

PROGRAM CODART ZESTIEN congress

Old favorites or new perspectives?

Dividing your time and attention between the permanent collection and temporary exhibitions

Sunday, 21 April

- 13:00-14:30/ 15:00-16:30 City walking tour: the Viennese fin de siècle with Arnout Weeda
- 17:00-19:00 Congress reception at the Rathaus, Vienna, offered by the City of Vienna
- Rathaus
entrance Lichtenfelsgasse 2

Monday, 22 April

Congress chair: Dr. Yao-Fen You, assistant curator of European sculpture and decorative arts, Detroit Institute of Arts

- 08:45-09:00 Registration at the Kunsthistorisches Museum
- Kunsthistorisches Museum
Burgring 5
- 09:00-15:00 Opening session in the Bassano Room: *Old favorites or new perspectives? Dividing your time and attention between the permanent collection and temporary exhibitions*
- 09:00-09:05 Welcome by Dr. Sabine Margarethe Haag, director general and director of the Kunstammer and Treasuries of the Kunsthistorisches Museum
- 09:05-09:10 Welcome by Dr. Sylvia Ferino, director of the Picture Gallery of the Kunsthistorisches Museum
- 09:10-09:25 Introduction to the congress program by congress chair
- 09:25-10:05 Keynote lecture: *In the Balance: Finding Time for Collection and Exhibition Catalogues* by Dr. Arthur Wheelock, curator of Northern Baroque painting, National Gallery of Art, Washington
- 10:05-10:50 Coffee and tea in the museum café
- 10:50-11:30 Keynote lecture: *Making the Permanent Collection Matter* by Dr. Julien Chapuis, deputy director of the Sculpture Collection and Museum of Byzantine Art, Bode Museum der Staatliche Museen zu Berlin
- 11:30-11:50 Discussion about the keynote lectures led by the congress chair
- 11:50-12:10 Lecture on the Kunstammer by Dr. Franz Kirchweiger, curator of the Kunstammer and Treasuries of the Kunsthistorisches Museum
- 12:10-12:15 Introduction to the afternoon program by the congress chair
- 12:15-13:30 Lunch in the museum café
- 12:15-14:45 Visit to the Kunstammer and the Dutch and Flemish art collection of the Picture Gallery of the Kunsthistorisches Museum. Museum curators available for questions and discussion
- 14:45 Participants of market tables 3, 4, 5, 6, 9, 10 and 11 assemble in the Bassano Room
Participants of market tables 1, 2, 7 and 8 assemble in the museum café
Please note that the numbers on your badge coincide with your market tables (the first number indicates the market table for session 1 and the second number your market table for session 2). See pp. 13-27 for the list of market tables.

- 15:00-15:30 Market of ideas: session 1
- 15:30-16:00 Coffee and tea in the museum café
- 16:00 Participants of market tables 3, 4, 5, 6, 9, 10 and 11 assemble in the Bassano Room; Participants of market tables 1, 2, 7 and 8 assemble in the museum café
- 16:15-16:45 Market of ideas: session 2
- 16:45-17:00 Closing of the day by congress chair
Museum closes at 17:00h
- 18:30-22:00 Congress dinner at a traditional Viennese Heurige offered by the Netherlands Embassy and the Representative of the Flemish Government
Two buses leave to the Heurige at 18:30h from the bus parking at Bellariastrasse, behind the Naturhistorisches Museum
- 22:00 Buses leave from the dinner location to the congress hotels
One bus stops at the Mercure Josefshof and the other stops at both the ibis and the Mercure hotel

Feuerwehr Wagner
Grinzinger Straße 53
A-1190 Vienna

Tuesday, 23 April

Congress chair: Dr. Adriaan Waiboer, curator of Northern European art, National Gallery of Ireland, Dublin, and chair of the CODART program committee

- 08:30-09:00 Participants can check out of congress hotels
There is room to leave your luggage, just ask at the reception
- 09:30-09:50 Welcome and speech in the Bassano Room by Dr. Gerdien Verschoor, director of CODART, The Hague
- 09:50-10:05 Speech by Thomas Leysen, chair of the board of the Friends of CODART Foundation, The Hague
- 09:30-12:05 Members' debate in the Bassano Room: *Old favorites or new perspectives? Dividing your time and attention between the permanent collection and temporary exhibitions*
- 10:05-10:20 *"Thank you for your message. The curator in question is not available for further research."* by Dr. Micha Leeflang, curator of medieval art, Museum Catharijneconvent, Utrecht
- 10:20-10:35 *Use temporary exhibitions to make changes to your permanent display* by Elena Zhivkova, head of the department of European art, Bogdan and Varvara Khanenko Museum of Art, Kiev
- 10:35-10:50 Statements on congress theme by Dr. Michiel Plomp, chief curator of the art collections, Teylers Museum, Haarlem
- 10:50-11:25 Coffee and tea outside the Bassano Room
- 11:25-12:05 Panel discussion with Arthur Wheelock, Julien Chapuis, Michiel Plomp, Micha Leeflang and Elena Zhivkova, chaired by Adriaan Waiboer
- 12:05-12:15 Closing by congress chair Adriaan Waiboer

Kunsthistorisches Museum
Burgring 5
A-1010 Vienna

12:15-14:15	Lunch at CORBACI <i>The café does not have enough room for the entire group of participants, therefore we divide the group in two:</i>	CORBACI Architekturzentrum MuseumsQuartier Museumsplatz 1 A-1070 Vienna
12:15-13:15	<i>Group 1: participants excursions D, E and F</i>	
13:15-14:15	<i>Group 2: participants excursions A, B and C</i>	
14:30-17:00	Excursion A: In-depth visit to the Picture Gallery of the Kunsthistorisches Museum. The group will assemble in the entrance hall of the museum at 14:30h. Gerlinde Gruber will guide the group	Kunsthistorisches Museum Burgring 5 A-1010 Vienna
14:00-17:00	Excursion B: In-depth visit to the Kunstammer of the Kunsthistorisches Museum. The group will assemble at the entrance of the Kunstammer at 14:00h. Ida Peters will accompany the group	
14:30-17:00	Excursion C: Presentation of the research project on the panels of Pieter Bruegel the Elder in the Kunsthistorisches Museum. The group will assemble in the entrance hall of the museum at 14:30h. Maartje Beekman will accompany the group	
14:30-17:00	Excursion D: Visit to the exhibition and the study room in the Albertina. Directions are available at the CODART info table. The group will assemble in the entrance hall of the museum at 14:30h. Gerdien Verschoor will accompany the group	Albertina Albertinaplatz 1 A-1010 Vienna
14:30-17:00	Excursion E: Visit to the Paintings Gallery and the Graphic Collection of the Academy of Fine Arts Vienna. You can find directions in this congress folder. The group will assemble in the entrance hall of the museum at 14:30h	Academy of Fine Arts Vienna Schillerplatz 3 A-1010 Vienna
14:30-17:00	Excursion F: Visit to the Princely Collections of Liechtenstein. You can find directions in this congress folder. The group will leave for the tram to Palais Liechtenstein from CORBACI at 13:45h. Brenda Eijkenaar and Tom van der Molen will accompany the group	Princely Collections of Liechtenstein Fürstengasse 1 A-1090 Vienna
17:00-18:30	Farewell drinks, offered by Dorotheum at Palais Dorotheum	Dorotheum Dorotheergasse 17 A-1010 Vienna

MEMBER PARTICIPATION IN CODART ZESTIEN congress ACTIVITIES

Market of ideas	
1. Technical Studies on a Group of Paintings by Gerrit Dou	7. The Crowning of the Victor: a Rubens or not?
2. How to keep the museum's collection attractive with a minimum of funding and a small staff	8. The two sides of Frans Floris. The stylistic confrontation of <i>The Portrait of a Boy</i> and <i>The Portrait of a Guild Officer</i>
3. Old Collections and a Fresh Garden Smell. The Case of the Rockox House and the Cathedral in Antwerp	9. Sculpture and the decorative arts: What use are they to CODART and museums?
4. Print vs. Screen: The future of the exhibition catalogue	10. Exhibiting the static. Exhibitions in a furnished historic house: The case of Duivenvoorde Castle
5. Permanent temporary exhibition: The prints case	11. The Interaction of Public and Private Collections: Risks and rewards
6. Building Bridges: museums and academics. Proposals on how the museum and research center can contribute to academic training	

Excursions
A. In-depth visit to the Picture Gallery of the Kunsthistorisches Museum. Flemish Baroque painting at the Kunsthistorisches Museum throughout the ages
B. In-depth visit to the Kunstammer of the Kunsthistorisches Museum
C. Presentation of the research project on the panels of Pieter Bruegel the Elder in the Picture Gallery of the Kunsthistorisches Museum
D. Visit to the exhibition <i>Bosch, Bruegel, Rubens, Rembrandt. Masterworks of the Albertina</i> and the study room in the Albertina
E. Visit to the Paintings Gallery and the Graphic Collection of the Academy of Fine Arts Vienna
F. Visit to the Princely Collections of Liechtenstein

	Name	21 April	Monday 22 April			Tuesday 23 April
		Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
1	Christopher Atkins	yes	2. Museum's collection	4. Print vs. Screen	yes	F. Liechtenstein
2	Joost Vander Auwera	yes	9. Sculpture	7. Crowning Victor	yes	C. Bruegel, KHM
3	Claire Baisier	yes	2. Museum's collection	11. Public and Private	yes	C. Bruegel, KHM
4	Ben van Beneden	yes	9. Sculpture	7. Crowning Victor	yes	B. Kunstammer
5	Hanna Benesz	yes	4. Print vs. Screen	2. Museum's collection	yes	A. Picture Gallery, KHM
6	Björn Blauensteiner	yes	8. Frans Floris	1. Technical Studies	yes	C. Bruegel, KHM
7	Sylvia Böhmer	yes	4. Print vs. Screen	9. Sculpture	yes	B. Kunstammer
8	Till-Holger Borchert	yes	11. Public and Private	9. Sculpture	yes	F. Liechtenstein
9	Piotr Borusowski	yes	2. Museum's collection	4. Print vs. Screen	yes	F. Liechtenstein
10	Cécile Bosman	no	1. Technical Studies	6. Building Bridges	yes	B. Kunstammer
11	Geerte Broersma	yes	2. Museum's collection	10. Duivenvoorde	yes	F. Liechtenstein
12	Quentin Buvelot	yes	1. Technical Studies	11. Public and Private	yes	F. Liechtenstein
13	An Van Camp	yes	5. Prints Case	4. Print vs. Screen	yes	F. Liechtenstein
14	Peter Carpreau	yes	4. Print vs. Screen	4. Print vs. Screen	yes	A. Picture Gallery, KHM

