

CODART

Courant 18

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CODART is the international council for curators of Dutch and Flemish art. Its aim is to further the study, the care, the accessibility and the display of art from the Low Countries in museums all over the world. **CODART** serves as a platform for exchange and cooperation between curators from different parts of the world, with different levels of experience and from different types and sizes of institutions. **CODART** stimulates international inter-museum cooperation through a variety of activities, including congresses, study trips, publications and the website (www.codart.nl). By these means **CODART** strives to solidify the cultural ties between the Netherlands and Flanders, and to make the artistic heritage of these countries accessible to the international art-loving public at large.

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One of the most successful new items on the program of the CODART TWAALF congress was the Market of Ideas, which was very highly rated in the evaluation forms returned by the participants. Those who took part in the sessions appreciated the wide range of topics, the sense of dynamism (some people even felt that the discussions were too short), and especially the small size of the groups, which made it possible for some true in-depth discussions to take place. While preparing the program, we at CODART were amazed by the number of suggestions sent in by our members and it was a challenge to make a balanced selection from so many interesting ideas.

Ludo van Halem, curator of modern art at the Rijksmuseum, and I chaired a discussion in which we explored the possibility and merits of instituting a CODART modern. No doubt you have read the article by Carel Blotkamp in the CODART Courant no. 17: "CODART, let's get modern!" I would prefer to broach the subject as a question: "CODART modern. Yes or no?" Several issues were brought to the fore in the Market of Ideas session. For instance, to what extent do the classifications "Dutch" and "Flemish" apply to modern art? Is it only curators in the Netherlands and Belgium who need such a network, or is it also useful for colleagues abroad? And, perhaps even more important: what is the relevance of such a network to our own members? In short: to what extent can a network of curators of modern Dutch and Flemish art be truly international? This all begs the fundamental question whether it is in fact CODART's job to set up such a network. Or could CODART instead serve as the successful model for an entirely new body? To properly assess all this we need your input. I look forward to seeing the results of the questionnaire on this subject which we sent to you in May.

Another debate focused on the position of young, newly qualified curators: what can CODART do for this group, nationally and internationally? The discussion was lively and led to a number of recommendations. Space on the CODART website will be reserved for museums offering internships to budding curators. CODART will also investigate the possibility of developing a coaching program with experienced curators who, for a limited

period, could coach and help young curators interested in some form of support. CODART is uniquely placed to match suitable candidates with mentors, after which the two parties can work together via personal contact or email.

These are just some of the topics discussed at the Market of Ideas. You can read the reports in this issue of the Courant (pp. 8-9) and on our website.

Recently we have created a channel for pragmatic discussion via the CODART website: the CODART Curator's Forum. You can join discussions about any of the issues that came up in the Market of Ideas sessions, and CODART members are also warmly invited to post their own topics in the Forum. Do you have exhibition plans and are you looking for a partner? Are you working on a collection catalogue and do you have research questions? In the Forum, accessible to CODART members only, you can meet your colleagues virtually, put your questions to them and enter into a dialogue.

The launching of the Forum officially completes the renovation of the www.codart.nl



[Photo Jan Griffioen, Zutphen]

website. We are extremely proud to announce that the CODART website won a Best of the Web Award 2009, which is the initiative of the Canada-based company Archives & Museum Informatics (Archimuse). The winners are chosen from among shortlisted websites in nine categories by an international panel of museum professionals at Archimuse's annual congress Museums and the Web. The website www.codart.nl won the Best of the Web Award in the museum professional's site category. Wietske Donkersloot and Gary Schwartz must be credited for the project at CODART. Two other organizations must also take pride in this achievement: the Hague agency Typography Interiority & Other Serious Matters – responsible for CODART's house style, including the design of this Courant – designed the site and its layout; while the Amsterdam OCCHIO Group was in charge of technical development and support for the website. The site received financial support from the Mondrian Foundation, the Prince Bernhard Cultural Foundation, the Dioraphte Foundation, the Netherlands Ministry of Foreign Affairs and the Friends of CODART Foundation. The award was announced in the month marking the departure of CODART's founder and director, Gary Schwartz, who for many years has been responsible for www.codart.nl in his capacity as webmaster. Gary's tremendous legacy will provide a strong foundation for all of CODART's future activities. And there will be many! You can already note two study trips in your calendars: one to Helsinki and St. Petersburg, 21-25 September 2009, and the other to Southern California, 1-6 February 2010. The annual CODART DERTIEN congress will take place from 30 May to 1 June 2010. Due to numerous requests, we decided to give up combining the timing of the congress with the TEFAF on a trial basis. This will allow us to combine the CODART congress with that of the Historians of Netherlandish Art (HNA), to be held in the Netherlands from 27 to 29 May. We will organize a number of joint activities to promote a stimulating cross-fertilization between members of CODART and the HNA. In any case, now is the time to think about topics you would like to see included on the Market of Ideas docket!

Gerdien Verschoor, director of CODART



With its more than 600 16th-century Dutch drawings, the Dresden Kupferstich-Kabinett boasts one of the most comprehensive and finest collections of early Dutch drawings in the world. However, unlike comparable large collections in Amsterdam, Berlin, London, Paris or Vienna, the Dresden drawings have never been subject to full and comprehensive scientific examination; individual 16th-century drawings have been seen regularly only in survey exhibitions of Dutch drawings (Van Eyck, Bruegel, Rembrandt. *Dutch drawings of the 15th to 17th centuries from the Kupferstich-Kabinett Dresden* curated by Christian Dittrich, exhibition catalogue, Dresden/Vienna 1998/1999). However, this situation is changing. With support from the University of Leiden, in 2007 it was possible to begin scientifically examining the holdings as part of the “Recollecting designs – redesigning collections” project. The German Research Foundation has been financing the study of this group of drawings since 2008.

The large collection of early 16th-century Dutch drawings was probably assembled by the Leipzig merchant Gottfried Wagner, who began collecting early on, at the end of the 17th century. After Wagner’s death, his collection – comprising over 10,000 sheets – was purchased for the Kabinett in Dresden in 1728. The consolidated core of the Dresden Old Master drawings, including the Dutch 16th- and 17th-century ones, thus

found its way to the Kabinett. In other words, they were acquired en masse, without the individual sheets having first been specified or selected on the basis of quality by the art trade.

The Dresden drawing collection owes its distinctive character to these circumstances. Reviewing the collection of 600 16th-century Dutch drawings, it becomes apparent that they belong together yet come from various workshops (the same applies to the Dutch 17th-century drawings (*The Dresden Rembrandt drawings 2004*, curated by Christian Dittrich and Thomas Ketelsen, exhibition catalogue Dresden/Paris, Cologne 2004)). For instance, Dresden has the largest collection of drawings by the Master of Absalom, an anonymous artist from the school of Hieronymus Bosch, including sketches of monsters, glass roundel drafts and figures. Over 30 drawings from the Master of the Egmont Albums, also in Dresden, display this anonymous artist’s stylistic versatility (cf. Julia Kleinbeck’s doctoral thesis written within the framework of the project: “Making shift with makeshift names”: On the drawings of the Master of the Egmont Albums in the Dresden Kupferstich-Kabinett, University of Karlsruhe (TH), Institute for Art History 2008).

Also preserved are more than 50 drawings by Frans Floris and his pupils Anthonis van Blockland, Lambert van Noort, Gerard van Groningen and Chrispijn van

16th-century drawings Thomas Ketelsen

den Broeck (to name only the best known). Other extensive and noteworthy groups of drawings include figure, landscape and nature studies by Roeland Savery; engraving sketches by Maarten de Vos; numerous replicas and versions from the workshop of Abraham Bloemaert; and the so-called Coninxloo Group – a collection of over 30 landscape drawings, many of which are hand colored.

Additional series of drawings entered the collection in the 1750s: a series of 12 drawings depicting the life of the Prophet Elisha attributed to Aertgen van Leyden, and a 16-part Passion series given to Lucas Cornelisz de Kock. The distinct character of the Dresden collection with its many studio groupings cannot be coincidental. These groups of drawings may be assumed to have belonged together originally and to have entered the Dresden Kabinett via the Wagner Collection.

Expanding on traditional stylistic analysis, the “Typology of Dutch drawing” aims to develop a new way of exploring comprehensive and heterogeneous collections of drawings such as those in Dresden. The crux of this method is investigating interrelationships between the material, function and style of the drawings. For this purpose, the use of a non-damaging technical process (fluorescent X-ray analysis) to determine the drawing materials is being systematized and refined by the Bundesanstalt für Materialforschung - und Prüfung (Federal Institute for Materials Research and Testing) (BAM) in Berlin. The paper on which the drawings were made is also central to the examinations. Along with determining the watermark and the paper structure, questions regarding the quality of the paper used are also crucial. For example, is there a connection (and if so, what kind) between the function of the drawings and the choice of paper used? Other aspects of the Dresden drawings to be examined from a typological point of view are: the reverse sides as *La face cachée d’histoire* (The averted face of history) (Nicolas Born); the coloring of the drawing; the phenomena of repetition, replication and copy; the circular format; the “large” format; the (washed) outline sketch; the light and dark drawing; the “deployment” of the drawing (transfer techniques); the tracing, the inferior copy; the rubbed, blackened or “flattened” drawing, etc. In this way the individual drawings can be examined by means of one or more of the aspects mentioned.

In continuation of Josef Meder’s *The mastery of drawing* and following on the Jan van Eyck project of 2005 (cf. *The secret of Jan van Eyck. The early Dutch drawings and paintings*



in Dresden, published by Thomas Ketelsen and Uta Neidhardt, exhibition catalogue Dresden/Bruges, Berlin - Munich 2005), special focus is placed on 16th-century Dutch drawing practices. The above-mentioned collections of drawings make it possible to analyze the special function and the handling of the individual sheet in the workshop in its time. As such, to paraphrase Michel Foucault’s essay on authorship, one might say: “Who cares who drew it.” While the necessity of answering the question of authorship or attribution goes without saying, this question should be repositioned in historical and methodological terms. Thus, the aim of our typology drawing project is precisely to balance this field of activity for art historians and drawing connoisseurs.

The partners of this project - jointly undertaken by the Kupferstich-Kabinett Dresden and the Bundesanstalt für Materialforschung - und Prüfung (Federal Institute for Materials Research and Testing) (BAM) - are the Institute of Art History of Leiden University, the print room of Leiden University Library, the Institute of Art History of Utrecht University, the print room of the Städel Museum in Frankfurt, the Kupferstich-Kabinett in Berlin and the print room of the Séptművészeti Muzéum (Museum of Fine Arts) in Budapest. The conclusion of the project in 2011/2012 will be marked by exhibitions in conjunction with the Séptművészeti Muzéum on the themes of “The archaeology of the drawing” (in Dresden) and “The history of Dutch drawing in the 16th century” (Budapest).

Thomas Ketelsen is curator at the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, and a CODART member since 1998.

Crisis! Crisis?

