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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.

CODART was founded in 1998 on the initiative of Gary Schwartz and the Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage, ICN). It enjoys the generous support of the Netherlands Ministry of Education, Culture and Science (OCW).

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The Polish writer Ryszard Kapuściński, whose books have been translated into virtually all of the languages spoken by our CODART members, traveled around the world in search of “the Other.” A year before his death (2007) he published The Other, an anthology of six lectures in which he attempts to plumb the depths of the Other and determine the stance to be taken vis-à-vis the Other in these times of globalization, massive emigration and streams of refugees. Kapuściński also sketches the history of experiencing the Other, beginning with the ancient Greeks and his great model Herodotus, who inspired him to consider the Other as the mirror in which we observe ourselves. His entire oeuvre is steeped in the ethical imperative to truly draw close to the Other.

During my sabbatical in Kraków this past fall, I seized the opportunity to reread Kapuściński at leisure, and while doing so I kept thinking about CODART: about the uniqueness of a network whose members can both meet electronically almost at will, as well as travel once or twice a year to actually meet the Other. This will always be the most important mission for me, as director of CODART, and for the entire team: namely, to create as many conditions as possible to ensure that this meeting takes place. It is therefore deeply gratifying to witness just how much CODART members, in turn, wish to “celebrate” that meeting. This transpires primarily during our study trips, when our hosting members are particularly involved in CODART. The most recent study trips to Helsinki and St. Petersburg (September 2009) and Southern California (February 2010) are cases in point. In these instances, it was the members in situ who devised numerous possibilities for meeting the Other – dead or alive. For example, the CODART group will never forget entering the empty galleries of the Hermitage in St. Petersburg in the early morning of 24 September to meet “our” masters in all solitude – the participants are still talking about it. This also applies to the hospitality extended to us in Southern California: the WELCOME CODART signs in several institutions; the opportunity of meeting so many museum staff members and scholars at the symposium Drawings by Rembrandt and his pupils in the J. Paul Getty Museum; the dinner Carol Togneri hosted for us at her home – these are all special moments that squarely serve CODART’s mission of maintaining, fortifying and inspiring our international network.

Others, too, support us by creating network moments. For example, thanks to The European Fine Art Fair (TEFAF) and AXA Art, our members could meet up at the TEFAF at a lively gathering, which was specially organized since this year the congress would not be dovetailing with the by now legendary art and antique fair.

Naturally, that annual CODART congress is the most important moment to meet each other. Together with all the members, and particularly those on the program committee, each year we try to find themes for the congresses that will be of interest to as many members as possible. In Huigen Leeflang’s interview with Antony Griffiths in the last issue of the CODART Courant, an important impetus was given to discussing a subject that concerns us all: is digitization a blessing or a burden for the work of a curator? Are curators so preoccupied with digitizing their collections that they have less time for mounting exhibitions and compiling publications – and, if so, is that a bad thing? How can smaller museums – with less staff – best deal with digitization? And what about museums in countries where it is a luxury to have one’s own computer at work? Will they remain plugged into the international museum arena? What should we think of museum catalogues being available only on the Internet? How should we relate to our online databases? And how will digital developments permanently change the work of curators?

I look forward to the CODART DERTIEN congress, where we will have an opportunity to share our experiences and discuss these and many other issues. In the interview, Antony Griffiths states that he “looks forward to a new era of print scholarship.” At the congress we can take this a step further by mutually considering what this new era will mean for the profession of curator itself.

In the background, the CODART bureau has naturally begun making preparations for new activities. In 2011, the congress will once again coincide with the opening of the TEFAF, from 20 through 22 March. The meeting place will be the Rijksmuseum Twenthe in Enschede, and the excursions include visits to a number of historical country estates and castles, such as the still inhabited Twickel Castle in Delden, which is normally closed to the public. More- over, the congress’ festive opening will be held in a royal venue, namely Het Loo Palace in Apeldoorn. Suggestions for congress subjects are, of course, most welcome. Please save these dates!

Ryszard Kapuściński worked in a webless era for the greater part of his life. His meeting with the Other transpired only “live” – after all, nothing beats the personal encounter. And this is why CODART’s congresses and study trips are also so important. But wouldn’t it be appropriate within the context of CODART’s mission to facilitate all kinds of other types of encounters? Via Twitter? Via Facebook? Can CODART join in these developments? Who knows what we are secretly working on? Surely we have some surprises in store!