	Name	21 April	Monday 22 April			Tuesday 23 April
		Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
15	Julien Chapuis	no	2. Museum's collection	11. Public and Private	yes	B. Kunstammer
16	Daniel Christiaens	yes	3. Old Collections	2. Museum's collection	yes	E. Akademie
17	Wolfgang Cillessen	yes	8. Frans Floris	3. Old Collections	yes	B. Kunstammer
18	Sabine Craft-Giepmans	yes	1. Technical Studies	11. Public and Private	yes	F. Liechtenstein
19	Remmelt Daalder	yes	5. Prints Case	1. Technical Studies	yes	F. Liechtenstein
20	Marjan Debaene	no	4. Print vs. Screen	4. Print vs. Screen	yes	A. Picture Gallery, KHM
21	Matthias Depoorter	yes	6. Building Bridges	3. Old Collections	yes	A. Picture Gallery, KHM
22	Lloyd DeWitt	yes	1. Technical Studies	7. Crowning Victor	yes	C. Bruegel, KHM
23	Eric Domela Nieuwenhuis	yes	8. Frans Floris	6. Building Bridges	yes	E. Akademie
24	Helen Dowding	yes	1. Technical Studies	7. Crowning Victor	yes	C. Bruegel, KHM
25	Blaise Ducos	yes	7. Crowning Victor	1. Technical Studies	yes	B. Kunstammer
26	Ellis Dullaart	no	3. Old Collections	1. Technical Studies	yes	A. Picture Gallery, KHM
27	Charles Dumas	yes	8. Frans Floris	10. Duivenvoorde	yes	D. Albertina
28	Ildikó Ember	yes	7. Crowning Victor	1. Technical Studies	yes	C. Bruegel, KHM
29	Pascal Ennaert	no	4. Print vs. Screen	11. Public and Private	yes	B. Kunstammer
30	Kirsi Eskelinen	yes	1. Technical Studies	6. Building Bridges	yes	E. Akademie
31	Ria Fabri	yes	3. Old Collections	3. Old Collections	yes	B. Kunstammer
32	Thera Folmer-von Oven	yes	11. Public and Private	10. Duivenvoorde	yes	D. Albertina
33	Bruno Fornari	yes	7. Crowning Victor	3. Old Collections	yes	A. Picture Gallery, KHM
34	Michiel Franken	no	7. Crowning Victor	1. Technical Studies	yes	C. Bruegel, KHM
35	Carina Fryklund	yes	5. Prints Case	2. Museum's collection	yes	F. Liechtenstein
36	Eliška Fučíková	yes	6. Building Bridges	10. Duivenvoorde	yes	B. Kunstammer
37	Jenny Gaschke	yes	11. Public and Private	1. Technical Studies	yes	F. Liechtenstein
38	Kate Gillespie	yes	9. Sculpture	11. Public and Private	yes	F. Liechtenstein
39	Emilie Gordenker	yes	11. Public and Private	4. Print vs. Screen	yes	-
40	Maria Gordusenko	yes	5. Prints Case	9. Sculpture	yes	F. Liechtenstein
41	Lia Gorter	yes	1. Technical Studies	4. Print vs. Screen	yes	B. Kunstammer
42	Gabriele Grawe	no	2. Museum's collection	3. Old Collections	yes	-
43	Gerlinde Gruber	yes	7. Crowning Victor	7. Crowning Victor	yes	A. Picture Gallery, KHM
44	Ursula Härting	yes	7. Crowning Victor	3. Old Collections	yes	C. Bruegel, KHM
45	Fiona Healy	yes	3. Old Collections	7. Crowning Victor	yes	F. Liechtenstein
46	Liesbeth Helmus	yes	1. Technical Studies	6. Building Bridges	yes	F. Liechtenstein
47	Lars Hendrikman	yes	9. Sculpture	5. Prints Case	yes	F. Liechtenstein
48	Zofia Maria Herman	yes	6. Building Bridges	2. Museum's collection	yes	C. Bruegel, KHM
49	Valérie Herremans	yes	9. Sculpture	11. Public and Private	yes	B. Kunstammer
50	Nico van Hout	no	7. Crowning Victor	4. Print vs. Screen	yes	B. Kunstammer
51	Stijn Huijts	yes	11. Public and Private	2. Museum's collection	yes	C. Bruegel, KHM
52	Aleksandra Janiszewska	yes	6. Building Bridges	2. Museum's collection	yes	C. Bruegel, KHM
53	Richard Johns	yes	8. Frans Floris	10. Duivenvoorde	yes	A. Picture Gallery, KHM
54	Dariusz Kacprzak	yes	5. Prints Case	1. Technical Studies	yes	C. Bruegel, KHM
55	Minerva Keltanen	yes	2. Museum's collection	2. Museum's collection	yes	A. Picture Gallery, KHM
56	Véronique Van de Kerckhof	no	11. Public and Private	7. Crowning Victor	yes	F. Liechtenstein
57	Franz Kirchweger	no	9. Sculpture	2. Museum's collection	yes	B. Kunstammer
58	Christi Klinkert	yes	2. Museum's collection	4. Print vs. Screen	yes	D. Albertina

Participation in CODART ZESTIEN congress activities

	Name	21 April	Monday 22 April			Tuesday 23 April
		Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
59	Paul Knolle	yes	4. Print vs. Screen	2. Museum's collection	yes	A. Picture Gallery, KHM
60	Claudia Koch	yes	2. Museum's collection	3. Old Collections	yes	E. Akademie
61	Lidewij de Koekoek	yes	3. Old Collections	11. Public and Private	yes	B. Kunstkamer
62	Greta Koppel	yes	4. Print vs. Screen	6. Building Bridges	yes	C. Bruegel, KHM
63	Fritz Koreny	yes	4. Print vs. Screen	9. Sculpture	yes	C. Bruegel, KHM
64	Olga Kotková	yes	9. Sculpture	2. Museum's collection	yes	F. Liechtenstein
65	Dragana Kovačić	yes	2. Museum's collection	5. Prints Case	yes	D. Albertina
66	Konstanze Krüger	yes	8. Frans Floris	7. Crowning Victor	yes	A. Picture Gallery, KHM
67	Suzanne Laemers	yes	4. Print vs. Screen	6. Building Bridges	yes	C. Bruegel, KHM
68	Inga Lander	yes	4. Print vs. Screen	5. Prints Case	yes	D. Albertina
69	Huigen Leeflang	yes	4. Print vs. Screen	5. Prints Case	yes	E. Akademie
70	Micha Leeflang	yes	2. Museum's collection	6. Building Bridges	yes	F. Liechtenstein
71	Léon Lock	yes	9. Sculpture	9. Sculpture	yes	B. Kunstkamer
72	Natalja Markova	yes	5. Prints Case	1. Technical Studies	yes	E. Akademie
73	Sanda Marta	yes	7. Crowning Victor	3. Old Collections	yes	C. Bruegel, KHM
74	Leila Mehulić	yes	1. Technical Studies	10. Duivenvoorde	yes	B. Kunstkamer
75	Ingrid De Meüter	no	4. Print vs. Screen	11. Public and Private	yes	F. Liechtenstein
76	Eva Michel	yes	4. Print vs. Screen	5. Prints Case	yes	D. Albertina
77	Norbert Middelkoop	yes	6. Building Bridges	4. Print vs. Screen	yes	D. Albertina
78	Ángel Navarro	yes	1. Technical Studies	5. Prints Case	yes	F. Liechtenstein
79	Uta Neidhardt	yes	7. Crowning Victor	1. Technical Studies	yes	C. Bruegel, KHM
80	Arnoud Odding	no	4. Print vs. Screen	3. Old Collections	yes	F. Liechtenstein
81	Vanessa Paumen	no	6. Building Bridges	6. Building Bridges	yes	D. Albertina
82	Michiel Plomp	yes	7. Crowning Victor	4. Print vs. Screen	yes	A. Picture Gallery, KHM
83	Peter te Poel	yes	9. Sculpture	2. Museum's collection	yes	C. Bruegel, KHM
84	Teresa Posada Kubissa	yes	7. Crowning Victor	6. Building Bridges	yes	A. Picture Gallery, KHM
85	Ruud Priem	yes	11. Public and Private	4. Print vs. Screen	yes	F. Liechtenstein
86	Andrea Rousová	yes	6. Building Bridges	2. Museum's collection	yes	A. Picture Gallery, KHM
87	Olivia Savatier Sjöholm	no	5. Prints Case	11. Public and Private	yes	D. Albertina
88	Cécile Scailliérez	yes	8. Frans Floris	2. Museum's collection	yes	F. Liechtenstein
89	Irene Schaudies	yes	11. Public and Private	10. Duivenvoorde	yes	F. Liechtenstein
90	Gary Schwartz	yes	3. Old Collections	4. Print vs. Screen	yes	C. Bruegel, KHM
91	Loekie Schwartz	yes	2. Museum's collection	3. Old Collections	yes	C. Bruegel, KHM
92	Gero Seelig	yes	9. Sculpture	6. Building Bridges	yes	C. Bruegel, KHM
93	Tico Seifert	yes	11. Public and Private	1. Technical Studies	yes	F. Liechtenstein
94	Hana Seifertová	yes	5. Prints Case	2. Museum's collection	yes	B. Kunstkamer
95	Manfred Sellink	yes	8. Frans Floris	11. Public and Private	yes	C. Bruegel, KHM
96	Anja Ševčík	yes	11. Public and Private	11. Public and Private	yes	F. Liechtenstein
97	Marieke Spliethoff	no	3. Old Collections	10. Duivenvoorde	yes	A. Picture Gallery, KHM
98	Sabine van Sprang	no	3. Old Collections	7. Crowning Victor	yes	B. Kunstkamer
99	Roosmarie Staats	yes	8. Frans Floris	6. Building Bridges	yes	F. Liechtenstein
100	Shlomit Steinberg	yes	6. Building Bridges	7. Crowning Victor	yes	C. Bruegel, KHM
101	Svitlana Stets	yes	1. Technical Studies	7. Crowning Victor	yes	B. Kunstkamer
102	Chris Stolwijk	yes	6. Building Bridges	5. Prints Case	yes	F. Liechtenstein