Crisis, what crisis? Manfred Sellink

It is important to note that the *Musea Brugge* (the municipal museums of Bruges) are not only mainly (and generously) funded by the City of Bruges, they are also fully part of the city administration. While this has certain distinct disadvantages – an overload of administrative rules and a less flexible financial regulation – at this time it is proving to be a benefit. Due to the *Musea Brugge*'s importance to the local and regional economy and the fact that our museums and collections are crucial for positioning Bruges as one of the top European historical tourist destinations, our budgets have not decreased. On the contrary, in a deliberate effort to further strengthen the (cultural and tourist) economy of Bruges, just last month the city council decided to substantially increase our budget for staff; this means that we can hire rather than lay off staff, as is the case elsewhere in Europe and in the USA. Furthermore, we have received a substantial additional budget to organize several large exhibitions over the next years, with the (implicit) expectation that we will attract more visitors. Interestingly enough, the number of visitors and the revenues from tickets and merchandising have distinctly risen since the crisis started, even without major loan-exhibitions last year. There seems to be a trend in Europe to make shorter (cheaper) city trips to cultural destinations closer to home. Finally, we were fortunate indeed that the structural funding from the Flemish government for the next five years was decided upon (and substantially heightened) a few weeks before the outbreak of the crisis.

Of course, we do feel some of the effects of the crisis. Until very recently, additional sponsoring for major exhibitions was the domain of large banks and financial institutions – need I say more. Now we have to look for more companies who will sponsor events for smaller amounts. Yet we still manage to find them. And of course if the recession deepens into a depression for several years in a row, our budget will have to be cut and will surely feel a decrease in public spending. Even then, the results will likely be less severe than those currently facing many of our colleagues. On the other hand, if the economy recovers and eventually boosts again we will most probably be slower to grasp certain market opportunities. I realize that this offers only cold comfort for so many of my colleagues who are now in the position of having to make tough choices.

Manfred Sellink is director of the *Musea Brugge* and a CODART member since 1998.

A rocky year Yao-Fen You

I joined the staff of the Detroit Institute of Arts, the fifth-largest fine arts museum in the United States, in February 2008. It couldn't have been a better moment to join. The DIA had recently reopened after a six-year, \$160-million-dollar renovation and expansion, including a complete reinstallation of the galleries. The press and museum world were still abuzz with "the new DIA," and we were enjoying record attendance. One year later, on 23 February 2009, the museum was forced to reduce its staff by 20% as part of a concerted effort to survive as a leaner but still vibrant institution. The staff reduction, combined with cuts in programming, was necessary to trim \$6 million from our \$34 million annual operating budget for the coming fiscal year. The loss of 56 full-time and seven part-time employees affected every department, but curatorial (35% laid off) and conservation (50% laid off) suffered the biggest cuts.

Even before the economic downturn the DIA had struggled with chronic deficits. Unlike many of our sister institutions, the DIA does not enjoy a large operating endowment, and years of shortfalls have been covered by annual giving. The City of Detroit long ago ceased to support the museum, and recent years have seen the state of Michigan reduce its financial contribution by about 85 percent. Nor could we expect that the private and corporate donors on whom we have relied for the bulk of our funding, including many associated with the auto industry, could continue to give as generously as they have in previous years. As put by our director, Graham W. J. Beal, "the DIA has experienced extraordinary fund-raising success in the past, but we have been unable to permanently close an annual gap between operating expenses and revenues. This is the first critical step in addressing an issue that has plagued the museum for many decades."

In spite of a rocky year, which witnessed the reshuffling of departments, last-minute changes to the exhibition schedule, and George Keyes' retirement as chief curator and curator of European paintings, one thing remained constant: the DIA's focus on the general visitor, which was also the driving force behind our reinstallation. Reductions were calibrated to ensure that the museum remains attractive to both visitors and donors. Programs have been reduced, but not eliminated. For example, Prints, Drawings and Photography will now mount six exhibitions every 24 months rather than 12. Sensitive to the economic challenges faced by many of our visitors, we have resisted raising admission fees, modestly priced at \$8 for adults, \$6 for seniors and \$4 for

youth (6-17). The alternatives we have pursued include cutting back on hours – we conducted studies that saw attendance in the galleries tapering off after 4 pm on weekdays – and limiting access to only one of our three public entrances. We are also exploring the option of putting parts of our collection on the road, including our holdings of 17th-century Dutch paintings and German Expressionism.

Our move toward financial stability has clear implications for my job responsibilities. I probably will not have as many opportunities to organize or participate in major loan exhibitions. Nevertheless, I welcome the opportunity to focus intensely on our permanent collections, whether through permanent collection-based exhibitions or de-accessioning.

Yao-Fen You is assistant curator of European sculpture & decorative arts at the Detroit Institute of Arts and a CODART member since 2004.

Art lasts, crisis is brief Olena Zhivkova

The Khanenko Museum of Arts in Kiev is a municipal institution, the budget for which depends entirely on funds from the City Directorate for Culture. Ukrainian policy on culture does not allow the price of entry tickets, guided tours, exhibitions, concerts and other cultural events to be set too high. This policy aims to make the state-owned museums accessible to all social groups. Even before the crisis, the municipal government funded only primary utilities, security and wages for guards and museum staff. We are obliged to pay for all of our exhibitions, conservation, publishing, scientific and educational projects from the earnings generated by international exhibitions, and presentations and conferences held in the museum itself.

The financial crisis significantly worsened the situation. At this time we are uncertain whether the municipal authorities will continue paying for the security guards and the utilities. During the cold winter this past year the heating was cut off in numerous Ukrainian provincial museums. Moreover, because of the lack of security funding, the number of thefts has increased.

Given the present situation, we are trying to interest philanthropists in funding the museum. Furthermore, scholarly research is another direction being expanded in this crisis period. As curators are less involved with regular exhibitions and other projects – for which there is insufficient funding now – they have more time to correct attributions and prepare the catalogues. We will try to present some of the results in the form of mini-exhibitions. With international cooperation, the presentation of one painting is scheduled to take place



in the near future. The background to this is the opportunity I received in 2005 with the assistance of CODART and the Netherlands Museums Association to work at the RKD (Netherlands Institute for Art History) in The Hague. I showed Fred Meijer a photograph of a very dirty still life on panel, which was split in two (38.3 x 26.8 cm). He suggested that the painting could be by the Flemish painter Michel de Bouillon (1638–in or after 1674). And, in the course of cleaning it, we were delighted to discover in the lower left corner of the table not only a signature, but also a date: M. Bouillon. 1654.

Now, with a photograph of this charming bouquet, I can make a gift of sorts not only to Fred Meijer personally, but to all of my CODART colleagues. Let it be a harbinger of spring, and a sign of, should I say, *Ars longa, crisis brevis*, “Art lasts, crisis is brief.”

Olena Zhivkova is head of the department of European art at the Bogdan and Varvara Khanenko Museum of Art in Kiev and a CODART member since 2003.

Market table reports

Your own project...on your OWN time?

Adriaan E. Waiboer, National Gallery of Ireland, Dublin

In this Market of Ideas session at the CODART TWAALF congress, participants discussed various issues related to personal projects, such as doctoral dissertations or outside publications, which while they may not belong to the core responsibilities of curators, often contribute to the status of the institutions they represent. The participants included curators as well as a handful of directors and heads of curatorial departments, which led to a stimulating discussion between both “sides.”

Curators shared their problems, including failed attempts to convince their superiors to allow them to work on their own projects. The most common reason given for turning down these requests was that directors simply did not see the added value of their projects, even if it concerned – as one curator pointed out – a publication related to the history of the collection. Their superiors were more interested in having them organize exhibitions and the like to draw in visitors. One of the participating directors explained that he had said no to projects because they did not strictly relate to the collection, or that he deemed the curators in question not capable or experienced enough to work on their own projects.

Positive experiences were also shared. Some participants mentioned existing arrangements at their institutions, such as a “study day” or a “library day,” which allow curators to work on a personal project one day per week without having to worry about job-related matters. In general, participants acknowledged that when asking their superiors for time to work during their regular hours, curators should show their goodwill by offering to work on their own time, in the evenings and weekends, as well. One of the participating directors commented that a good curator should be able to combine museum duties with his/her own work regardless of any deals.

Describing drawing techniques.

Thera Folmer-von Oven, curator, private collection

The discussion centered on the following questions. Do you share my experience that the variety of methods for describing drawing techniques sometimes causes confusion and/or misunderstanding? Would it be useful to have common guidelines? And, how should this be implemented?

During the sessions, many significant observations and ideas were brought up. For instance, it was noted that in the past drawings have been described in a way that lacks clarity. If such texts have to be translated into another language, the interpretation becomes problematic and the original drawings have to be

checked “in situ.” Another complicating factor is the difficulty at times of identifying the materials used. Even a drawings expert has to admit that in some cases it is almost impossible to distinguish the materials or liquids. Furthermore, it was noted that when writing an entry you have to keep your public in mind. Are they scholars or laymen?

The participants agreed that the technical description is an important part of the catalogue text and that guidelines would be useful. But how should this be implemented? For the moment, the discussion on this subject has been posted in the Curator’s Forum on www.codart.nl/forum. Please give us the benefits of your ideas and insights.

Forgotten objects: The gap between the fine and applied arts.

Dirk Jan Biemond, Rijksmuseum, Amsterdam

At this Market Table we discussed artists working in different media: some 16th- and 17th- century painters, engravers and sculptors produced designs for objects nowadays more commonly associated with the field of the decorative arts. Examples of this by Hendrick Goltzius and Romeyn de Hooghe were forwarded to help focus the session. The discussions concentrated mainly on practical matters; is it possible to integrate other media in an exhibition of paintings or drawings, and what would the additional value be? One thing is clear; art historians in different fields should talk more with one another.

CODART modern. Yes or no?

Ludo van Halem, Rijksmuseum, Amsterdam

The question discussed at this Market Table was whether it would be relevant to extend the existing CODART network to Dutch and Flemish (or Belgian) modern art. Recently, CODART has been regularly approached by curators of (Dutch) modern art interested in becoming members, indicating a growing demand for a network in this particular field. And, in fact, this need was confirmed by some Market Table members, as 20th-century Dutch art and design is represented in many museums around the world. However, serious objections to this idea of extending the network were also raised. Some participants argued that there would hardly be any shared interests between specialists in the fields of older and modern art, as Dutch modern art in international museums is hardly considered as being typically Dutch. It was concluded that there are serious objections to an extension of the network. However, it is interesting to investigate what CODART members think about this subject, and therefore a survey of our members was held in May.

Join the CODART young curators' group!

Alice Taatgen, Suermondt-Ludwig-Museum, Aachen

The central question for this session was what CODART can do for aspiring curators interested in furthering their careers. The first option discussed was the possibility of CODART inviting fledgling curators to the annual congresses to introduce them into the network. The second option was that the website could be used as a forum for people seeking and offering job opportunities. This initiative would provide a highly specialized forum where curators could place adds and find personnel for their internships, projects and jobs. Another option, discussed after this session, would be to develop a coaching program for starting curators within the CODART network.

For sale! Deaccessioning the Museum aan het Vrijthof collection.