Gerdien Verschoor, director of CODART
Before 1993, the Department of drawings of the Metropolitan Museum of Art had only a modest number of significant Netherlandish drawings in its collection, including major works by Peter Paul Rubens and Rembrandt, the latter given to the museum by Louisine Havemeyer in 1929. Others entered the institution in 1975 with the remarkable collection assembled by Robert Lehman, which to this day is administered by a separate department. Egbert Haverkamp-Begemann and Fritz Koreny fully catalogued Lehman’s Netherlandish drawings in 1999, and Helen B. Mules published a selection of Dutch 17th-century drawings from both departments in the spring issue of the museum’s Bulletin in 1985.

It was only after George R. Goldner’s appointment as chairman of the newly created Department of drawings and prints (which united the collections of the former Departments of drawings and of prints and illustrated books) in 1993 that the museum began collecting Northern European drawings more systematically. Naturally, this effort has been constrained by the availability of works in the market, and it may not be a coincidence that the collection is now stronger in 16th-century Netherlandish and 17th- to 18th-century Central European drawings than in more traditional areas of collecting, such as 17th-century Dutch and Flemish and early 16th-century German and Swiss drawings. In the last four years, the majority of the acquisitions were made in the area of German, Swiss and Austrian art, yet it was still possible to add more than 100 15th- to 19th-century Dutch, Flemish and Belgian drawings to the collection. A list of these acquisitions arranged by school and century is published on the CODART website. Obviously, some of the drawings on the list are minor, but there are also more important works by 16th-century artists such as Denijs Calvaert; one of Dirck Crabeth’s largest and most accomplished drawings; several drawings by Jacob de Gheyn II, including a sizeable sheet with studies of 11 heads; a miniature by Joris Hoefnagel, dedicated to his mother, which appears to be the artist’s first dated independent still life; two previously unrecognized drawings by Karel van Mander; and a sheet by the Master of Liechtenstein, which is a second version of a drawing that has been present in the collection since 1963. As for the 17th century, recent acquisitions include a freely executed wash drawing on blue paper whose attribution alternates between Jan Asselijn and Willem Schellinks; a monogrammed oil sketch on paper by Balthasar van der Ast; a large, signed view of Brederode Castle near Haarlem by Nicolaes Berchem; a pen sketch by Hendrick Goudt of the type that has often been confused with pen sketches by Adam Elsheimer; an oil sketch on paper of a standing boy by Dirck Hals; a highly finished study of the Farnese Hercules by Peter van Lint; and an allegory of the arts by Erasmus Quellinus. Truly exceptional are two early


J. Hermann, after Jelle Reyners, plate 16 from *d’er varieren lichame, van den verswachtigen ende voor manen verneemt van de onts-zielden lichaern*, van den universagilden, ende seer taristhenum krijtisch-bulit, Ernest
Netherlandish drawings: a sketchbook sheet by Gerard David, long thought to be lost; and one of the less than 30 known drawings by Lucas van Leyden, which represents the archangel Gabriel and is a pendant to a well-known drawing of the Virgin in the Kupferstichkabinett, Berlin.

Curators in the original print department bought Dutch and Flemish prints early on. Gifts from Louisine Havemeyer and Felix Warburg provided the museum with a fine group of etchings by Rembrandt and the collection gained particular strength in this area during the late 1940s and early 50s with the acquisition of hundreds of reproductive engravings from the Liechtenstein collection by Maarten van Heemskerck, Hendrick Goltzius, Johannes Stradanus, and others. Thus, with a strong body of Old Master works to build on, recent acquisitions of Northern prints have been more selective than in the area of drawings and include some superb works from German-speaking countries, such as the Master of the Playing Card’s unique Queen of flowers, a fabulous impression of Schongauer’s Virgin and Child with an apple, and Max Klinger’s wonderful portfolio Ein Handschuh from 1881. However, a few Netherlandish works of note have also entered the collection in recent years, including a group of anonymous proverb prints after Marten van Cleve; funeral processions of Frisian stadholders by Pieter Feddes van Harlingen; a wonderfully lively print by the little-known J. Hermann after the equally little-known Jelle Reyners; The battlefield by Karel du Jardin; The temptation of Christ by Hieronymus Cock; a curious merry company by Jan van de Velde, and a copper plate by Johannes Sadeler, Christ in the house of Mary and Martha, showing a state published by Frederick de Wit not known to the cataloguers of Sadeler’s prints.