		21 April	Monday 22 April			Tuesday 23 April
	Name	Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
103	Dominique Surh	yes	1. Technical Studies	1. Technical Studies	yes	F. Liechtenstein
104	Alice Taatgen	yes	2. Museum's collection	6. Building Bridges	yes	A. Picture Gallery, KHM
105	Júlia Tátrai	yes	7. Crowning Victor	1. Technical Studies	yes	F. Liechtenstein
106	Joanna Tomicka	yes	5. Prints Case	5. Prints Case	yes	D. Albertina
107	Ilona van Tuinen	yes	1. Technical Studies	1. Technical Studies	yes	F. Liechtenstein
108	Anna Tummers	yes	7. Crowning Victor	1. Technical Studies	yes	D. Albertina
109	Matthias Ubl	yes	4. Print vs. Screen	2. Museum's collection	yes	A. Picture Gallery, KHM
110	Priscilla Valkeneers	yes	11. Public and Private	7. Crowning Victor	yes	D. Albertina
111	Hildegard Van de Velde	yes	3. Old Collections	3. Old Collections	yes	B. Kunstkamer
112	Paul Vandenbroeck	yes	4. Print vs. Screen	2. Museum's collection	yes	B. Kunstkamer
113	Cathérine Verleysen	yes	11. Public and Private	6. Building Bridges	yes	D. Albertina
114	Christiaan Vogelaar	yes	1. Technical Studies	9. Sculpture	yes	A. Picture Gallery, KHM
115	Annette de Vries	yes	3. Old Collections	10. Duivenvoorde	yes	B. Kunstkamer
116	Adriaan Waiboer	yes	1. Technical Studies	4. Print vs. Screen	yes	F. Liechtenstein
117	Amy Walsh	yes	6. Building Bridges	4. Print vs. Screen	yes	B. Kunstkamer
118	Bert Watteeuw	yes	6. Building Bridges	6. Building Bridges	yes	A. Picture Gallery, KHM
119	Robert Wenley	yes	6. Building Bridges	11. Public and Private	yes	F. Liechtenstein
120	Arthur Wheelock	yes	8. Frans Floris	6. Building Bridges	yes	F. Liechtenstein
121	Betsy Wieseman	yes	7. Crowning Victor	6. Building Bridges	yes	A. Picture Gallery, KHM
122	Lina van der Wolde	yes	2. Museum's collection	5. Prints Case	yes	D. Albertina
123	Yao-Fen You	yes	11. Public and Private	9. Sculpture	yes	F. Liechtenstein
124	Elena Zhivkova	yes	6. Building Bridges	7. Crowning Victor	yes	A. Picture Gallery, KHM
125	Marianna van der Zwaag	yes	6. Building Bridges	4. Print vs. Screen	yes	E. Akademie

Participation in CODART ZESTIEN congress activities

	Name	21 April	Monday 22 April			Tuesday 23 April
		Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion

Board and director of CODART

39	Emilie Gordenker	yes	11. Public and Private	4. Print vs. Screen	yes	-
126	Thomas Leysen	no	11. Public and Private	11. Public and Private	yes	B. Kunstkamer
127	Anthony Ruys	yes	3. Old Collections	10. Duivenvoorde	yes	E. Akademie
95	Manfred Sellink	yes	1. Frans Floris	11. Public and Private	yes	C. Bruegel, KHM
102	Chris Stolwijk	yes	6. Building Bridges	5. Prints Case	yes	F. Liechtenstein
128	Gerdien Verschoor	yes	6. Building Bridges-	11. Public and Private	yes	D. Albertina
129	Arnout Weeda	yes	-	-	yes	D. Albertina

Board of the Friends of CODART Foundation

130	Bob Haboltd	yes	-	-	yes	A. Picture Gallery, KHM
126	Thomas Leysen	no	11. Public and Private	11. Public and Private	yes	B. Kunstkamer
77	Norbert Middelkoop	yes	6. Building Bridges	4. Print vs. Screen	yes	D. Albertina
131	Rob Vellekoop	yes	1. Technical Studies	11. Public and Private	yes	F. Liechtenstein

Patrons of CODART

132	Brian Capstick	yes	3. Old Collections	11. Public and Private	yes	F. Liechtenstein
133	Michel Ceuterick	yes	11. Public and Private	7. Crowning Victor	yes	F. Liechtenstein
130	Bob Haboltd	yes	-	-	yes	A. Picture Gallery, KHM
134	Willem Jan Hoogsteder	yes	8. Frans Floris	7. Crowning Victor	yes	B. Kunstkamer
135	George Kremer	yes	1. Technical Studies	11. Public and Private	yes	A. Picture Gallery, KHM
126	Thomas Leysen	no	11. Public and Private	11. Public and Private	yes	B. Kunstkamer
131	Rob Vellekoop	yes	1. Technical Studies	11. Public and Private	yes	F. Liechtenstein
136	Georgina Wilsenach	yes	8. Frans Floris	1. Technical Studies	yes	F. Liechtenstein

CODART

137	Maartje Beekman	yes	-	-	yes	C. Bruegel, KHM
138	Brenda Eijkenaar	yes	-	-	yes	F. Liechtenstein
139	Tom van der Molen	yes	-	-	yes	F. Liechtenstein
140	Ida Peters	yes	-	-	yes	B. Kunstkamer
128	Gerdien Verschoor	yes	6. Building Bridges-	11. Public and Private	yes	D. Albertina

ABSTRACTS OF PRESENTATIONS MONDAY, 22 April

Opening session at the Kunsthistorisches Museum

Keynote lecture

In the Balance: Finding Time for Collection and Exhibition Catalogues

Dr. Arthur K. Wheelock, Jr., curator of Northern Baroque painting,
National Gallery of Art, Washington

The pattern of curatorial life has changed quite substantially since I first arrived at the National Gallery of Art in 1973. Museums were much quieter then than now. Exhibitions were not as frequent, and publications were fewer and less ambitious in scope. Nevertheless, museums were becoming more dynamic institutions, vying with universities as a place for research and scholarly inquiry. Young curators like me were hired in the U.S. and Europe to research permanent collections, in part because (with the exception of the National Gallery in London) most museums did not have scholarly catalogues, or the ones they did have were badly out of date.

By the end of that decade, the pace of museum life had changed. Blockbuster exhibitions, such as the *Treasures of Tutankhamun*, demonstrated the potential for expanded museum visitation to directors, trustees, and corporate sponsors. Concurrently, the expectations of exhibition publications changed radically. Color images became the norm, as did scholarly essays and extended commentaries on the works displayed. New technologies like fax machines, followed by personal computers, speeded up communications between scholars and facilitated contacts between partnering institutions. Advancements in conservation and packing technologies allowed for the transport of works of art previously impossible to borrow or lend. Finally, the introduction of government indemnity programs helped alleviate costs that had previously hindered exhibition programs. Exhibitions became a larger part of our lives, and took more of our energy and time.

In this talk I will examine the dual demands of museum collections and exhibition catalogues that have become a way of life for curators, and discuss the ways in which I have tried to balance these two responsibilities. I will also explain an initiative we have undertaken at the National Gallery to produce an online catalogue of the Dutch paintings, one that will provide new research possibilities for scholars.

About Arthur K. Wheelock, Jr.

Arthur K. Wheelock, Jr. is curator of northern baroque painting at the National Gallery of Art and professor of art history at the University of Maryland. He has lectured widely and written extensively on Dutch and Flemish art. Among his publications are *Perspective, Optics, and Delft Artists around 1650* (1977), *Jan Vermeer* (1981), *Vermeer and the Art of Painting* (1995), *Dutch Paintings of the Seventeenth Century* (1995), and *Flemish Paintings of the Seventeenth Century* (2005). Wheelock has also organized a number of major exhibitions in the course of his career, including *Johannes Vermeer* (1995), *A Collector's Cabinet* (1998), *The Public and Private in the Age of Vermeer* (2000), *Gerrit Dou: Master Painter in the Age of Rembrandt* (2000), *Gerard ter Borch* (2004), *Amorous Intrigue and Painterly Refinement: The Art of Frans van Mieris* (2006), *Pride of Place: Dutch Cityscapes of the Golden Age* (2009), *Gabriel Metsu, 1629-1667* (2011), *Communication: Visualizing the Human Connection in the Age of Vermeer* (2011), and *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst* (2012). The recipient of a number of honors, Wheelock was made an Officer in the Order of Orange-Nassau by the Dutch government (1992). He received the Minda de Gunzburg Prize for the best exhibition catalogue of 1995, *Johannes Vermeer* (1996), and was named Commander in the Order of Leopold I by the Belgian government (2006).

Arthur K. Wheelock, Jr. has been a member of CODART since 1998.

Keynote lecture

Making the Permanent Collection Matter

Dr. Julien Chapuis, deputy director of the Sculpture Collection and Museum of Byzantine Art, Bode Museum der Staatliche Museen zu Berlin

Even at well-funded museums, a large exhibition will occupy most of a curator's attention for several years; at a less endowed institution it may drain both human and financial resources. While a successful exhibition will draw attention to the museum, the long-term effect often resembles a kindling fire that burns brightly but fades quickly: despite the temporary spike in museum attendance, the number of people visiting the permanent collection remains largely unaffected.

To maintain their relevance – especially in Europe, where they are mostly funded by the state – museums must find ways to make their permanent collections matter not only to tourists and international visitors, but to the local population as well. I will argue that this mediation effort is a core mission of curatorial activity. To illustrate the point, I will discuss an initiative titled *Museum of Emotions: Powerlessness, Fear, Ecstasy*, as a result of which two classes of Berlin teenagers, many of whom had never been to a museum, came to recognize the collections of the Bode-Museum as their own.

About Julien Chapuis

Julien Chapuis has been deputy director of the Skulpturensammlung und Museum für Byzantinische Kunst of the Staatliche Museen zu Berlin since 2008. From 1997 to 2007 he was a curator in the Department of Medieval Art and The Cloisters at The Metropolitan Museum of Art. He studied art history at Groningen University and obtained his Ph.D. from Indiana University, writing a dissertation on Stefan Lochner. He curated the exhibition *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages*, which was held at the National Gallery of Art in Washington in 1999 and at the Metropolitan Museum in 2000.

MARKET OF IDEAS MONDAY, 22 April

MARKET TABLE 1

Technical Studies on a Group of Paintings by Gerrit Dou

Dominique Surh and Ilona van Tuinen

The Leiden Gallery in New York houses a private collection of seventeenth-century Dutch paintings. One of the unique highlights is a group of sixteen paintings by the Leiden fijnschilder Gerrit Dou (1613-1675). The works span the full range of Dou's career and constitute the largest group of paintings by the artist in a single collection, public or private. The ongoing study and research on these works is part of a larger project cataloguing the entire collection, planned for online publication at the end of 2013.