Monique Dickhaut and Patrick Rijs, Museum aan het Vrijthof, Maastricht

The essence of this session was a plea for the idea that it is better to sell a museum object to a museum that needs it to complete its collection than to store it in a museum depot, just because the collector who founded the museum once bought it. Most of the participants represented large public museums with collections bought with public money, and although they were all familiar with instances of other public museums selling objects from their collections, most feared that agreeing with the central statement would lead to a slippery slope.

A new museum concept for Luxembourg.

Danièle Wagener, Villa Vauban, Musée d'Art de la Ville de Luxembourg and Martina Sitt, Hamburger Kunsthalle

Our presentation of the new museum concept was very well received during the Market Table. Participants particularly praised the idea of using the museum's collections as a core element for all future exhibitions and activities. Also pointed out was the importance of involving the visitors emotionally with the new museum's activities. The presentations led to truly fruitful discussions, which are significant for our work.

New evidence on Justus van Egmont?

Prisca Valkeneers, Royal Museum of Fine Arts, Antwerp

After studying some of the signed and dated paintings and drawings by Justus van Egmont, we all took a closer look at *Venus giving the weapons to Aeneas* (Paris, Musée du Louvre, inv. no. 2901) attributed to the artist. My doubts about this attribution were confirmed by all of the participants in both groups. This painting belongs to the category of reattributions. As for the possibly related paintings in the Warsaw depots, we will probably have to look further in French circles to establish the connection.

RKD (Netherlands Institute for Art History).

Suzanne Laemers and Elly Kluck, RKD, The Hague

The majority of the participants said that they were familiar with the RKD and had visited the Institute at least once. However, not everyone seemed to be thoroughly acquainted with the diversity of the collections and their different locations. For instance, the Iconographic Bureau, with records of approximately 110,000 documented Dutch portraits from the late Middle Ages up until the present, is often overlooked. Not everyone is aware that the best way to begin researching a project is to first consult the on-line database RKDartists&. In addition to providing biographical information on artists, this database functions as an index to the collections, providing a complete overview of all the locations with documentation on a particular artist.

Inter-institutional research resource on paintings by Rembrandt.

Wietske Donkersloot, RKD (Netherlands Institute for Art History), The Hague

The Market Table presentation and discussion was set up to find out whether the present outline for the database meets the needs and expectations of curators. The overall response in the two sessions was positive. Possibilities for expanding the contents - offering more (art historical) context to the documentation files - were broached. The team was happy to learn that a number of institutions represented at the two sessions would be interested in contributing to the database after the pilot phase. For a copy of the handout distributed to the participants at the Market Table, please see the CODART website.

The Rubens database of the Royal Museums of Fine Arts of Belgium.

Bert Schepers and Lies Van de Cappelle, Royal Museums of Fine Arts of Belgium, Brussels

During the Market Table sessions, the main points of discussion focused on accessibility (online registration, legal and copyright issues), the target group (the international scientific community) and user-friendliness (working with a test audience); issues of standardization and the use of thesauri (Garnier, Iconclass).

Royal Institute for Cultural Heritage.

Pierre-Yves Kairis, IRPA/KIK, Brussels

The discussion centered on questions about the IRPA/KIK database and its accessibility. Questions arose about updating data, for example of attributions, which until now have not been treated systematically. With this in mind, IRPA/KIK is trying to enter into collaboration with museums and Belgian universities.

Interested in reading more or contributing to the discussion? See www.codart.nl/CODART_TWAALF_documents_and_downloads and www.codart.nl/forum.



Dutch and Flemish portraits in Finland

Although the collections of 17th-century art in Finland are modest in size, a varied and surprising number of portraits from the Low Countries can be found in the museums in Helsinki as well as in public collections elsewhere in the country. Most of these works entered public ownership through private donations made in the late 19th century and the first four decades of the 20th century. The richest assortment is in Helsinki's Sinebrychoff Art Museum, but smaller institutions in other parts of the country also house some interesting portraits. The Pohjanmaan Museum in Vaasa has a portrait of a man dating from the mid-17th century, for example, formerly attributed to Johannes Verspronck but now securely given to Dirck van Loonen, a portraitist from the province of Gelderland. While the painting was undergoing conservation a few years ago, the remains of van Loonen's signature came to light and the correct attribution could be made. The Gösta Serlachius Museum of Fine Arts in Mänttä also has several Dutch portraits, two of which I would like to mention. The first is a large group portrait of six children in a garden originally attributed to Caspar Netscher and rightly rejected by Marjorie Wieseman, who noted parallels with the work of Jurriaen Ovens. Further research on this painting is needed. The other work, a portrait of a man of 1647, poses no attribution problem: it is signed by Rudolf van Grol, a now almost forgotten Hague painter by whom only two signed paintings are known.

The Sinebrychoff Art Museum in Helsinki owes its name to the collectors Paul and Fanny Sinebrychoff, whose residence and collection were given to the Finnish state in 1921. The museum assumed its present form in 1980, when all the other collections of European art that had been bequeathed to the nation were moved from their former premises, the Ateneum Building, to be installed alongside Paul and Fanny's collection in the

Sinebrychoff House. Among the paintings transferred from the Ateneum were several Dutch and Flemish portraits from the bequest of Carl von Haartman (1819–1888). For instance the portrait of a young man by the Arnhem painter Mathijs Wulfraet, and the exquisite little likeness of a doctor painted in 1684 by the Leiden artist Abraham Snaphaen. Two interesting portraits from other bequests should also be mentioned here. First, a small portrait of a man from the late 16th century, which was bequeathed by Leonard Baumgartner in 1934. It has been attributed to Prince Maurits's first court painter, Daniel van den Queeckborne, on the basis of an inscription on the reverse: *Anno 1591. DQ*. The second painting, a large-scale family portrait acquired with the Stenman collection in 1935, has been wrongly attributed to Nicolaes van Helt Stocade and needs to be fully investigated.

The museum's most important portraits were acquired by the brewer Paul Sinebrychoff (1859–1917) and his wife, the actress Fanny Grahn (1862–1921). Their rich collection comprises almost 900 paintings, miniatures and artifacts. The couple married in 1883 and a few years later Paul Sinebrychoff began collecting modern Finnish and Swedish art; around 1890 he became especially interested in early Swedish portraits and miniatures. In 1901 he branched out into Dutch and Flemish Old Masters, again focusing primarily on portraits. He was advised by a young Finnish art historian, Osvald Sirén (1879–1966), who acquired several portraits of mixed quality while traveling in Denmark, Germany and Italy. Between 1905 and 1914 a substantial number of works were bought in Amsterdam, mainly from two art dealers, Anton Mensing, who owned the Frederik Muller auction house, and Jacques Goudstikker Sr. Altogether the collection comprised 32 Dutch and Flemish paintings, including 22 portraits. Viewed from a present-day perspective,

Caspar Netscher (formerly attributed to), *A group of children*, The Gösta Serlachius Museum of Fine Arts, Mänttä, inv. no. 439

Rudolf van Grol, *Portrait of a man in black*, The Gösta Serlachius Museum of Fine Arts, Mänttä, inv. no. 416

Abraham Snaphaen, *Portrait of a physician*, signed and dated 1684, Sinebrychoffin Taidemuseo, Helsinki, inv. no. A 671, Central Art Archives, photo Antti Kuivalainen



Rudi Ekkart

one which Sinebrychoff would have agreed with up to a point, the works clearly vary in quality and more often than not reveal the collector's clouded judgment when confronted with big names. Paintings acquired as authentic works by Rubens, van Dyck, Hals and Rembrandt have in the meantime all been reattributed. More felicitous choices can be discerned in the area constituting the so-called sub-top of Dutch and Flemish portraiture, in particular artists from the Northern Netherlands. It is notable that the most striking pieces date from the first half of the 17th century and almost all feature female sitters. The second half of the 17th century is less well represented, both in terms of quality and quantity.

The most famous likeness in the collection is the Flemish double portrait of two sisters, which was acquired in 1907 in Hamburg as a work by the Antwerp artist Cornelis de Vos. Exhibited under that name for a long time, this exceptionally charming painting has recently been reattributed to de Vos's colleague Frans Pourbus the Younger. However, this new attribution was rejected by Blaise Ducos, which means that a more convincing name still has to be found.

A strong feature in the collection are the early 17th-century likenesses from Amsterdam, with highly characteristic female portraits by Cornelis van der Voort (bought from the Amsterdam auction house Frederik Muller in 1909) and a portrait dating from 1628 by Nicolaes Eliasz. Pickenoy (bought from the same source one year earlier). The portrait of a lady by the Hague painter Jan Anthonisz. van Ravesteyn (acquired from Goudstikker), also dates from 1628 and compared to the three-quarter-length portraits by van der Voort and Pickenoy is a generous bust-length portrait. Thanks to an inscription on the reverse, the sitter has been identified as Maria Odilia Buys, the first wife of Jacques Specx, the

governor-general of the Dutch East Indies. Maria Buys was the sister of Petronella Buys, who in turn was immortalized together with her husband Philips Lucasz. by Rembrandt in 1635. In 1911, in Stockholm, Sinebrychoff managed to acquire a beautiful, relatively early portrait of 1610 by the Delft painter Michiel van Mierevelt, featuring a 66-year-old man. The only pair of pendants to have entered the collection was bought in 1905 from Frederik Muller in Amsterdam, who sold them as being by Abraham de Vries. Painted in 1644 and representing the Rotterdam wine merchant Jan de Mey and his spouse Eva Raye, these portraits have since been reattributed to the long-forgotten Rotterdam portraitist Jan Daemen Cool. Sinebrychoff was particularly interested in the Haarlem painter Johannes Verspronck, acquiring no less than three works by him between 1904 and 1910. However, only one of them – the 1645 portrait of Anna van Schoonhoven, wife of the Haarlem burgomaster Johan Colterman – is auto-graphed. Sinebrychoff bought it from Goudstikker in 1908. Verspronck had already painted a portrait of Anna van Schoonhoven (now in Paris, Musée du Louvre) four years earlier; the Helsinki portrait is not simply a replica of this portrait, Anna sat to the painter again.

Many more examples of varying quality could be added to this brief overview. The acquisition of a superb work by the Dordrecht painter Jacobus Levecq in 1992 demonstrates that the Sinebrychoff portrait collection remains active. Painted in the 1660s, this portrait of an unknown lady with a watch is closely related to the portrait of Maria van der Graeff, dated 1664, in Dordrecht, Dordrechts Museum.

Rudi Ekkart is director of the RKD (Netherlands Institute for Art History) in The Hague and a CODART member since 1998.

Jacobus Levecq, *Portrait of a woman*, Sinebrychoffin Taidemuseo, Helsinki, inv. no. S-1992-202, Central Art Archives, photo Hannu Altonen

Johannes Verspronck, *Portrait of Anna van Schoonhoven*, signed and dated 1645, Sinebrychoffin Taidemuseo, Helsinki, inv. no. S 102, Central Art Archives, photo Jukka Romu

Unknown Flemish master, *Two sisters*, ca. 1610-15, Sinebrychoffin Taidemuseo, Helsinki, inv. no. S 98, Central Art Archives, photo Jouko Könönen



In Maastricht: Treasures from the tapestry

Six so-called Diana Tapestries, woven in Delft around 1600, are among the highlights of the Rijksmuseum's collection of tapestries. They were designed by Karel van Mander and woven by François Spiering, whose workshop reached its zenith at the time of their manufacture.