Under the supervision of conservation scientist John Twilley, the Leiden Gallery began an in-depth technical examination of these paintings. In addition to X-radiography, infrared-reflectography, and dendrochronology, the investigation includes pigment sample analysis. This research has yielded a wealth of information concerning Dou's working techniques. The objective was to build upon previous studies by Annetje Boersma and Jørgen Wadum and to see how the new information from this range of works would enhance our understanding of Dou's working method, his artistic development, and his particular use of pigments over time.

In this market table, the most significant results of the technical examination will be presented and placed within a wider art-historical context. The participants are encouraged to draw upon their own experience with technical studies, with similar research on an important artist, or with presenting the results of technical studies online.

Inspired by the theme of CODART VIJFTIEN, Surh and Van Tuinen hope to instigate a discussion around the following topics:

- In what way do the new insights on Dou presented here correspond to current Dou research conducted by fellow curators and conservators?
- To what extent can technical investigation be helpful in matters of attribution?
- What is the best way to incorporate technical information into an online collection catalogue?

About Dominique Surh

Dominique Surh is currently Director of Research at The Leiden Gallery, where she joined the organization as curator in 2005. Surh's main project now focuses on the collection catalogue, where she oversees research and technical studies, and participates as a main author. Surh completed her Ph.D. in 2000 on an early Italian Renaissance topic at the University of Virginia, where her interest in technical investigation and art history was first incited.

Dominique Surh has been a member of CODART since 2008.

About Ilona van Tuinen

Ilona van Tuinen received her M.A. degree in the history of art at the University of Amsterdam in 2009. From 2010 until 2011, she worked at Museum De Lakenhal on the exhibition Lucas van Leyden and the Renaissance as a co-author and catalogue editor. She joined The Leiden Gallery in 2011 to work as a researcher and author for the collection catalogue.

Ilona van Tuinen has been a member of CODART since 2012.

MARKET TABLE 2

How to keep the museum's collection attractive with a minimum of funding and a small staff

Minerva Keltanen

A small museum like Sinebrychoff Art Museum, which is the only museum in Finland that specializes in Old Masters, faces several problems regarding its collection-related activities. For years the museum has had modest funds for new acquisitions, but lately there has been talk of putting an end to new purchases, owing to the lack of storage space. Without private collectors to support the museum with their donations, will collection mobility (e.g. loans) become essential in attracting visitors and drawing attention to the collection? What if a small museum cannot give its loan partners anything in return? What can be done to attract interest to the museum's collection if the acquisitions budget is drastically cut and collection mobility is not feasible?

The scientific research that can be carried out by a small museum with a very small staff is extremely limited, yet the museum is expected to conduct continual research, not only on its Old Master paintings from the fourteenth to the nineteenth centuries, but also on its collections of silver, china and furniture. In the absence of experts at local universities who could be called upon for help, how can such a museum carry out new research on its collection?

Points of discussion:

- Have other museums experienced similar constraints on their acquisition policies?
- Do other museums have practical experience of collection mobility?
- How can a small museum continue to conduct scientific research?

About Minerva Keltanen

Started working at the Finnish Glass Museum at the age of 16. Her Master of Arts (1996) and later study at the Finnish Institute of Villa Lante in Rome both focused on ancient Roman art history. Took up the position of curator at the Sinebrychoff Art Museum in 1997. Since 2002, chief curator of the collection and exhibitions. Responsible for several exhibitions, catalogues and books produced by the museum, including some dealing with Dutch and Flemish art. Currently finishing a doctoral thesis titled *Serenade to a Cat - an Iconography of Laughter* at the University of Helsinki.

Minerva Keltanen has been a member of CODART since 2002.

MARKET TABLE 3

Old Collections and a Fresh Garden Smell. The Case of the Rockox House and the Cathedral in Antwerp

Dr. Ria Fabri and Hildegard Van de Velde

Gardens played an important part in the intellectual life of seventeenth-century art collectors, who included not only aristocrats and members of the bourgeoisie but clerics as well. Since gardens were pre-eminently havens of rest, relaxation, recreation, sensory pleasure and spiritual perception, they invited reflection and dialogue.

When a historical building such as the Rockox House – formerly the town residence of Burgomaster Nicolaas Rockox – or the nearby Cathedral of Our Lady gives immediately onto a garden in its grounds, it is only natural for that garden to be converted into an additional “museum room,” thereby enabling the permanent collection to be seen from a fresh perspective.

For many years the Rockox House has boasted an evocation of a historical garden as a living museum or laboratory, the layout of which is based on Rockox’s correspondence with the French humanist Peiresc and on other historical sources.

In addition, the little-known but original cathedral or “Papenhof” garden, laid out as part of the *nieuw werck* (“new work,” the expansion of the cathedral planned at the beginning of the sixteenth century), enables comparison of the civic and the clerical garden. Such gardens – whether or not “seasoned” with philosophical considerations – add an open-air dimension to an art collection presented behind closed doors. They are, in fact, veritable gardens of delight, in which museum visitors can relax and reflect.

Points of discussion:

- Is an evocation of a historical garden justifiable in the absence of iconographic sources?
- Is it justifiable to postulate and adjust hypotheses about the layout of a historical garden within a museum context?
- Should modern comforts be integrated into a historical garden?
- Is it desirable for a museum to involve the garden in its collection and other offerings?

About Ria Fabri

Ria Fabri received her Ph.D. in Archeology and the History of Art at the University of Leuven. Today she works as a professor at the Department of History, University of Antwerp and is a curator of the Cathedral of Our Lady in Antwerp. She curated the exhibition *Reunion. From Quinten Metsijs to Peter Paul Rubens. Masterpieces from the Royal Museum reunited in the Cathedral.*

Ria Fabri has been a member of CODART since 2008.

About Hildegard Van de Velde

Hildegard Van de Velde received her Master of Art History from Ghent University in 1983 and a Master of Information and Library Science from Antwerp University in 1985. She is a curator of the art collection of KBC Bank and curator of the Museum Rockoxhuis. Van de Velde curated various exhibitions at the Museum Rockoxhuis in Antwerp and abroad, e.g. *Samson and Delilah, A Rubens Painting Returns*, in collaboration with the Liechtenstein Museum in Vienna.

Hildegard Van de Velde has been a member of CODART since 2012.

MARKET TABLE 4

Print vs. Screen: The future of the exhibition catalogue

Dr. Peter Carpreau and Marjan Debaene

Sales of printed exhibition catalogues are dropping. Only 2-3% of visitors to an exhibition actually purchase the catalogue. Yet the catalogue remains the primary vehicle for communicating the research and thinking that goes into producing an exhibition. It is also a lasting keepsake of a temporary event.

Although no one contests a catalogue's intrinsic value, the economic reality no longer justifies the high production costs of traditional exhibition catalogues, certainly not in the case of small to medium-sized museums. This urges exhibition organizers and museum staff to search for new ways to present the findings yielded by the research underpinning an exhibition.

Several options are possible: diversification of catalogues, standardized catalogues, extensive partnerships, content adaptation and so on. Possibilities should also be explored to publish online catalogues only. While it is true that the business models used for e-books are viable mainly for bestsellers, the possibilities of e-publication for art books are nevertheless thrilling (though still unaffordable for medium-sized museums). This is true only for temporary exhibitions, however, since there are already numerous, realistic possibilities for publishing scientific information on museum objects and permanent collections (e.g. such online collection databases as erfgoedplus.be, maritiemdigitaal.nl, vlaamsekunstcollectie.be and many other projects of museums worldwide).

Points of discussion:

- Are there still economically feasible ways for small to medium-sized museums to publish scholarly exhibition catalogues without compromising content?
- What are the pros and cons of e-publication?
- Can we use our knowledge of publishing collection catalogues to make affordable e-publications for exhibitions?

About Peter Carpreau

Dr. Peter Carpreau (1977) studied art history at the Katholieke Universiteit Leuven and the Sorbonne Paris IV. He worked as a scientific researcher at the Museum of Fine Arts in Ghent and was a publisher at the Flemish publishing house Ludion. Since 2007 he has been a scientific researcher and curator of Old Master paintings at Museum M, Leuven (formerly the Museum Vander Kelen-Mertens). He is also the coordinator of the exhibition *Michiel Coxcie, The Flemish Raphael*, which will open on 31 October 2013.

Peter Carpreau has been a member of CODART since 2010.

About Marjan Debaene

Marjan Debaene (1978) studied art history and cultural studies at the Katholieke Universiteit Leuven. Since 2006 she has been a scientific researcher and curator of fifteenth- and sixteenth- century art at Museum M, Leuven (formerly the Museum Vander Kelen-Mertens). She has collaborated on several collection presentations and coordinated temporary exhibitions for M, including *Kuuroord voor Kunst* (2010), *Isala & Louise. Twee vrouwen, Twee verhalen* (2011), *Van voor Teniers tot na Ensor. Collectie Noordbrabants Museum te gast* (2012) and *Signed, Jan R. A Renaissance Master Rediscovered* (2012).

Marjan Debaene has been a member of CODART since 2010.

MARKET TABLE 5

Permanent temporary exhibition: The prints case

Joanna Tomicka

Because of their fragility, prints – unlike paintings – cannot be put on permanent display. Paintings that belong to permanent exhibitions can serve to illustrate art history, allowing temporary exhibitions to focus on specific issues. Temporary print exhibitions must usually meet the same public needs as the paintings on permanent display. This entails offering explanations of the various techniques, printing processes and so on. Thus their presentation often involves educating the public about topics not necessarily connected with the exhibition itself. This problem can be dealt with in several ways, depending on whether the institution has a permanent space designated for print exhibitions, or whether prints must share a space with other displays. Another problem is the supposed exclusivity of print exhibitions, resulting from the failure of schools to educate the public to understand such art on various levels (artistic, iconographic, cultural). In coping with these problems, museums gradually become the most active link in the educational process.

Point of discussion:

- With regard to print presentations, do the public and the museum staff have similar expectations at the institutions you know/represent?
- Are institutions under pressure to maximize the number of visitors (and hence income), since print exhibitions are usually not “blockbusters”? Is there pressure from sponsors or management to show only masterpieces, rather than introduce lesser known prints?
- Has there been an increased interest in art of the past at the institutions you know/represent?

About Joanna Tomicka

Art historian, studied at the University of Warsaw and the Polish Academy of Sciences. Since 1996 Curator in the Department of European Prints (XV-XIX c.) at the National Museum in Warsaw. Fields of interest include Dutch, Flemish and French printmaking of the sixteenth to the eighteenth centuries, the reception of antiquity in early modern times, emblematics and typography. Author and co-author of exhibition catalogues, including Rembrandt. *Drawings and Prints in Polish Collections* (2009), *Rubens's "Deposition" from the Hermitage and the iconography of Passion* (2000); *Ars Mitologica, Issues concerning reception of Greek myths. Ancient Ceramics and Sculpture, European Graphic and Decorative Art of 16th to 19th centuries* (1999); *Ars auro prior. Paintings, Drawings and Prints of Old Masters from the Polish Collections. Exhibition Dedicated to the memory of Professor Jan Białostocki* (1999). Co-host of the CODART ZEVEN study trip to Poland (2004). Publications in such journals as the *Bulletin of Art History* (BHS), *CODART Courant*, *Glasgow Emblem Studies*, *Littératures classiques*.

Joanna A. Tomicka has been a member of CODART since 1998.

MARKET TABLE 6

Building Bridges: museums and academics. Proposals on how the museum and research center can contribute to academic training

Vanessa Paumen and Bert Watteeuw

While museums and universities often collaborate on art-historical research, collaboration seems to be more challenging when it comes to the academic training of young scholars. In this market table two institutions, the Groeningemuseum and the Rubenianum, propose two possibilities for museums and research centers to contribute to academia while simultaneously benefiting from active participation in the academic training of young scholars.

1. The Groeningemuseum and its Flemish research center for the Arts in the Burgundian Netherlands propose a formula for bringing the academic seminar into the museum. An international expert and a select group of advanced students will be brought together four or five times during the academic year to participate in an in-depth seminar at the museum.
2. The Rubenianum proposes an intensive Summer School focusing on a specific theme or period within Flemish Art of the fifteenth through the seventeenth centuries. The intended target audience consists of curators and other museum professionals, academics at different stages of their careers, and graduate and Ph.D. students from both national and international institutions who are working on Flemish Art.

Points of discussion:

- How can museums and research centers play a more active role in academic programs?
- How can “supply and demand” be optimized and made mutually beneficial? In other words, how can universities, research centers and museums benefit from collaboration?
- What are the pros and cons of an independent, in-depth summer school on Flemish Art, as opposed to a course organized in conjunction with existing initiatives?

About Vanessa Paumen

Vanessa Paumen joined the staff of the Flemish Art Collection in 2010 as the Coordinator of the Flemish Research Center for the Arts in the Burgundian Netherlands at the Groeningemuseum in Bruges. She is responsible for the expansion of the recently established research center and the development of academic programs within the center. She earned a BA degree, cum laude and an MA degree in Art History, with a focus on European Art, from the University of Texas at Austin. Her Master's Thesis was on fifteenth-century Flemish justice panels.

Vanessa Paumen has been an associate member of CODART since 2010.

About Bert Watteeuw

Bert Watteeuw is a research assistant at the Rubenianum in Antwerp and works in the Documentation Library. He previously worked at the Katholieke Universiteit Leuven on a Ph.D. fellowship awarded by the Research Foundation Flanders.

Bert Watteeuw has been an associate member of CODART since 2011.

MARKET TABLE 7

The Crowning of the Victor: a Rubens or not?

Dr. Gerlinde Gruber

The Crowning of the Victor is a small panel that has recently undergone technical examination at the Kunsthistorisches Museum. Thanks to an X-radiograph from the 1930s, the composition was known to be connected with another panel by Rubens, which is now in the Museum in Kassel. The latter panel, originally painted around 1614 as a pendant to a composition by Abraham Janssens, served as an overmantel in the assembly hall of the Antwerp guild *de Oude Voetboeg*.

Until now the Vienna picture was thought to be an oil sketch, which Rubens altered, making decisive changes to the iconography in the 1630s. But how should these changes be understood? Is the panel really an oil sketch?

By comparing the X-radiograph, an infrared reflectograph and the original panel – which displays new luminosity after the varnish reduction recently carried out by Ina Slama – it will be shown how the composition was reworked. How should these alterations be viewed? Is Rubens actually the author of the changes? When was the underlying version produced?

About Gerlinde Gruber

Gerlinde Gruber studied art history and French at the University of Vienna. From 1995 to 1998 she did research on Italian genre painting at both the Università Cattolica del Sacro Cuore in Milan and the Fondazione Roberto Longhi in Florence, before participating in 1999 in a digitization project at the Albertina in Vienna. Since 2001 she has been working at the Kunsthistorisches Museum in the Picture Gallery, first as head of the digitization project and curator of Dutch Baroque painting, and since 2006 as curator of Flemish Baroque painting. Since 2010 she has also been deputy director of the Picture Gallery. She curated the 2009 exhibition *Sinnlich, weiblich, flämisch* (Sensual, female, Flemish) on the image of women in the work of Rubens and his circle, as well as the 2011 show *Schaurig Schön*.

Ungeheuerliches in der Kunst (Terribly Beautiful – Monstrosities in Art) on the strands of development of the monstrous in art.

Gerlinde Gruber has been a member of CODART since 2004.

MARKET TABLE 8

The two sides of Frans Floris. The stylistic confrontation of *The Portrait of a Boy* and *The Portrait of a Guild Officer*

Björn Blauensteiner

The Portrait of a Boy and *The Portrait of a Guild Officer*, both in the collection of the Kunsthistorisches Museum in Vienna (KHM) and both accepted works by Frans Floris de Vriendt, differ in many respects. Not only is the subject of the Guild Officer unusual for Floris, who, as far as we know, did not produce any genre scenes, but the work is executed in very loose brushstrokes, whereas Floris's oeuvre is generally characterized by a smoother and more precise manner of painting – features that can be seen in *The Portrait of a Boy* as well as in the signed and dated *Last Judgment*, also in the KHM.

Points of discussion:

- Can *The Portrait of a Guild Officer*, attributed to Floris as early as the mid- seventeenth century, in fact be ascribed to Floris? Can the stylistic differences be explained by different dates of execution or varying modes of representation?
- Or was *The Guild Officer* painted by another hand? One possible author is Floris's pupil Marten van Cleve, whose undisputed works (such as the monogrammed *Slaughtered Ox* in the KHM) display stylistic similarities.
- To which category does *The Guild Officer* belong? Is it a portrait, a genre scene or an oil sketch?

About Björn Blauensteiner

Björn Blauensteiner studied in Vienna, Utrecht, Berlin and Frankfurt and has worked at the Kunsthistorisches Museum in Vienna since 2010. In 2011 he was a member of the Steering Committee of the exhibition *Imperial Treasures. Masterpieces from the Kunsthistorisches Museum Vienna* at the Groeningemuseum, Bruges. Since October 2012 he has participated in the project *The Panels by Pieter Bruegel the Elder in the Kunsthistorisches Museum, Vienna. Technical Study and Survey of their Structural Condition* (a project of the Getty Panel Paintings Initiative).

MARKET TABLE 9

Sculpture and the decorative arts: What use are they to CODART and museums?

Dr. Léon Lock

Since the Second World War, museums and exhibition organizers in general have increasingly placed sculpture and the decorative arts on a secondary plane of importance, far below painting and the associated arts of drawing and printmaking. In the belief that “less is more,” many museums have put their collections in storage and have concentrated on two-dimensional, preferably colorful images. Today there is a gradual return to concepts such as those formulated by Wilhelm von Bode, an example being the forthcoming redisplay of the new Rijksmuseum, Amsterdam, and others in museums such as the Museum Catharijneconvent Utrecht.

CODART has traditionally catered to experts in painting and drawing, but the network has always been open to curators of other disciplines. Expanding CODART’s activities to include sculpture, architecture and the decorative arts, will considerably enhance the understanding and knowledge of Netherlandish art.

Points of discussion:

- How are sculpture and the decorative arts relevant to museums whose main holdings consist of paintings? Can these art forms work together, and if so, how?
- What is the relevance of sculpture and the decorative arts to CODART and its members?
- What can we do to make museum visitors more interested in these fields?

About Léon Lock

Dr. Léon Lock is the founding president of the Low Countries Sculpture Society Society and an FWO research fellow in the Department of Architecture and Urbanism at the University of Leuven. He holds a B.Sc. (Warwick) in Management Science, M.A. (Warwick) and Ph.D. (London) in the History of Art. He has a particular interest in sculpture, architecture, historic interiors, furniture, ceramics, and prints and drawings, ranging from the late Middle Ages to Art Deco.

Léon Lock has been an associate member of CODART since 2008.

MARKET TABLE 10

Exhibiting the static. Exhibitions in a furnished historic house: The case of Duivenvoorde Castle

Dr. Annette de Vries

Duivenvoorde Castle is situated between the cities of The Hague and Leiden. It originally dates from the thirteenth century, and is known in particular for its authentic architecture from the seventeenth to the nineteenth centuries, as well as its historic interiors and art collection. Since 1963 the castle has been open as a museum. The congress theme *Old favorites or new perspectives* is especially applicable to historic houses. The challenge of trying to look at a permanent, even static collection such as that of Duivenvoorde Castle from a new perspective is both fascinating and complicated.

Points of discussion:

- Does a historic house speak for itself? In order to reach the present public and future generations, it is not sufficient merely to open the doors. It takes much more to elicit from the public an enduring interest in the history of the house, its inhabitants and its collection. There is no difference between a historic house and an “ordinary” museum in terms of visitors’ expectations.
- Temporary exhibitions enable a historic house to highlight new or hidden angles on its history and collection, but not every topic is suitable. One of the wonderful yet frustrating characteristics of a static historic interior and collection is that it defies the structure – whether chronological or thematic – that is necessary for coherent “storytelling” in an exhibition. How can this problem be overcome?
- A historic house needs “the best of both worlds”: it requires new perspectives and narratives that do not spoil its authentic ambience. Is this feasible?

About Annette de Vries

Annette de Vries defended her Ph.D. thesis *Ingelijst Werk. De verbeelding van arbeid en beroep in de vroegmoderne Nederlanden* at the University of Amsterdam in 2003 (Waanders Publishers, 2004). She was a postdoc researcher at the Faculty of Arts, University of Groningen from 2004-2008. In 2008-2009 she taught Iconography at the Vrije Universiteit in Brussels. Since 2008 she has been a curator at Duivenvoorde Castle in Voorschoten, where she organized the exhibitions *Tijdloos Trendy* (2010, with a catalogue), *Fashioning Nature* (2011) and *Passie voor schilderijen. De verzameling Steengracht van Duivenvoorde* (2012, with a publication). As part of the 50th anniversary of the Duivenvoorde Foundation she edited a new publication on the history of the castle and its collection (*Duivenvoorde: bewoners, landgoed, kasteel, interieur en collectie*, Waanders Publishers, 2010). Annette de Vries is member of the Board of Historic Houses of the Netherlands Museum Association. Since 1 December 2012 she has been director of the Duivenvoorde Foundation.

Annette de Vries has been a member of CODART since 2009.