The first set of the Diana Tapestries dates from 1593 when Sir Walter Raleigh bought a set of 12 from Spiering. Ten subjects are known from existing tapestries. Some subjects are also found in French and Flemish tapestries with scenes taken from tales in Ovid's *Metamorphoses* in which Diana, goddess of the hunt, plays a prominent role, as well as in paintings. Others seem to have been specially chosen by the learned van Mander, who was familiar with the *Metamorphoses*. For example, *Latona fleeing from Juno and the Python* and *The story told by Cephalus to Phocus about his dog Lelaps and the wild fox* rarely occur in the visual arts.

Most 16th-century translations of the *Metamorphoses* were illustrated with woodcuts by Bernard Salomon and copies of them by Virgil Solis and others. However, these illustrations include more "obscure" subjects than are usually seen in tapestries and paintings. Van Mander must have been familiar with these prints but their appearance differs from that in the Diana Tapestries. This is not only because of their difference in size – the prints showing only one or two scenes – but, more importantly, because the Diana Tapestries look like large-size illustrations of fairy tales. Paintings and prints based on stories in the *Metamorphoses* often depict gruesome scenes, however these are almost entirely suppressed in the Diana Tapestries.

Some of Spiering's Diana Tapestries have been included in major exhibitions, such as *Dawn of the Golden*

Age (Rijksmuseum 1993), *Vermeer and the Delft School* (Metropolitan Museum of Art, New York 2001) and *Tapestry in the Baroque. Threads of splendor* (idem, 2007). This spring and summer they are the subject of the exhibition *Queen and huntress chaste and fair: The Rijksmuseum's Diana tapestries* (13 March–20 September) in the Bonnefantenmuseum in Maastricht. All six Diana Tapestries owned by the Rijksmuseum in Amsterdam will be on view. Three of them will be seen in Maastricht for the first time, after last being exhibited in the Metropolitan Museum of Art in 1915/16. The Rijksmuseum acquired them in 2006 with generous support from the BankGiro Lottery and the Rembrandt Society.

The beautiful Diana Tapestries belong to a lesser-known part of the Rijksmuseum, namely its extensive collection of tapestries. Tapestries are textile artworks *par excellence*, with images directly woven in wool, silk and – for the most expensive examples – gold and silver thread. Also, because of their function as wall hangings their dimensions are often substantial. The tapestry technique makes it possible to weave an almost unlimited range of images. Scenes derived from the Bible or mythology and history – often featuring larger than life-size figures – as well as landscapes and more decorative designs with plants and flowers could thus be depicted.

The Rijksmuseum's tapestry collection is by far the largest and most important in the Netherlands. It also stands up to collections in other leading museums abroad. Almost five years ago, the entire collection was published in a scholarly catalogue in English. It comprises more than 185 objects: some 125 tapestries and 60 smaller objects woven in tapestry. It is also quite varied,

Francois Spiering, Delft, after Karel van Mander I,
The story of his dog Lelaps and the giant vixen told by
Cephalus to Phocus, ca. 1593-1600, Rijksmuseum,
Amsterdam, inv. no. BK-2006-76

Francois Spiering, Delft, after Karel van Mander I,
The story of his dog Lelaps and the giant vixen told by
Cephalus to Phocus (detail), ca. 1593-1600, Rijksmuseum,
Amsterdam, inv. no. BK-2006-76

Francois Spiering, Delft, after Karel van Mander I,
The story of Meleager and Atalanta, ca. 1593-1600,
Rijksmuseum, Amsterdam, inv. no. BK-2006-77



collection of the Rijksmuseum in Amsterdam Ebeltje Hartkamp-Jonxis and Hillie Smit

with many important and interesting tapestries and sets, along with table carpets, cushion covers, furniture upholstery and even some woven paintings. Dating from the 14th to the 19th century, they were woven in production centers all over Europe, especially in the Southern and Northern Netherlands and France, but also in Germany, Italy and England, often by well-known workshops led, for instance, by Pieter van Aelst and Willem de Pannemaker in Brussels, Willem Andriesz. de Raet in Leiden, and François Spiering and Maximiliaan van der Gucht in Delft. Many of these tapestries were woven after designs by famous artists such as Perino del Vaga, Michiel Coxie, Karel van Mander I and II, Albert Eeckhout and Frans Post, Daniel Marot, Jan van Orley and François Boucher. Furthermore, the collection includes tapestries originally commissioned by important historical figures ranging from Emperor Charles V and Margaret of Parma to Stadholder-King William III and the English, Polish and French royal courts.

The composition of the tapestry collection, moreover, reflects the history and the character of the Rijksmuseum. Initially comprising only two woven paintings from the collection of the last Dutch stadholder and some tapestry sets saved from demolished historical buildings, the collection gradually increased in size, through acquisition, such as the exquisite Mannheimer collection after World War II, and purchases for the decorative arts rooms which were built in the 1950s (but recently dismantled). The emphasis lies on tapestries produced in the Northern Netherlands in the 17th century, of which the Rijksmuseum owns the largest collection in the world. In addition, a fine survey of the art of tapestry in Europe is offered.

No tapestries will be exhibited during the protracted rebuilding of the Rijksmuseum, but thanks to the 2004 catalogue, the collection has not entirely vanished from sight. This catalogue keeps the tapestry collection in the public eye. It generates articles and books in which the Rijksmuseum participates, loans have increased and the awareness of the importance of the collection facilitates possibilities for further research, contacts with colleagues and the art trade and new purchases. In fact, several important acquisitions were made shortly after the catalogue appeared – the first in more than 20 years – of four large 17th-century tapestries from the Northern Netherlands, three of which are now exhibited in Maastricht, together with three other showpieces from the collection.

Ebeltje Hartkamp-Jonxis is former curator of textiles at the Rijksmuseum, Amsterdam and an associate CODART member since 2009.

Hillie Smit is co-author of the Rijksmuseum tapestry catalogue.

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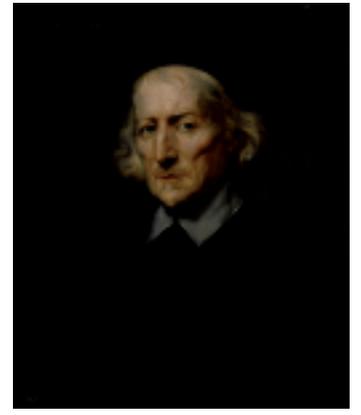
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Northern Netherlands, Table carpet with the story of Joseph, 1652, Rijksmuseum, Amsterdam, inv. no. BK-16395

Pieter van Aelst, Brussels, Christ washing the disciples' feet, ca. 1511-1520, Rijksmuseum, Amsterdam, inv. no. BK-1959-63



Dutch and Flemish portraits in the Scottish

Within the Scottish National Portrait Gallery's collection are a number of Netherlandish, Dutch and Flemish portraits from the 16th and 17th centuries, including some major works, comprising both portraits executed in Scotland and England by artists from the Low Countries and portraits of Scottish sitters produced on the continent.

One of the best-known early portraits in the collection is that of Mary of Guise (1515–60) painted by the Netherlandish artist Corneille de Lyon (ca. 1500/10–ca. 1575), who worked as a court portraitist in France. Mary of Guise would have sat to Corneille in Lyon, the city from which the artist gained his sobriquet, when she was there with the court in the latter half of 1537, during which time she was in mourning for the French Dauphin. Later, as a widow, Mary ruled Scotland as regent, struggling to maintain the dynastic interests of her daughter, Mary, Queen of Scots, who was being brought up in France. Corneille's portrait shows something of the sitter's recorded intelligence and humor, and is the prime version of five known copies and variants. It presumably remained in the Guise family before entering the famous collection of François Roger de Gaignières, who presented it to Louis XIV. Jean-Baptist Colbert, Marquis de Torcy was the sale agent when the king sold off much of the collection, and his distinctive seal remains on the back of the panel.

Another Netherlandish painter, Arnold Bronckorst (fl. 1565–83) portrayed a rather stern James Douglas, 4th Earl of Morton (ca. 1516–81), regent of Scotland during the minority of James VI, undoubtedly capturing something of the difficult relationship between the sitter and the artist. Bronckorst arrived in Scotland in the late 1570s where he was the agent in a money-making scheme with Elizabeth I's limner Nicholas Hilliard, to promote Scottish gold mining. Morton refused permission to

export the gold they found, and Bronckorst, at the earl's recommendation, recompensed his losses by painting portraits for the Scottish court, where he was later appointed the king's painter. It was during this time that Bronckorst produced Morton's likeness, which includes one of the earliest Scottish landscapes in the background, with a fantastical depiction of Tantallon Castle in East Lothian.

A sensitive portrait of William Drummond of Hawthornden (1585–1649), attributed to Abraham van Blijenberch (1575/6–24), shows the poet and historian in a fashionable black doublet with a lace-edged standing collar, gazing pensively at the viewer. The short, lively brushstrokes used to paint the sitter's face, correspond with the technique seen in known works by van Blijenberch, suggesting this is one of the few pictures that the artist painted during a four-year sojourn in London, including portraits of other notable Scots such as Charles I, as Prince of Wales, and Robert Kerr, 1st Earl of Ancram (see below). The portrait, dated 1612, was executed around the time Drummond wrote his elegy *Tears on the death of Meliades* commemorating the death of Henry, Prince of Wales.

One of the understated treasures of the national portrait collection is Anthony van Dyck's (1599–1641) somber portrayal of Alexander Henderson (ca. 1583–1646), an author of the 1638 National Covenant, signed in opposition to attempts to impose the Anglican Book of Common Prayer in Scotland. Painted around 1641 when Henderson was in London negotiating with Charles I, van Dyck used a conventional posture type for the portrayal of a churchman, with the rather uncomfortable-looking Henderson resting one arm on the base of a column and with a finger keeping his place in a presumably devotional text, as though he has been interrupted while reading. The image was disseminated in

Corneille de Lyon (attributed to), *Mary of Guise*, ca. 1537, Scottish National Portrait Gallery, Edinburgh

Abraham van Blijenberch (attributed to), *William Drummond of Hawthornden*, dated 1612, Scottish National Portrait Gallery, Edinburgh

Jan Lievens, *Robert Kerr, 1st Earl of Ancram*, 1654, private collection on long-term loan to the Scottish National Portrait Gallery, Edinburgh



National Portrait Gallery David A.H.B. Taylor

printed form by various artists, including Wenzel Hollar, whose engraving incorporates a verse with the line “behold this gracious face.” The portrait’s unlikely commission came from Charles Seton, 2nd Earl of Dunfermline, a friend of Henderson’s who was also a covenanter, and whose full-length portrait by van Dyck (his only sitter depicted in parliamentary robes) is also in the Scottish National Portrait Gallery.