MARKET TABLE 11

The Interaction of Public and Private Collections: Risks and rewards

Anja K. Ševčík and Thomas Leysen

Highlighting a permanent collection or an exhibition by presenting previously unexhibited and rare artworks from private collections can be a successful and rewarding strategy in times of limited acquisition budgets and demanding marketing requirements. The presentation of a “collector’s choice” that reflects the personal taste of one man or woman can also be a very interesting addition to more scholarly displays of public holdings. Moreover, accepting private loans is an obvious way of paying tribute to the key role collecting has always played in the development and proliferation of art. Nevertheless, museums are sometimes blamed for using public money and buildings to spotlight fame-seeking collectors, thus boosting the value of their collections and giving them the benefit of inexpensive conservation treatment and safe storage space. And what happens if the museum curator and the owner dispute the attribution of a painting?

Co-speaker’s statement: Museums must recognize that a collector may have numerous and complex reasons for lending part of his or her collection to a museum. One reason may well be fondness for a museum (where most collectors formed their love of art in the first place) and a desire to share the collection with others, while at the same time exposing the works to scholarly enquiry. Even though more egoistical reasons can also come into play, most motivations are legitimate and not incompatible with the museum’s purpose. To prevent misunderstandings, however, it is important that both sides articulate their expectations and constraints at an early stage. If this occurs, it is usually possible to establish a collaboration that not only benefits both the museum and its public but also responds to the objectives of the collector.

Points of discussion:

- What is the policy at your museum? Do you try to attract private collectors, and if so, how do you go about this? In your experience, do the gains outweigh the losses?
- Are there different codes of ethics for handling public and private collections?
- What does a private collector expect from a public museum?

About Anja K. Ševčík

Anja K. Ševčík has been curator of Dutch Art at the National Gallery in Prague since 1995. She is the editor and co-author (with Hana Seifertová and Stefan Bartilla) of the critical inventory catalogue of the 550 Dutch paintings at the National Gallery, published in February 2012, and the curator of the accompanying exhibition *Rembrandt & Co. – Stories Told by a Prosperous Age* (February-May 2012), which presented the Prague collection alongside works on loan from Dutch, German, Hungarian and Czech Museums and private collections.

Anja K. Ševčík has been a member of CODART since 1998.

About Thomas Leysen

Thomas Leysen is chairman of KBC Bank, Brussels – which owns and operates the Rockox House Museum in Antwerp – and of Umicore, a materials technology group. In the cultural sphere, he is chairman of the King Baudouin Foundation Heritage Fund, chairman of the Rubenianum Fund, deputy chairman of the Friends of the Rubenshuis, and chairman of the board of the Friends of CODART Foundation. He has been responsible for lending works of art to over a dozen museums in Europe and the United States.

Thomas Leysen is chair of the board of the Friends of CODART Foundation and a board member of CODART.

ABSTRACTS OF PRESENTATIONS TUESDAY, 23 April

Statements on congress theme: Old favorites or new perspectives?

“Thank you for your message. The curator in question is not available for further research.”

Micha Leeflang, curator of Medieval Art, Museum Catharijneconvent, Utrecht

The hefty cutbacks recently imposed by the Dutch state have brought even more pressure to bear on museum directors who must decide whether to allocate funds for scholarly research on the museum's own collection or to use their resources to mount temporary exhibitions. The large majority of visitors to the Museum Catharijneconvent come to see the temporary exhibitions; a negligible number – apart from classes of school children – come to view the permanent collection.

The three curators and two educators employed by the museum thus work mainly from exhibition to exhibition. As outlined in our policy plan, Museum Catharijneconvent mounts three large exhibitions a year in order to attract the desired number of visitors. Naturally the quality of the exhibitions is not allowed to suffer from this busy schedule, but how is success to be achieved? Collaboration with external partners – including universities, other museums and guest curators – is indispensable in this regard, but does any of this help the museum-based curators to pursue research into their own collection?

To avoid losing sight of our own holdings, it stands to reason that the subjects of our temporary exhibitions are closely related to our core collection. Scholarly research into our collection is part and parcel of the preparations for new exhibitions (and the catalogues published to accompany them), and is largely dependent on time and money. One-third of the objects shown at the last exhibition – *Surviving the Iconoclasm, Medieval sculpture from Utrecht, 1430-1530* (2012-2013) – came from our own collection, some from the permanent display and some from the depot. These sculptures have now been studied from a new perspective, yielding fresh insights. The discovery of new aspects and perceptions does not end on the opening day of the exhibition, however, since such shows often generate ideas for new research projects. Unfortunately, though, the curator in question is already immersed in preparations for a new exhibition on a completely different subject.

About Micha Leeflang

Micha Leeflang received her Ph.D. from the University of Groningen in 2007. Her dissertation, titled *Uytnemende Schilder van Antwerpen*, deals with the studio, production and working methods of the Antwerp painter Joos van Cleve (c. 1480-1540/41). Since 2007 she has served as curator of medieval art at Museum Catharijneconvent Utrecht, where she is responsible for the collection of manuscripts, fifteenth- and sixteenth-century paintings, sculpture and liturgical textiles. Among other exhibitions, she organized *Masterly Manuscripts, The Middle Ages in Gold and Ink* (2009); *Surviving the Iconoclasm, Medieval sculpture from Utrecht, 1430-1530* (2012-2013); and, as guest curator, *Joos van Cleve, Leonardo des Nordens* at the Suermondt-Ludwig-Museum, Aachen (2011).

Micha Leeflang has been a member of CODART since 2007.

Use temporary exhibitions to make changes to your permanent display

Elena Zhivkova, head of the Western European Art Department, Bohdan and Varvara Khanenko National Museum of Arts, Kiev

The Khanenko National Museum of Arts houses the most celebrated international fine arts collection in Ukraine. The private collection of Bohdan Khanenko (1849-1917) and his wife Varvara (1852-1922) are the core of the current exhibition. In the late nineteenth century, the museum was decorated, inside and out, in an eclectic style that has been fully preserved. This often creates problems for large-scale exhibitions and changes to the permanent display. Last year, however, one hundred Old Master paintings from nine Ukrainian museums were presented in the exhibition *The Comeback of St. Luke*, which opened at the Pushkin Museum in Moscow and then moved to the Khanenko Museum in Kiev, where the show was called *European Dimension*. Usually our museum attracts 4,000-7,000 visitors a month, but that exhibition demonstrated the popularity of large-scale projects by drawing almost 13,000 visitors in only two weeks.

Twenty-eight paintings in *European dimension* were previously part of our permanent display. Twelve of them were by Dutch and Flemish artists. Thanks to the CODART congresses and study trips I had attended long before this exhibition, I was able to clarify the attributions of several Dutch and Flemish works by important masters in the depot, which have been restored in the last four years. It was easier to persuade our conservators to clean and restore these masterpieces and to persuade the museum to spend money on their framing than it would have been with paintings by lesser artists. These reattributed and restored works – by such artists as Vrancke van der Stockt, Jan Brueghel the Elder, Willem Ormea, Roelant Roghman, Cornelis Gerritsz Decker and Gasper Peeter Verbruggen II – are now part of our permanent display, which had not been changed since 1998.

This project also shed light on one of our paintings: *Man Holding a Glove* by Nicolaes Elias. There has been a protracted dispute between our museum and the Kroshytsky Art Museum in Sevastopol, which holds another version of this picture. At *European dimension*, the two portraits were placed side by side, and not only did the truth emerge, but the display attracted many visitors. By the end of that exhibition, newly hung works had become such an attraction that we decided not to put them back into storage. They are supplemented by several other recently restored paintings, replacing doubtful works and copies. So what is our priority, to pursue research or attract visitors? To be truly successful, we must do both.

About Elena Zhivkova

Elena Zhivkova became head of the Western European Art Department of the Bohdan and Varvara Khanenko National Museum of Arts, Kiev, in 1999. Since 2008 she has also been a lecturer at the National University of Kiev (Mohila Academy), where she teaches the course “Expertise and attribution in European painting.” Her most recent publication is the 2012 exhibition catalogue *European Dimension. Works of the Old European Masters from the State Collections in Ukraine, The Bohdan and Varvara Khanenko National Museum of Arts*.

Elena Zhivkova has been a member of CODART since 2003.

Statements:

Independent, free lance art historians often know parts of a museum's permanent collection better than the museum's own curators.

Independent art historians can work on a freelance basis to carry out research on the permanent collection, while museum curators devote their time to organizing temporary exhibitions.

Michiel Plomp, chief curator of the art collections, Teylers Museum

One of the chief tasks of a museum curator is to carry out research on the permanent collection and publish the results. In Teylers Museum the important collection of Old Master drawings has been the subject of study since ca. 1990. So far three volumes have appeared, in 1997, 2000 and 2004, and two more volumes are currently in the making. A total of eight volumes are planned.

Experience has taught us that the research and writing of these sizeable catalogues can best be done by independent art historians working on a freelance basis. Undisturbed by the daily goings-on in the museum, they have the time, the peace of mind and the expertise to concentrate on such long-term tasks. It is precisely the smaller museums with limited staff and resources that are under constant pressure to attract greater numbers of visitors by mounting exhibitions and to seek sponsorship in ever more creative ways.

This means that curators no longer have enough time to devote themselves to scholarly study of the permanent collection. This is strange and regrettable, but that is the current state of affairs. By their very nature exhibitions depend on teamwork involving most of a museum's staff as well as fellow professionals from outside the museum and even outside the country, so it is understandable that curators devote themselves more to organizing exhibitions than to studying the permanent collection.

On the positive side, this development can in fact benefit the publication of collection catalogues. At least they get published – otherwise one would have to wait until the curator reaches retirement age and finally has enough time to compile such a catalogue. An important condition for “free lance catalogues” is that the collaboration between the independent and the museum-based art historians is characterized by close cooperation and the intensive exchange of information and texts in progress.

The curators at Teylers Museum, will of course not free themselves from the museum's holdings. Exhibitions are always connected in some way with the permanent collection. As a result, parts of the collection are continually being subjected to scholarly updates, such as recently happened in connection with the Claude Lorrain and Raphael exhibitions. Furthermore, the curators are very much occupied with the permanent collection, since “acquisitions” is an important task. In Teylers Museum we seek to make the collection more complete and coherent in such areas as sixteenth-century Netherlandish drawings, nineteenth-century Netherlandish drawings and paintings, and finally contemporary drawings from the Netherlands and elsewhere.

About Michiel Plomp

After studying art history at the University of Utrecht, Michiel C. Plomp (1958) worked at Teylers Museum in Haarlem, the Stedelijk Museum Het Prinsenhof in Delft, the Centraal Museum in Utrecht and The Metropolitan Museum of Art in New York. Since 2006 he has been the Keeper of the Art Collections at Teylers Museum in Haarlem. His catalogue of the seventeenth-century Dutch drawings in the collection of Teylers Museum was published in 1997. In 2002 he received his Ph.D. from the University of Groningen, having written his dissertation on the collecting of drawings in the Low Countries in the period 1732-1833. He organized Teylers Museum's recent exhibitions of the drawings of Claude Lorrain (2011) and Raphael (2012).

Michiel Plomp has been a member of CODART since 2007.

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CODART 2012: 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 2012. 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 Belgium, the Czech Republic, the UK and Austria.

The congress, which was held in Brussels, did much to bring about international cooperation that has furthered exhibitions, collection mobility and research. The theme of the congress, *Conserving the arts: the tasks of the curator and the conservator?* – 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.

Generous contributions from the Prince Bernhard Cultural Foundation and the Friends of CODART Foundation made it possible for curators from Central and Eastern Europe to attend the congress. The CODART congress was kindly supported by the Flemish Ministry for Environment, Nature and Culture and the Flemish Parliament. The CODART *focus* gathering organized in 2012 took place at the National Gallery in Prague and was an initiative of that museum. In addition to CODART members, potential patrons were also invited to attend this event.

To strengthen our network and consolidate private patronage, two extra activities were organized last year: a Patrons' Workshop in the SRAL in Maastricht (during TEFAF) and a Friends' afternoon at the Amsterdam Museum.

The printed Courant was transformed into an interactive digital *eZine*, which was launched during the Brussels congress. At the same time, the *eZine*'s editorial board was appointed. To defray the cost of developing this *eZine*, CODART appealed – with success – to the Mondriaan Foundation, the Prince Bernhard Cultural Foundation, the Foundation Dioraphte and the Friends of CODART Foundation. Dioraphte also extended a subsidy to benefit the “3D project,” to strengthen CODART's network in the fields of sculpture and the applied arts.

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 2012, 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 554 members and 84 associate members from 40 countries. There were 135 participants at the annual congress and a total of 28 at the CODARTfocus meeting. Another 50 people attended extra activities, such as the Patrons' Workshop (20) and the Friends' afternoon (30). The two issues of the eZine attracted a total of 3,063 unique visitors. Our website was consulted every day by approximately 900 unique visitors, who tended to stay on the site for longer periods. Social media enabled CODART to reach some 2,100 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 voluntary 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 2012, 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 earmarked 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.

This is a summary of CODART's annual report for 2012. 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

Here we would like to express our particular gratitude to two members who stepped down from the board – Greetje van den Bergh (chair) and Rudi Ekkart (advisor) – for their dedication and commitment to CODART.

Board

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

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

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

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

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

Greetje van den Bergh (a member of the board since 1 January 2005 and chair since 1 January 2007) retired from the board on 18 March, several months before her term was due to end. Anthony Ruys took over her duties as chair. Rudi Ekkart (a member of the board from 1998 to 2008 and subsequently an advisor to the board) stepped down from the board on 1 December, on reaching the age of retirement. His successor, as advisor, is Chris Stolwijk. Thomas Leysen joined the board on 1 December by virtue of his chairmanship of the Friends of CODART Foundation.

Staff

As of January 2012, the staff consisted of

Gerdien Verschoor, *director*

Maartje Beekman, *project manager*

Brenda Eijkenaar, *project manager*

Tom van der Molen, *website manager*

Geerte Broersma, project associate (for the period of M. Beekman's maternity leave from 1 August to 31 December 2012)

Ida Peters, project associate (for the period of B. Eijkenaar's maternity leave from 1 August to 31 December 2012)

Committees

Program Committee (advice on congresses and focus meetings)

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

Eric Domela Nieuwenhuis, *curator*, Rijksdienst voor het Cultureel Erfgoed, Rijswijk

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

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

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

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

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

Sabine van Sprang, *curator*, Koninklijke Musea voor Schone Kunsten, Brussels

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

The terms of office of Eric Domela Nieuwenhuis and Sabine van Sprang expired. They were succeeded by Friso Lammertse en Ingrid De Meûter.

Website Committee (advice on website contents and projects)

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

Pascal Ennaert, *coordinator*, Vlaamse Kunstcollectie, Ghent

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

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

Priscilla Valkeneers, *scientific associate*, Centrum Rubenianum, Antwerp

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

Board of the Friends of CODART Foundation

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

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

Rob Vellekoop, *director*, Vimax Consultancy, Rotterdam

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

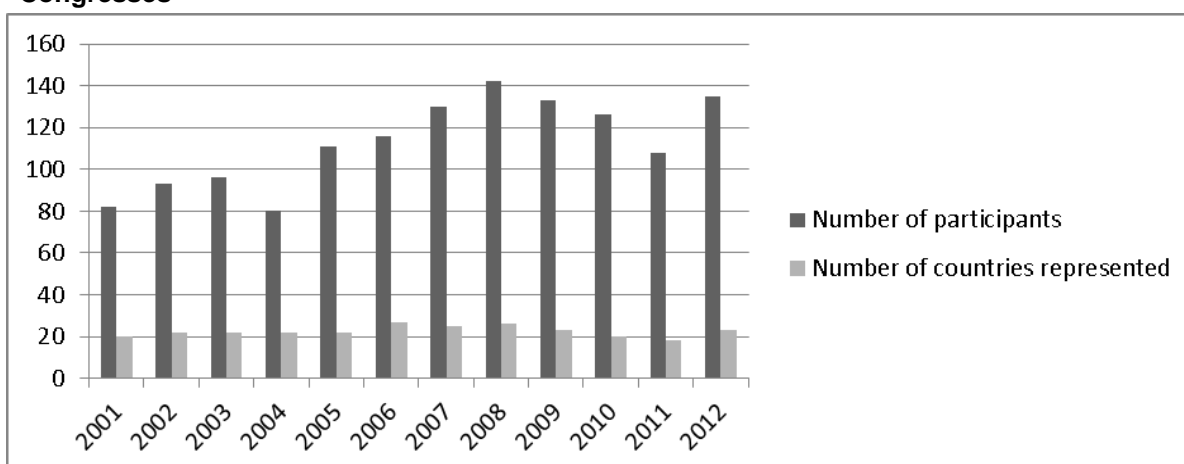
Henk W. van Os, former *director*, Rijksmuseum, Amsterdam

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

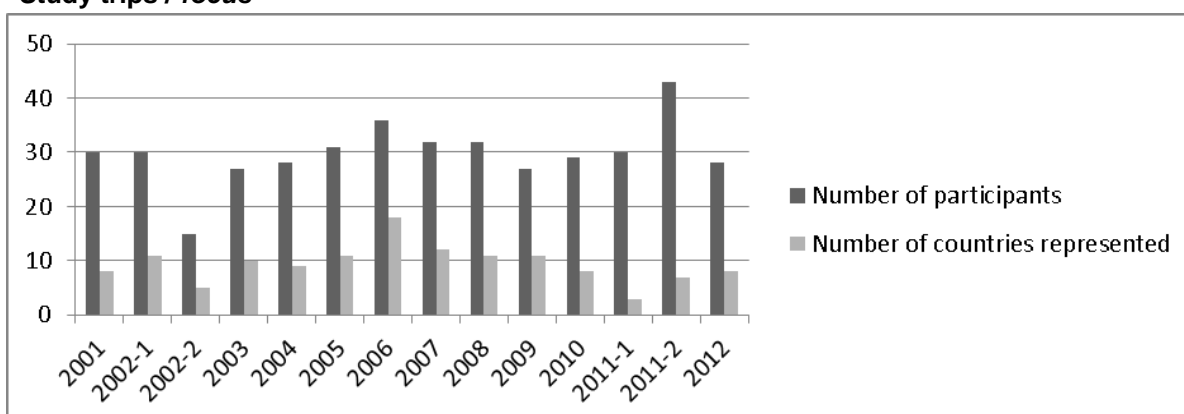
Jan G. F. Veldhuis, former *president*, Utrecht University

CODART in figures per 31 December 2012:

Congresses



Study trips / focus



Website

	2006	2007	2008	2009	2010	2011	2012
Dossiers on museums	587	645	679	711	708	741	757
Dossiers on curators	389	570	614	637	666	690	683
Dossiers on exhibitions	1.190	1.469	1.560	1.775	1.921	2.095	2229
Dossiers with news from museums	142	216	335	441	536	708	851
Dossiers on research institutes throughout the world	124	124	124	124	124	124	124
Titles of important publications on Dutch and Flemish art	455	457	457	465	466	466	468
Twitter followers	-	-	-	-	269	850	1321
Facebook followers					133	323	657
LinkedIn followers					62	217	319

CODART *in figures 2001-2012*

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012
Number of members	306	312	327	352	410	398	470	480	505	519	537	554
Number of associates	55	56	47	46	46	28	41	50	61	79	80	84
Number of countries represented	32	35	35	36	37	38	39	39	40	40	41	40
Number of congress participants ¹	82	93	96	80	111	116	130	142	133	126	108	135
Number of countries represented at the congress	20	22	22	22	22	27	25	26	23	20	18	23
Number of study trip/ <i>focus</i> participants ²	30	30/15	27	28	31	36	32	32	27	29	30/43	28
Number of countries represented on the study trip/ <i>focus</i> ³	8	11/5	10	9	11	18	12	11	11	8	3/7	8
Number of newsletters published	2	1	2	2	2	2	2	2	2	2	1	2
Edition newsletters	750	750	750	750	750	750	1000	1000	1000	1000	1500	3063 ⁴
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
Number of sent discussion items/News	27	28	35	39	53	60	74	119	98	98	161	154
Number of sent e-mail notifications	-	-	36	326	300	228	236	355	310	251	231	220
Number of subscribers e-mail notification service ⁶	-	-	458	648	782	1.220	1.473	2.026	1.827	1.522	1.742	1923
Number of subscribers News ⁶	-	-	458	648	782	1.220	1.473	2.026	1.827	1.914	2.121	2298

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

I have consulted your website many, many times and also welcomed CODART members as visitors to the KIK-IRPA, so have come to appreciate the organization for its dedication to high standards in their study and presentation of works of art, its network of like-minded professionals and its aims and ideals.

(CODART member)

Zonder twijfel een van de meest complete en overzichtelijke websites in zijn genre dat ook nog eens mooi vormgegeven is en bijzonder vriendelijk in het gebruik is.

(Website Geschiedenis Online Prijs)

What a fantastically useful website! I have created a shortcut of it on my desktop. Thank you so much for placing all this information at our fingertips!!