Among the long-term loans to the Scottish National Portrait Gallery is Jan Lievens’s (1607-74) empathetic portrayal of the aged Robert Kerr, 1st Earl of Ancram (1578-1654). Kerr first met Lievens in 1629 when he was in The Hague serving as Charles I’s emissary, and in that year he took paintings by Lievens as well as Rembrandt to the king (the first works by the latter artist to be seen in England), possibly gifts from Frederik Hendrik of Orange or Constantijn Huygens. After a lifetime of royal service, Kerr exiled himself to Amsterdam during the Interregnum, where he sat to Lievens in the last year of his life, now poor and increasingly infirm. When he sent the portrait back to his son in Scotland he wrote “I grow very old” and famously that “Mr. Lievens... has so high conceit of himself that he thinks there is none to be compared with him in all Germany, Holland, nor the rest of the seventeen provinces.”

The Dutch artist Peter Lely’s (1618-80) magnificent paired portraits of the future King James VII and II (1633-1701) and his first wife, Anne Hyde (1637-71), as Duke and Duchess of York, celebrated the marriage of his most important royal patrons. They were commissioned by the duchess’s father, Edward Hyde, 1st Earl of Clarendon, for his famous gallery of portraits of “the most illustrious of our nation.” These exceptional portraits of the ducal couple are among the finest work from Lely’s middle period, following his appointment as principal painter to Charles II at the Restoration in 1660. The duke is shown

holding a commander’s baton, and looks and points towards his wife, while she looks smilingly back at the viewer. She is shown cooling her hand in a jet of water falling from a fountain, a gesture with religious overtones indicating her suitability as a royal consort, serving as a painterly rehabilitation of her character in answer to the negative response to her addition to the Stuart family.

A portrayal, typical of Dutch burgher portraits, of Sir William Davidson of Curriehill (1615/16-89) with his son Charles (ca. 1661-66) was previously attributed to Simon Luttichuys until cleaning in 1981 revealed the inscription VDT that changed the attribution to Abraham van den Tempel (ca. 1622-72), and also revealed that the boy had been added at a later date. Davidson, a Scottish merchant based in Holland, was made conservator of Scottish trading privileges at Veere in 1662 by Charles II. He had the Staple moved to Dordrecht in 1669, where Scottish trade declined, and he resigned two years later.

Davidson’s son Charles holds a painted miniature of the king, who was his godfather, and wears another image of him, Pieter van Abeele’s 1660 medal commemorating Charles II’s departure from Scheveningen, suspended from a ribbon at his waist. The van Abeele family had been bankers to the exiled king, and Davidson himself was a money-broker whom Charles II had used on various occasions. While the addition of the son at a later date, conjoined with the rather austere existing portrait of Davidson, creates a somewhat hybridized image of familial detachment, the double portrait commemorates an important period in Scotland’s economic history, and stands testament to the wider Scottish relationship with the Low Countries.

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Anthony van Dyck, Alexander Henderson, ca.1641,
Scottish National Portrait Gallery, Edinburgh

Arnold Bronckorst (attributed to), James Douglas,
4th Earl of Morton, ca.1580, Scottish National
Portrait Gallery, Edinburgh

Abraham van den Tempel, Sir William Davidson of
Curriehill and his son Charles, ca.1664, Scottish National
Portrait Gallery, Edinburgh

Mobility of curators: A proposal to CODART members Frank Bergevoet

Cultural policy in Europe is based on the so-called principle of subsidiarity, meaning that the European Union and its executive branch, the European Commission, have no formal control in this area. The EU respects the cultural autonomy of individual member states and allows each state to formulate its own cultural policy without Community interference. In contrast to areas such as agriculture, foreign relations and the environment, where far-reaching agreements have been made at EU level, there are no agreements, guidelines or regulations when it comes to issues concerning culture. It is of the utmost importance that our cultures do not become generalized, streamlined or standardized by European laws and regulations.

While the EU's respect for the cultural autonomy of member states is a valuable asset, there are also disadvantages: it is inconvenient that laws for the prevention of illegal cross-border trade in cultural heritage goods and laws regulating government indemnity schemes for exhibitions differ from country to country. Adhering to the principle of subsidiarity is not actually the most suitable solution to either desirable or undesirable collection mobility.

It should be noted that the absence of EU laws and regulations does not mean that the EU refrains from all cultural involvement; far from it, there is a "Cultural agenda 2007-2013" and a "Work plan for culture 2008-2010." However, participation in these programs is optional and member states join on a voluntary basis. The three main points of the "European program for culture 2007" are: cultural diversity and intercultural dialogue; culture as a catalyst for creativity; culture as a key component in international relations. Under the first set of objectives, the Union and all other relevant stakeholders are supposed to work together to foster intercultural dialogue to ensure that the EU's cultural diversity is understood, respected and promoted. To do this they should, for example, seek to increase the cross-border mobility of artists and workers in the cultural sector as well as the cross-border dissemination of works of art.

It may not have escaped your attention that in recent years the "dissemination of works of art" or collection mobility has received considerable attention from member states holding the EU presidency. The Netherlands, the United Kingdom, Finland and Germany, respectively, have focused attention on this theme through conferences and publications. This has resulted in important milestones such as the report "Lending to

Europe" (2005), produced by a group of experts led by Ronald de Leeuw; the "Action plan for the EU promotion of museum collections' mobility and loan standards," (2006); and the "Bremen Declaration" (5 May 2007). In 2008 the European Commission proposed the installation of a new working group for collection mobility, which it is hoped will contribute to the European Agenda on Culture for the period after 2013. The group, known as the OMC working group on collection mobility, consists of museum professionals and other civil servants in the cultural sector from most EU countries. In 2010 the working group will present its proposals for the enhancement of collection mobility within Europe. Important topics for discussion are: government indemnity schemes, illicit traffic of cultural goods, prevention of theft, long-term loans and exchange of experts.

In 2007, the exchange of experts was the central theme of a conference in Bremen entitled: "Building up trust and networking." The various conferences and meetings at the European level that I have attended over the past years have shown, without exception, that trust is a key factor for successful international exchange of museum objects. Collection mobility is facilitated when staff from the lending institution know and trust their colleagues at the museum on the other end, and people feel generally confident about each other's methods. It is important, therefore, not to focus solely on eliminating barriers that might hinder loan traffic, but also on staff exchange, in particular staff dealing with loans such as curators, exhibition organizers, registrars and conservators.

Regulations, procedures and standards vary from member state to member state; it is essential that this information can be readily found. One solution is to post English translations of the relevant regulations, procedures and standards in an Internet forum for foreign colleagues. Such a forum already exists for the different government indemnity schemes that apply within Europe. By and large you can also find museum regulations in translation. What might be even more effective is to have a museum exchange scheme enabling, for example, curators to spend a minimum of three months at a museum abroad. In this way curators could familiarize themselves with internal procedures elsewhere, and identify possible obstacles to collection mobility.

Within the EU a number of funding possibilities actually seem to be available to realize such an exchange. My impression is that museum directors avail them-

selves of these opportunities only sparingly and that compared to the exchange of artists, for instance, the exchange of museum staff is lagging behind.

Within a subcommittee of the OMC working group, co-chaired by Spain and Ireland, The Netherlands Institute for Cultural Heritage (ICN), along with representatives from the remaining EU member states, is looking at ways to enhance the mobility of museum experts. Members of CODART, with their expert knowledge of Dutch and Flemish masters, could play a key role in this project. They have been sharing knowledge and experiences for years. Furthermore, the special relationships based on mutual trust that have been forged within CODART might provide a suitable basis for an international exchange of museum curators. As we develop plans for the future, it will be helpful to build on the tried and true models of museums that have successfully exchanged curatorial staff. We also need museums interested in an exchange program to come forward in large numbers. Consider this article as a call to do so. Only together can we translate the concept of European mobility into concrete action. Please share your recipes for success with us. CODART members or museums wishing to participate in the exchange scheme for curatorial staff can contact frank.bergevoet@icn.nl.

Frank Bergevoet is program manager at The Netherlands Institute for Cultural Heritage (ICN), Amsterdam.

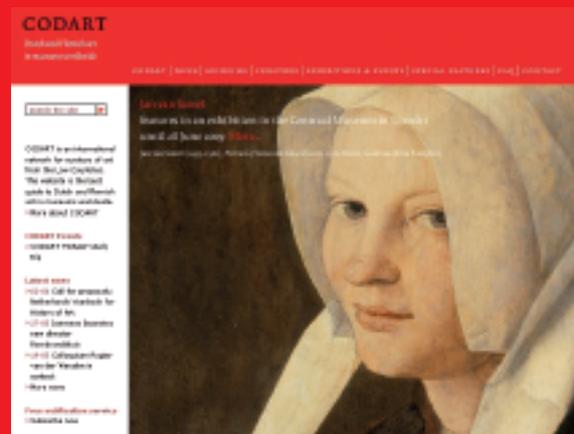
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CODART website wins Best of the Web Award



This past April the CODART website www.codart.nl was selected as the best museum professional’s site in the “Museums and the Web” 2009 Best of the Web Award contest, organized by Canada-based company Archives & Museum Informatics. At the annual congress “Museums and the Web,” an international panel of museum professionals selected websites in nine categories.

The award clearly indicates the success of the recently completed website renewal project carried out by Wietske Donkersloot and Gary Schwartz. In the framework of this renewal, CODART has improved the look-and-feel and the usability of the website, edited and expanded its content, and added new features. Also deserving much credit for the new form and structure of the site over the years, are Occhio (Amsterdam), in charge of the technical development and support of the website, and Typography Interiority & Other Serious Matters (The Hague), responsible for its design and layout.

The development of the site has been supported by the Mondrian Foundation, the Prince Bernhard Cultural Foundation, the Dioraphte Foundation, the Netherlands Ministry of Foreign Affairs and the Friends of CODART Foundation.

It is the second time CODART has won this award. In 2003 the CODART website was voted as best museum’s professional site for the first time.

Fred G. Meijer, interviewed by Tom van der Molen

Fred G. Meijer has been working in the department of Dutch Old Master Paintings at the RKD (Netherlands Institute for Art History) since December 1980. After receiving a degree in museology at the Reinwardt Academy in Leiden, he began working at the RKD as a documentalist, later becoming curator of the photo documentation concerning Dutch and Flemish still lifes and genre paintings from the 17th and 18th centuries and Dutch 17th-century portraits.

Meijer has published numerous articles and book reviews, many of which were published in *Oud Holland*, and contributed to lexicons and catalogues of exhibitions and collections. He wrote the catalogues of the collections of 17th-century still-life paintings of the Museum Boijmans Van Beuningen, Rotterdam (1989) and the Ashmolean Museum, Oxford (Ward Bequest, 2003). He was A. van der Willigen's co-author of *A dictionary of Dutch and Flemish still-life painters working in oils 1525-1725* (2003). Currently he is researching monographs and catalogues on Jan Davidsz. de Heem and David de Coninck. His work on Jan Davidsz. de Heem will result in his dissertation.

What are the daily tasks of a curator at the RKD? Much of it concerns correspondence. We receive a large number of photographs of paintings with questions generally concerning their attribution. All the curators at the RKD are specialized in a specific area; my specialty is still life, genre painting and portraits. I propose attributions with the aid of the vast collection of visual material at the RKD and then inform people about my findings.

I also conduct research, for which one day in the week is reserved. Currently I am working on my Ph.D dissertation devoted to Jan Davidsz. de Heem. A monograph on this still-life painter is long overdue in my opinion. I thought of dedicating a monographic study to him already in the 1980s, and have finally been able to work on this project weekly since 2003.

Of course the core part of my job is acquiring and making accessible new imagery for the RKD collection. We request and receive countless photographs and other visual material from museums, auction houses and art dealers.

Do you consider it difficult or even possible to judge paintings on the basis of photographs? While it is definitely an acquired skill, it is generally possible to judge a painting on the basis of a professional photo. Of course it is very different from seeing a painting at first hand. But then again, a digital image can differ entirely from a transparency of the same picture. I can show you a recent example where, on the basis of the digital image, I would have thought

that the painting was a later copy, but the transparency showed it to be an original. Being able to make such distinctions requires intense and long scrutiny of these kinds of images. Basically, one has to learn to make the "translation" from the photo to the painting and the other way around. It is much like learning a language.

Making attributions seems to be one of the central tasks of your work. As a fledgling art historian I do not always understand the arguments on which attributions are based. Could you tell me more about the process involved in making an attribution? It is mostly experience, really. You have to learn to recognize a painting as being by a certain artist. This is comparable to recognizing somebody on the street. Arriving at this takes time, and can be learned only by looking at a lot of paintings – and it requires a good visual memory.

Once I have a suggestion of who the maker could be, I check this against the pictures by that artist in the RKD's collection of images. If there are enough resemblances, an attribution, or a tentative attribution, is made.

I always try to make clear why I attribute a certain painting to a certain artist, by including the images that helped me arrive at my conclusion in the first place. In the end it is a matter of picking out the similarities.

It is mostly characteristics of style that lead to an attribution. For example, certain motifs in the painting, brushwork and palette are all aspects that can lead to an attribution. The more similarities, the greater the certainty. Iconographic arguments can also hold ground of course, but you need to be cautious. For instance, take an early barn interior by de Heem. While it is fully signed and dated, and, judging by the lighting and handling, definitely by de Heem, it is thematically unique in his oeuvre.

Attributions are usually secured based on the expertise of only one or at best a few art historians. Do you think it would be better if broader consensus were sought? Yes of course, but there are simply too few specialists to be able to reach a broad consensus at such depth. At the RKD we regularly ask one or several of our colleagues to take a look as well. Unfortunately, the number of experienced specialists seems to be dwindling rather than growing.

There seems to be a tendency in the museum world and the art trade to link paintings to well-known artists, apparently because there is a feeling that only big names "sell." Do you consider this an impediment to a scientifically justifiable practice? It is problematic that museums tend to show only the well-known artists. There is much to enjoy from works by lesser known painters or even anonymous paintings. A good example of a different

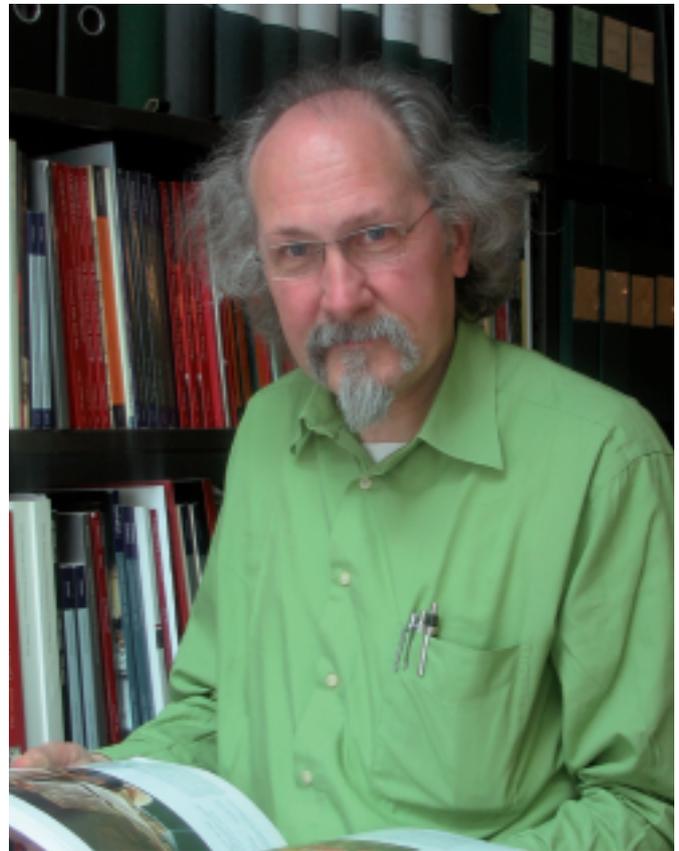
approach was the exhibition Laurens Bol mounted in Dordrecht in 1959, called *Goede onbekenden* (Good unknowns), consisting of anonymous paintings and excellent works by barely known minor artists. I think there are many paintings in museums that are rarely on display, but which are actually quite good and well worth looking at.

The concern museums have that displaying such work might negatively affect the number of visitors seems unfounded. There is nothing wrong in trying to surprise your audience by presenting a fine anonymous painting alongside your big guns. Take, for instance, the only known still life by Pieter van Anraedt in the Mauritshuis – a first-rate picture by a barely known portraitist.

What is your opinion about the categories of attribution? Sometimes it seems like the only serious categories are two opposites: anonymous works and fully attributed paintings. Other classifications such as “circle of” or “workshop of” seem to be too unclear for comfortable use. At the RKD we use categories such as “attributed to,” “possibly by” or “in the manner of,” to make clear the degree of certainty with which the attribution was made. We therefore maintain the diversity in categories of attribution. The RKD is unique in this respect though. I agree that categories in museums and in the art trade seem less precise. With a classification such as “circle of” it is often not clear who the circle comprises.

As a curator without a collection of paintings or wall space to show them, you must be visiting exhibitions. If you could mount an exhibition, what would it be? It would probably be an exhibition of paintings by lesser-known masters and anonymous paintings in my areas of expertise: still lifes, genre paintings and portraits. There are many excellent paintings by artists who are not well known at all. To name but one, Jacob Westerbeaen (ca. 1600/05-1644/60) comes to mind. Only one painting – a still life – by him is known, but it is a very fine painting indeed.

Entire genres are also still virtually ignored. Until only a few decades ago, scholars and museums alike largely overlooked Caravaggists and Italianate painters. Nowadays, for example, fish and hunting still lifes receive very little attention. I greatly enjoyed helping to stage the show of fish still lifes in the Centraal Museum in Utrecht in 2004, which included a great number of high-quality paintings. Still, the number of visitors was somewhat disappointing. This is obviously due to the fact that the sight of dead fish or game generally puts people off. There are incredibly good examples of these genres, which most definitely deserve a place in the spotlight. Actually, the repulsion they elicit can be considered as proof of how good they are.



What changes have you seen within the curatorial field in the last decades? And what do you think will be the major developments in the future? The realization of the importance of scientific research has grown, culminating in excellent museum catalogues, not only of the permanent collections, but also of exhibitions.

As for the future, image resources such as the RKD’s will become much more readily available. This will certainly affect the research being done. It also raises interesting questions of copyright, though, which will have to be addressed in the near future.

Of course the areas of interest within the field are always shifting, but these directions are hard to predict.

What skills must a young art historian or any art historian cultivate in order to become a good curator? I think that art historical training devotes too little attention to learning how to look at the actual paintings as objects. There should be at least two or three occasions in the course of their education when students are taken to a conservation studio to study the “bare” paintings under the guidance of conservators. I am afraid, though, that the art history programs have too little time to organize such vital visits.

Furthermore, in addition to looking at paintings as much as possible in museums, students and professionals alike should go to the viewing days of auction houses and to art fairs. I cannot stress enough the importance of looking closely at the actual paintings to build up your knowledge and experience. Books are not enough.

CODART TWAAALF congress in Aachen and Maastricht

Review by Léon Lock, The Low Countries Sculpture Society, Brussels

Unlike most art historical congresses which aim to present new research and foster intellectual exchanges – with the subsidiary goal of networking with colleagues – the CODART congress attaches greater value to the reverse. Every aspect of CODART TWAAALF was geared towards facilitating contacts between participants, old and new. A host of well-tested devices were used to facilitate this, ranging from the size of the lettering on the badges (allowing participants to read them without interrupting conversations) to involving participants in certain aspects of the program, actively encouraging them to take part in discussions. Particularly valuable in promoting networking is the creation of an atmosphere of informality, at which the CODART congress excels. This is partly due to the wide-ranging interests of its participants, which eliminates the competitive edge generally evident at such congresses. CODART's great attention to meals contributes to this harmonious atmosphere as well.

This is not to say that traditional means of communication are eschewed, or that they are not worth attending. However, they are kept short and intense, so that CODART can continue to encourage the dissemination of knowledge about collections of Dutch and Flemish art that are less known and/or far away. The present congress was held under this heading: Dutch and Flemish art in Helsinki and St. Petersburg, and was geared to either disclosing the wealth of some lesser known collections and engaging in their histories, or presenting new findings about lesser known paintings in one of the world's finest and most renowned collections. These contrasting approaches both duly acknowledged the rich collaborative efforts that resulted from previous CODART networking.

The last morning was devoted to "collection mobility" with case studies from Berlin and Detroit, which highlighted the variety of initiatives that are possible in this field, allowing both accessibility to different types of public while guaranteeing acceptable levels

of conservation and integrity. The "top-down" international long-term loans as extended in specific circumstances by the Detroit Institute of Art to a small museum abroad is noteworthy in that DIA has no expectations of reciprocal actions. Inversely, the discussion on the (un)acceptability of charging for temporary loans remained remarkably restrained, focusing exclusively on the Germanic and Anglo-Saxon worlds. Was this because of the under representation of curators from many Latin-European countries or because the Louvre outpost at Abu Dhabi has definitively been condemned as a politically motivated exclusively financial initiative? Abu Dhabi was not even mentioned.

As part of "collection mobility," de-accessioning was also briefly touched upon. This subject, which is flaring up regularly and most recently in a vehement way in both France and Belgium, would be worth addressing in greater depth at future CODART congresses, because with the exception of the ICOM, it is the only platform that is international enough to hold an integrated discussion on this thorny issue.

At the congress, CODART addressed a variety of topics relating to different genres, and not just Golden Age painting. A "Market of Ideas" session examining the gap between the "fine" and "decorative" arts was one such initiative to counteract the "paintings only" tradition, as was the range of excursions in Maastricht and Aachen that rounded off the program. The one I took to the Restauratie Atelier Limburg made it clear yet again how the disciplines are separated in the curators' world, while conservators think along the lines of "materials." The pooling of knowledge and experience within this one large institutionalized framework, which works in tandem with the Bonnefantenmuseum, encourages remarkably integrated and coherent approaches to the maintenance of complex conservation projects.