(Website user)

Nogmaals mijn complimenten -natuurlijk ook over te brengen aan Maartje, Brenda, Tom en Ida - voor de fantastische organisatie van het congres; ik heb van verschillende mensen gehoord dat ze dit het beste congres vonden tot nu toe, omdat de kwaliteit van alle programmaonderdelen zo hoog was.

(Congress participant)

[...] Mr. Vladimír Rösel, General Director of the National Gallery in Prague [...] would like to assure you that our institution was honored and pleased by the CODART Day in the Sternberg Palace and he was very glad to meet some members of your council personally, do not speak, of course, about the great asset of this event for the Collection of Old Masters, all our curators interested in Dutch and Flemish Art and other concerned persons. It was really exciting experience and we would like to thank you for your kind cooperation.

(National Gallery, Prague)

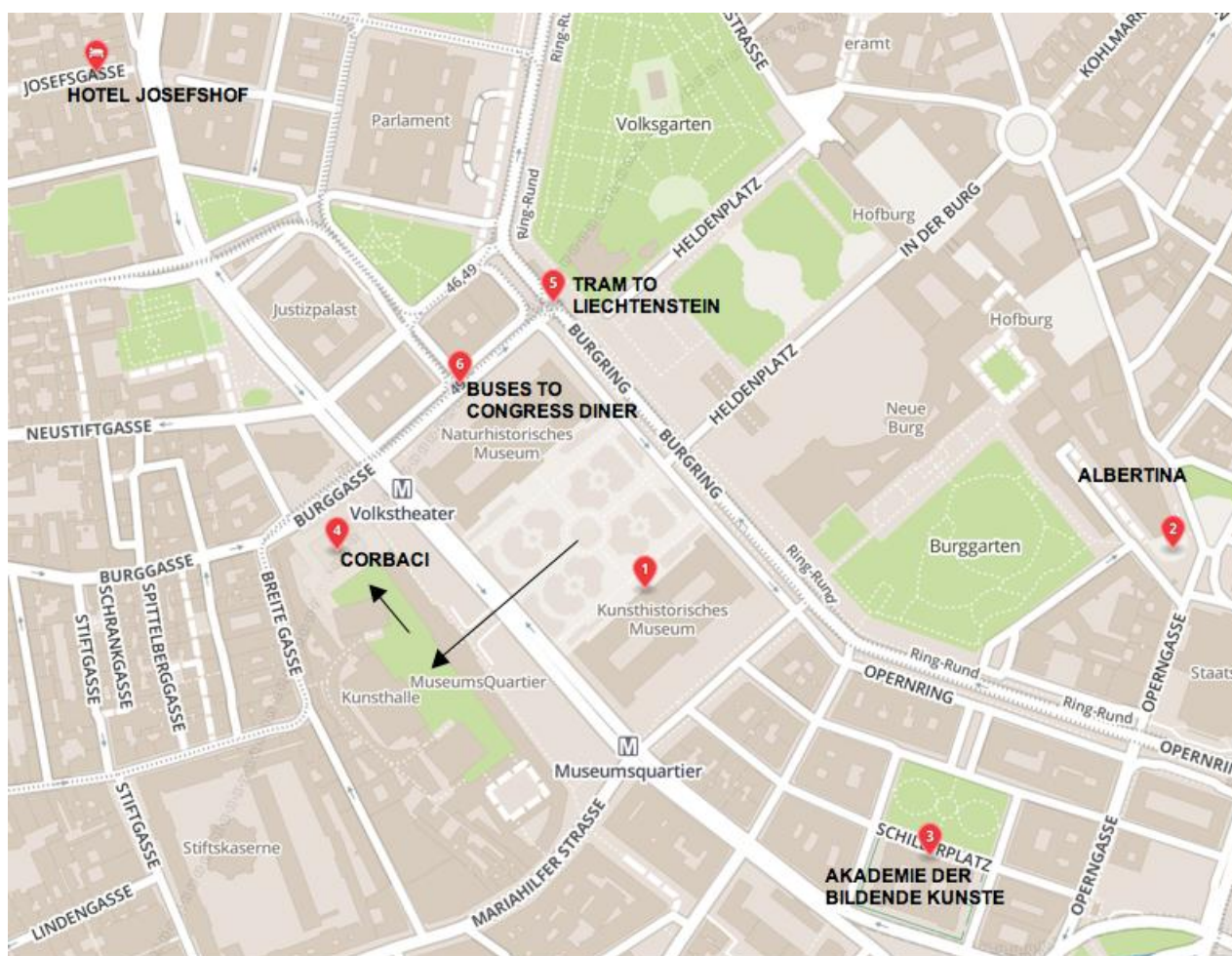
Het eZine ziet er prachtig uit, met interessante artikelen. Echt iets om trots op te zijn!

(eZine reader)

Ik heb het eZine met plezier gelezen en werd erdoor geïnspireerd om het boek van Nico van Hout op te vragen en heb het ook gerecenseerd.

(Wieteke van Zeil, Volkskrant)

PRACTICAL INFORMATION CODART ZESTIEN



Monday

Buses to congress dinner

For the congress dinner on Monday we have arranged bus transport. Two buses leave at 18:30h sharp for Heurige Feuerwehr Wagner from the Bellariastrasse, located behind the Naturhistorisches Museum.

If you will not join one of the arranged buses to dinner, you can follow these directions.

Go to the tram stop at Dr.-Karl-Renner-Ring (point 5 on the main map) and take tram D to *Nußdorf, Beethovengang*. Transfer at stop *Grinzingerstrasse* to bus 38 A to *Leopoldsberg*. Get off at *Armbrustergasse*. From there Heurige Feuerwehr Wagner (Grinzingerstrasse 53, 1190 Vienna) is a two-minute walk.

It is also possible to travel by U-Bahn. From station *Volkstheater*, take U2 to *Aspernstrasse*, at *Schottenring* transfer to U4 to *Heiligenstadt*. From there take bus 38 A.

Tuesday

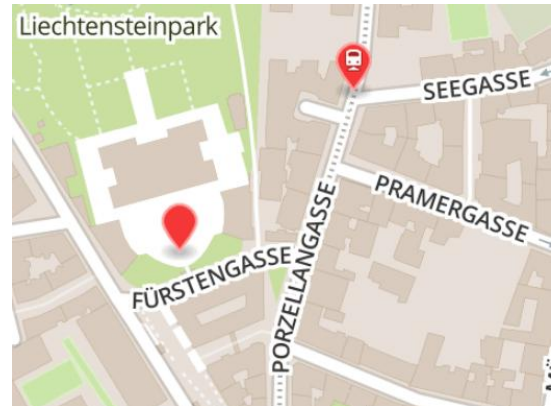
Lunch at Café-restaurant Corbaci

The lunch on Tuesday is in café Corbaci in the MuseumsQuartier. The location is indicated on the congress locations map. The group will be divided in two: excursions D, E, F are welcome from 12:30-

13:15h and excursions A, B, C from 13:15-14:00h. Please keep to your allotted times, in order for everyone to have a pleasant lunch. A warm, buffet lunch will be served. CODART team members will provide you with 2 coupons per person for beverages.

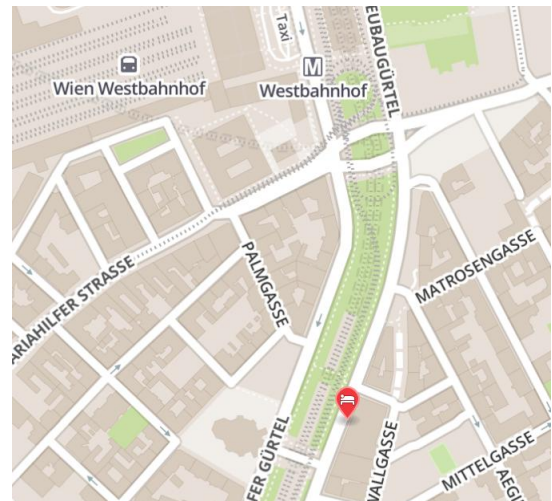
Directions to excursion F: Princely collections of Liechtenstein

Participants can join Brenda and Tom and travel together to the excursion at Palais Liechtenstein. The group will leave after lunch from Café-restaurant Corbaci at 13:45h. Individual travellers can use the following directions. Go to the tram stop at Dr.-Karl-Renner-Ring (point 5 on the congress locations map) and take tram D to *Nußdorf, Beethovengang*. Get off at stop *Seegasse*. Walk back into the Porzellangasse. The Palais Liechtenstein (Fürstengasse 1, 1090 Vienna) is a three-minute walk.



Directions from Hotel ibis Wien Mariahilf to the KHM

The hotel is an eight-minute walk away from the Westbahnhof station. From there take U-Bahn U3 with direction *Simmering* and get off at the second stop *Volkstheater*. From there the Kunsthistorisches Museum is a five-minute walk.



Miscellaneous

Restaurant area

Behind the MuseumsQuartier, you find Spittelberg, an area that has several nice and affordable restaurants.

Around Mercure Hotel Josefshof

Walk up the Josefsgasse to the Lange Gasse and you will find a small supermarket at your disposal on the street corner. North of the Josefsgasse is the Josefstädter Straße, where you will find various shops, bars and restaurants.

Public transport in Vienna

Public transport tickets are available at subway stations, most tobacconists and in buses and trams. If you plan to travel by public transport a lot, we advise you to get a 48 hour card for € 11,70. Single trip tickets cost € 2 from ticket machines (not available at tram stops) or € 2,20 in the means of transport.

Taxi

You can order a taxi via one of these numbers:

+43 1 60160; +43 1 40100; +43 1 31300



Kingdom of the Netherlands

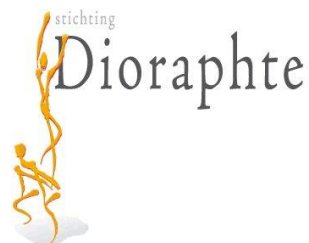


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Thomas Leysen, Brussels
Gregor's Lijsten, Spankeren
The Leiden Gallery, New York
The Metropolitan Museum of Art, New York

Amb. J. William Middendorf II, Little Compton
Rijksbureau voor Kunsthistorische Documentatie
(Netherlands Institute for Art History), The Hague
Rijksmuseum, Amsterdam
Simoons & Company, Bussum
TEFAF (The European Fine Arts Fair), Helvoirt
Elsbeth van Tets, Amsterdam
Rob Vellekoop, Rotterdam
Axel Vervoordt NV, Wijnegem
Vlaamse Kunstcollectie (Koninklijk Museum voor
Schone Kunsten Antwerpen, Musea Brugge, Museum
Schone Kunsten Gent)
The Weiss Gallery, London