The privileged access to the extensive collections and rich heritage (particularly of the Maastricht Town Hall and Aachen Cathedral) was greatly appreciated. Though curators could also have obtained access on an individual basis, the fact that CODART organized it signified a genuine gain of time for all of us, and provided an opportunity for

connoisseurs to discuss the objects among themselves. For instance, the scrutiny of the *châsses* at Aachen Cathedral is etched in my mind as a particularly vivid learning experience about the technologies of precious metal casting and chasing – and their later restoration.

All in all, the combination of intellectually challenging content, discussions on practical museological issues, ample networking opportunities among colleagues from all over the world, and the chance to discuss original works of art under privileged conditions made CODART TWAAALF a highly memorable and worthwhile experience.

Review by Marius Cornea, Muzeul de Art Timișoara (Art Museum of Timișoara)

As a new CODART member, I was invited to attend the CODART TWAAALF congress in Aachen and Maastricht. On Friday, 13 March, I took the bus to Maastricht not knowing what to expect in the days ahead. Twenty-four hours later, Sanda Marta, from the National Museum Brukenthal of Sibiu, and I arrived at our destination. This was my first visit to the Netherlands. I was attending the CODART TWAAALF congress after three years of conducting research in Florence and Venice for the catalogue of Italian paintings and prints in the Art Museum of Timișoara. As a curator of Italian painting from the 16th to the 18th century, as well as being in charge of paintings and prints from various European schools, I felt somewhat "illegal" among the curators of Dutch and Flemish art during the first day. However, in the course of the congress, I nevertheless made many valuable and useful contacts. Of course, the congress dinner provided the best opportunity to promote the collection of Timișoara and the founder of the Art Museum there: the Hungarian aristocrat Ormos Zsigmond (1813-1894). I was very excited when Norbert Middelkoop invited me to talk about my experience at the congress because I was the first curator from Timișoara to discuss our collection in the Netherlands.

I encountered curators from all over the world working in different kinds of museums and galleries, all with their own specialization, whom I will hopefully meet again. I was particularly impressed by the professional

art historians from the RKD (Netherlands Institute for Art History) and their devotion to the history of art. They reminded me of their dedicated colleagues at the Kunsthistorisches Institut in Florence and the Villa I Tatti near Florence. Thanks to CODART I have now had extensive exchanges with other members about the attributions of paintings in our museum. I remember well the day when I received an e-mail from Gary Schwartz about the portrait of a man by an anonymous Dutch painter in the manner of Rembrandt in the museum of Timișoara. I was thrilled: it was the first professional opinion by a foreign scholar about a Dutch/Flemish painting in our small museum. The CODART webpage is essential for the museums in Timișoara and I am deeply grateful to Gary Schwartz for including the Art Museum of Timișoara on it.

I greatly enjoyed both of the congress's venues, Aachen and Maastricht, and am most grateful to Erfgoed Nederland (The Netherlands Institute for Heritage) for financing my attendance to CODART TWAALF.

CODART TWAALF study trip to Helsinki and St. Petersburg

CODART's annual study trip will be held from 21 to 25 September 2009. This year's destinations are Helsinki and St. Petersburg, in cooperation with the Sinebrychoff Art Museum and the State Hermitage Museum, among others. Some of the highlights of the program are visits to the Sinebrychoff Art Museum and the National Museum of Finland in Helsinki; the Kunstkamera and the State Hermitage Museum in St. Petersburg; as well as an optional weekend program (26 and 27 September) with visits to Pavlovsk Palace, Tsarskoye Selo and the Alexander Nevsky Monastery.

Monday, 21 September – Helsinki

- ▶ Arrival in Helsinki
- ▶ Walking tour of the city center
- ▶ Welcome dinner on Suomenlinna Island

Tuesday, 22 September – Helsinki

- ▶ Visit to the National Museum of Finland: including the permanent collection, as well as viewing works by Dutch and Flemish masters from Finnish mansions in the conservation department.
- ▶ Visit to the Sinebrychoff Art Museum: including the conservation department, print room, permanent collection and the special exhibition, *Alehouses and entertainment for the masses*, featuring 17th-century Dutch genre paintings from collections in Finland and Tallinn.
- ▶ Reception at the Royal Netherlands Embassy.

Wednesday, 23 September – St. Petersburg

- ▶ Train to St. Petersburg
- ▶ Visit to the Kunstkamera and the Archive of the Russian Academy of Sciences.

Thursday, 24 September – St. Petersburg

- ▶ Visit to the State Hermitage Museum with the museum curators.
- ▶ Optional visit to the State Hermitage Museum: print room, drawing room, conservation department, or in-depth tour of the galleries.
- ▶ Dinner

Friday, 25 September – St. Petersburg

- ▶ In-depth tours of the print room, drawing room, depots and galleries of the State Hermitage Museum.
- ▶ Visit to Peterhof (Grand Palace and Monplaisir Palace).

Optional program in St. Petersburg and surroundings

Saturday 26, September

- ▶ Visit to Pavlovsk Palace.
- ▶ Visit to Tsarskoye Selo (former Russian residence of the Imperial family).

Sunday 27, September

- ▶ Visit to Alexander Nevsky Monastery.

CODART DERTIEN Dutch and Flemish Art in Southern California

Study trip

The CODART DERTIEN study trip to Southern California from 1 to 5 February 2010 will include visits to: the Getty Museum; the Los Angeles County Museum of Art (LACMA); the Huntington Library, Art Collections and Botanical Gardens, San Marino; the Norton Simon Museum, Pasadena; and the Hammer Museum and Grunewald Center, UCLA. Highlights of the program include a preview of the exhibitions *Drawings by Rembrandt and his pupils: Telling the difference* and *Drawing life: The Dutch visual tradition*, as well as participation in the symposia accompanying these shows, and visits to private collections. Furthermore, an optional weekend program to San Diego with visits to the Timken Museum, the San Diego Museum of Art and the University of San Diego print room will round off the program.

Congress

Save the date for the CODART DERTIEN congress! The congress will take place from 30 May to 1 June 2010, and the opening reception will be held together with the participants from the HNA congress.

For more information: www.codart.nl/events

Appointments

Minette Albers was appointed head of collections, presentation and education at the Drents Museum, Assen, in May 2009.

Jaap Brakke was appointed director of the Niedersächsisches Landesmuseum, Hannover, in March 2009.

Ton Geerts was appointed curator of modern and contemporary art of the RKD (Netherlands Institute for Art History), The Hague, in January 2009. He was previously curator of modern art at the Rijksmuseum Twenthe, Enschede.

Michael Huyser was appointed director of the Zuiderzeemuseum, Enkhuizen, in April 2009. He succeeds Erik Schilp, who was named general director of the Nationaal Historisch Museum, Arnhem. Schilp joins Valentijn Byvanck, appointed creative director of the Nationaal Historisch Museum. Byvanck was previously director of the Zeeuws Museum, Middelburg.

Edwin Jacobs was appointed director of the Centraal Museum, Utrecht, as of 1 April 2009. Jacobs was previously director of the Stedelijk Museum De Lakenhal, where he will be succeeded by Meta Knol as of 15 August 2009.

George Keyes retired as curator of European paintings at the Detroit Institute of Arts in December 2008.

Maritta Pitkänen retired after a 35-year career in the service of the Gösta Serlachius Fine Arts Foundation at the end of 2008.

Gregor Weber was appointed head of the department of fine arts of the Rijksmuseum, Amsterdam, as of 1 April 2009. He was previously chief curator at the Museum Schloss Wilhelmshöhe, Kassel.

Man, myth and sensual pleasures:

Jan Gossaert's Renaissance

Organized by Maryan Ainsworth at The Metropolitan Museum of Art, this exhibition will be on view in New York from 5 October 2010 to 16 January 2011. The show's second venue, where it will be curated by Susan Foister, is the National Gallery in London from 16 February to 22 May 2011.

Accompanying the exhibition is a new monograph on the artist that includes all of his works, as well as essays by leading scholars in the field on subjects such as Gossaert's parallel styles in Gothic and Renaissance

modes; his sojourn in Italy; the patronage of Philip of Burgundy; eroticism and classical mythology; Gossaert as an architect; his development as a draftsman and printmaker; his achievements as a portrait painter; and a detailed analysis of Gossaert's working methods and his relationships with contemporary artists.

What particularly sets this Gossaert exhibition apart from its predecessor in 1965 in Rotterdam and Bruges has been the possibility of conducting detailed technical examinations of most of the paintings. This has allowed a significant reappraisal of questions of attribution, dating, and the viability of the reconstruction of certain diptychs and triptychs. The extraordinarily enthusiastic collaboration of paintings conservators and scientific conservators from museums with major holdings of Gossaert's paintings, such as the Berlin Gemäldegalerie, the Munich Alte Pinakothek, the National Gallery in London, the National Gallery of Art in Washington, the Louvre in Paris, the Kunsthistorisches Museum in Vienna, as well as many smaller museums, has yielded a significant amount of new technical documentation. Our aim was not only to employ this material for newly informed arguments in the essays and entries of individual works in the catalogue, but also to make available this comprehensive technical documentation in a second volume that we hope will appear a year after the exhibitions.

Maryan Ainsworth, curator of European paintings at The Metropolitan Museum of Art, New York.

NY400/Holland on the Hudson

The year 2009 is witnessing a series of events to commemorate the 400th anniversary of Henry Hudson's voyage from Amsterdam to, what is today, New York City. While the festivities on both sides of the Atlantic will be concentrated in the cities of Amsterdam and New York, NY400 brings with it an opportunity for both the USA and the Netherlands to celebrate their joint heritage.

The Museum of the City of New York is holding various shows highlighting the arrival of the Dutch and the region where they settled. The first of these, *Amsterdam/ New Amsterdam: The worlds of Henry Hudson*,

opened in April. From June through September the Museum of the City of New York and the Foam-Fotografiemuseum Amsterdam will present *Dutch seen: New York rediscovered*. The exhibition comprises portraiture, landscapes, still lifes, conceptual photographs, and documentary photography – all modern work, firmly rooted in the Dutch tradition. In Amsterdam, the Foam-Fotografiemuseum and the Amsterdam City Archives, in cooperation with the John Adams Institute, are organizing a photo exhibition about Amsterdam as seen through the eyes of New York photographers.

On 15 and 16 May a star-studded symposium celebrating the contributions of American art collectors to the appreciation of masterpieces of 17th-century Dutch art took place at the Frick Collection in New York. After the symposium the action moved to my apartment in Tribeca for a network buffet attended by some 30 CODART members and Friends. After two busy days with little time for talking, people finally had an opportunity to catch up with each other. It was a pleasure to have all these extremely dedicated people at home!

The Metropolitan Museum of Art's American Wing reopened this past spring. One of the highlights there is the new Willis Room, presenting a typical 17th-century interior dating back to New York's Dutch period. Furthermore, in September Vermeer's *Milkmaid*, on loan from the Rijksmuseum, will be exhibited in a temporary show at The Metropolitan Museum of Art, together with the Vermeers in the Met's permanent collection.

The Bard Graduate Center and the New York Historical Society are jointly mounting an exhibition entitled *Dutch New York between East and West: The world of Margrieta van Varick*. Exploring early cultural and stylistic links between East and West, this show includes over 170 objects, and is accompanied by a scholarly catalogue, and public educational programs.

For an update on the program, please check: www.ny400.org

Ferdinand Dorsman, counselor of the Netherlands Cultural Services, New York.

CODART membership news

As of May 2009, CODART has 493 full members and 59 associate members from 301 institutions in 40 countries. All contact information is available on the CODART website and is kept up to date there:

www.codart.nl/curators/

WELCOME NEW MEMBERS!

Cécile Bosman, head of collection management, Nederlands Scheepvaartmuseum, Amsterdam

Olga Chezhevskaya, curator of Dutch 15th-20th-century medals, State Hermitage Museum, St. Petersburg

Claude Douglas Dickerson III, associate curator of European art, Kimbell Art Museum, Fort Worth

Wietske Donkersloot, coordinator technical documentation, RKD (Netherlands Institute for Art History), The Hague (associate member)

Bernd Ebert, curator and senior officer international affairs, Gemäldegalerie, Staatliche Museen zu Berlin

Antoon Erfstemeijer, curator 18th- and 19th-century art, Frans Hals Museum, Haarlem

Kirsi Eskelinen, head of collections, Gösta Serlachius Museum of Fine Arts, Mänttä

Ria Fabri, curator, Onze-Lieve-Vrouwekathedraal, Antwerp

Carmen Garcia-Frias Checa, curator of old paintings, Patrimonio Nacional, Madrid

Bert Gerlagh, curator prints and drawings, Stadsarchief Amsterdam

Eugênia Gorini Esmeraldo, loans coordinator, Museu de Arte, São Paulo (associate member)

Ebeltje Hartkamp-Jonxis, former curator of textiles, Rijksmuseum, Amsterdam (associate member)

Thorsten Heese, curator, Kulturgeschichtliches Museum, Osnabrück

Marjan van Heteren, curator, Museum Jan Cunen, Oss

Allison Louise Holland, curator of prints and drawings, National Gallery of Victoria, Melbourne

Mayken Jonkman, curator of 19th-century Dutch and Flemish art, RKD (Netherlands Institute for Art History), The Hague

Annette Kanzenbach, scholarly assistant,

Ostfriesisches Landesmuseum, Emden

Oliver Kase, curatorial fellow, Bayerisches Nationalmuseum, Munich (associate member)

Christi M. Klinkert, curator, Stedelijk Museum, Alkmaar

Lidewij de Koekkoek, director, Stedelijk Museum, Alkmaar

Dirk-Jan List, historical curator, Stedelijk Museum, Schiedam

Kulzhazira Zhumaldiljevna Mukazhanova, deputy director of research, Kasteev State Museum of Arts of the Republic of Kazakhstan, Almaty, Kazakhstan

Jon Seydl, The Paul J. and Edith Ingalls Vignos, Jr., curator of European painting and sculpture, 1500-1800, Cleveland Museum of Art

Chris Stolwijk, head of research, Van Gogh Museum, Amsterdam

Peter C. Sutton, executive director and chief executive officer, Bruce Museum, Greenwich

Annette de Vries, curator, Kasteel Duivenvoorde, Voorschoten

Rik van Wegen, curator, Kasteel-Museum Sypsteyn, Loosdrecht

Bettina Werche, curator of paintings before 1860, Klassik Stiftung Weimar

Marina Zvereva, curator of drawings and prints, Kaluga Regional Art Museum, Kaluga, Russia

Gary Schwartz, founder of CODART, retires as webmaster

After more than 11 years, Gary Schwartz, founder of CODART, has retired as webmaster. In May 1997, Gary proposed creating a network organization of museum curators of Dutch and Flemish art to the Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage) (ICN). CODART became operational in 1998. Gary was its director from 1998 until July 2005, during which time CODART developed into an international, highly valued and indispensable network for curators of Dutch and Flemish art. The last few years he continued to work as the webmaster of the CODART website, which he, together with Wietske Donkersloot, turned into a unique and irreplaceable source of information on Dutch and Flemish art worldwide.

The website was launched on 24 September

1998 as "The CODART list." From the start, the website offered overviews by country of all museums with significant collections of Dutch and Flemish art along with links to their web pages, their curators and their exhibitions from 1 January 1999 onwards. A look at the website in February 1999 shows just how much Gary and Wietske's years of hard work have transformed the website into something bigger and better than anyone could have imagined at that time.

In March 2007 Gary and his wife Loekie, whose help was indispensable to his undertakings, were made honorary members of CODART, enabling them to continue attending CODART events. Forged by his great passion and knowledge, Gary's legacy is gratefully acknowledged by many.

Henk van der Walle (1932-2009) previous chair of the Board of CODART passed away

On 7 May 2009 we bade farewell to Henk van der Walle. Born in 1932, Henk van der Walle was chair of the Board of CODART since its foundation in 1998 until the end of his term in October 2006. From 1980-1994, Henk was the alderman for culture in the city of Enschede, where he initiated many cultural activities and where he realized the Muziekcentrum (Music Center). Furthermore, he was chair of the board of cultural organizations such as Poetry International, Introdans, and the Association of Dutch Theater Companies.

Under his chairmanship, CODART flourished into a professional, international and well recognized organization. After his term on the Board, Henk and his wife Gerie were among the first friends of the Friends of CODART Foundation, so confirming their dedication to CODART. We are very grateful to Henk for his active commitment to all aspects of the organization. We will miss his wisdom and passion for culture and the arts.

Henk van der Walle was buried in Akkrum in his beloved Friesland.

Museums have announced 28 exhibitions on Dutch and/or Flemish art to open between May and December 2009. They are arranged by country and city in alphabetical order in the list below.

AUSTRALIA

Sydney, Art Gallery of New South Wales, *Intensely Dutch: Image, abstraction and the word, post-war and beyond*, 5 June-23 August 2009

BELGIUM

Brussels, Koninklijke Musea voor Schone Kunsten van België - Museum voor Oude Kunst, *Alfred Stevens, 8 May-23 August 2009*

Leuven, M., *De internationale tentoonstelling Rogier van der Weyden, ca. 1400-1464: De passie van de meester (The international exhibition of Rogier van der Weyden, ca. 1400-1464: The passion of the master)*, 20 September-6 December 2009

CANADA

Vancouver, Vancouver Art Gallery, *Vermeer, Rembrandt and the Golden Age of Dutch art: Masterpieces from the Rijksmuseum*, 10 May-13 September 2009

FINLAND

Helsinki, Sinebrychoffin Taidemuseo, *Expose yourself to art! Highlights of the Hallwyl collection of Dutch masters*, 11 June-30 August 2009

Helsinki, Sinebrychoffin Taidemuseo, *Alehouses and entertainment for the masses*, 11 September-31 December 2009

GERMANY

Düsseldorf, Museum Kunst Palast, *Auf Papier: unsere schönsten Handzeichnungen von Raphael bis Beuys, von Rembrandt bis Trockel (On paper: Our finest drawings, from Raphael to Beuys, from Rembrandt to Trockel)*, 30 May-30 August 2009

Kassel, Museum Schloss Wilhelmshöhe, *Philips Wouwerman (1619-1668): Von Pferden und anderen Leidenschaften (Philips Wouwerman (1619-1668): Of horses and other pleasures)*, 3 July-11 October 2009

Wuppertal, Von der Heydt-Museum, *Freiheit, Macht und Pracht: niederländische Kunst im 16. und 17. Jahrhundert (Freedom, power and splendor: Dutch art in the 16th and 17th centuries)*, 21 June-9 September 2009

THE NETHERLANDS

Amsterdam, Museum het Rembrandthuis, *Jan Lievens. Een meester herontdekt (Jan Lievens: A Dutch master rediscovered)*, 17 May-9 August 2009

Amsterdam, Rijksmuseum, *Hendrick Avercamp (1585-1634): De kleine ijstijd (Hendrick Avercamp (1585-1634): The little ice age)*, 21 November 2009-14 February 2010

Amsterdam, Van Gogh Museum, *Alfred Stevens, 18 September 2009-24 January 2010*

Amsterdam, Van Gogh Museum, *Van Goghs brieven: De kunstenaar aan het woord (Van Gogh's letters: The artist speaks)*, 9 October 2009-3 January 2010

Enschede, Rijksmuseum Twenthe, *Nicolaas Verkolje (1673-1746): Schilderijen en tekeningen (Nicolaas Verkolje (1673-1746): Paintings and drawings)*, 31 October 2009-24 January 2010

Haarlem, De Hallen, *Sublieme landschappen uit de Nederlandse romantiek (Sublime landscapes of Dutch Romanticism)*, 14 June-30 August 2009

The Hague, Mauritshuis, *Philips Wouwerman, 15 November 2009-28 February 2010*

Nijmegen, Museum Het Valkhof, *Het Getijdenboek van Catharina van Kleef (The Book of Hours of Catherine of Cleves)*, 9 October 2009-3 February 2010

Schiphol, Rijksmuseum - Amsterdam Schiphol, *Bonnefanten op Schiphol: Brueghel in business (Bonnefanten at Schiphol: Brueghel in business)*, 1 November 2009-1 January 2010

Schiphol, Rijksmuseum - Amsterdam Schiphol, *Kunst- en vliegwerk op Schiphol: Vogelstukken van Melchior d'Hondecoeter in Rijksmuseum Amsterdam Schiphol (The art of flying: Bird pieces by Melchior d'Hondecoeter at the Rijksmuseum Amsterdam Schiphol)*, 27 May-26 October 2009

Utrecht, Museum Catharijneconvent, *Beeldschone boeken: De Middeleeuwen in goud en inkt (Masterful manuscripts: The Middle Ages in gold and ink)* 16 May-23 August 2009

SPAIN

Barcelona, Museu Picasso de Barcelona, *Kees van Dongen, 12 June-20 September 2009*

Madrid, Museo Thyssen-Bornemisza, *Jan van Eyck: Grisallas (Jan van Eyck: Grisailles)*, 3 November 2009-31 January 2010

SWITZERLAND

Basel, Kunstmuseum Basel, *Meisterzeichnung (Master drawings)*, 3 October 2009-1 January 2010

Basel, Kunstmuseum Basel, *Frans II Francken, die Anbetung der Könige: Eine Neuentdeckung (Frans II Francken, The adoration of the magi: A new discovery)*, 14 October 2009-28 February 2010

UNITED KINGDOM

London, National Gallery, *Kienholz, "Hoerengracht"*, 18 November 2009-21 February 2010

USA

New York, Metropolitan Museum of Art, *The art of illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry*, 22 September 2009-3 January 2010

Providence, Museum of Art, Rhode Island School of Design, *The brilliant line: Following the early modern engraver, 1480-1650*, 18 September-6 December 2009

Salem, Peabody Essex Museum, *The Golden Age of Dutch seascapes*, 13 June-7 September 2009

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