While the museum continues to work on making its entire collection accessible online, most of the more than 16,000 drawings in the department – and all Dutch, Flemish and Belgian ones – are now searchable in the museum’s online database (www.metmuseum.org/Works_of_Art/collection_database). Images are provided for all but some of the larger sheets. The sheer bulk of the department’s collection of well over a million prints, books, printing plates and blocks, has retarded progress in the online data input, but nearly 40,000 entries are now accessible. A serious attempt to photograph all the prints in the collection will begin shortly. The department is committed to enlarging and improving this database, and hopes that now and in the future it will continue to serve the research needs and curiosity of all those interested in Netherlandish art.

Nadine Orenstein is curator of drawings and prints at the Metropolitan Museum of Art in New York and a CODART member since 1998.

Stijn Alsteens is associate curator of drawings and prints at the Metropolitan Museum of Art in New York and a CODART member since 2004.

One of the most intriguing aspects of curating a collection that has evolved over the centuries is reevaluating past attributions. Perhaps it is typical of a former German Democratic Republic museum that this should happen only now. The attributions of paintings in the Staatliches Museum Schwerin have not been reviewed since Friedrich Schlie’s magisterial catalogue of 1882 and Cornelis Hofstede de Groot’s review of it in 1894.

Although destroying cherished illusions is certainly a sad task, it is nevertheless the curator’s privilege to shed light on aspects of the collection, bringing them into clearer focus than previously. Furthermore, the following remarks reveal just how much research still needs to be done in the storerooms of historical collections.

Let us examine a group of five paintings in Schwerin hitherto attributed to Gerard Dou, a leading artist of the Golden Age who was considered to be one of the very finest by 18th-century German princely collectors. The Duke of Mecklenburg, who lost his first collection of paintings in a fire in 1725, is said to have rescued a single work from the inferno with his own hands: one by Gerard Dou. Because the Schwerin Douss were rarely exhibited outside of Schwerin, they have received little attention. The most important recent publication on Dou to take note of the Schwerin paintings, Ronni Baer’s 1990 dissertation on the artist, dismissed four of them. She accepts only the Tooth puller. She discussed the Maid cleaning carrots together with a picture in Buckingham Palace, London, at length, considering them both to be by the same hand but as problematic attributions to Dou. The other three Schwerin panels are rejected without discussion.

Thanks to a restoration campaign funded by the Getty Grant Program, two of the “Dous,” the Maid cleaning carrots and the Geographer, have been restored and were thoroughly examined in the process (cf. Silvia Castro, Silvia Hofmann, “Exemplarische Firnisbehandlung an zwei Gemälden Gerard Dous mit Quellungserscheinungen an Farb- und Firnisschichten,” Beiträge zur Erhaltung von Kunst- und Kulturgut z [2006], pp. 89–98). From a technical point of view, nothing was found to indicate that it is by another hand. In fact, the Maid is only now in a state conducive to a proper examination. In my view, technical and stylistic features leave no doubt that it is an excellent work by Dou himself. The
Geographer, on the other hand, exhibits several aspects that seem foreign to the master. The arguments must be carefully reviewed, not least because of the opinions of leading authorities, for instance Jørgen Wadum (keeper of conservation, Statens Museum for Kunst, Copenhagen) who is convinced of the painting’s authenticity. Without going into the details here – a task better left to the collection catalogue – while many features are close to Dou, there are pronounced weaknesses, especially in terms of composition and subject, that are entirely out of keeping for the master. Accordingly, it will be presented as an anonymous work from Dou’s workshop.

Furthermore, there is a copy of a composition by Dou, the Old woman at a spinning wheel. The original has changed hands a number of times and was finally shown at the large Rembrandt exhibition, Rembrandt the master and his workshop (Berlin and Amsterdam) in 1991. The Schwerin painting, long held to be the original, is clearly good, perhaps even contemporary, but a copy nonetheless and not an autograph replica, as has also been maintained.

The fifth panel, the Shop interior, is a different case as there is no direct model for it, even though several features derive from Dou’s works. This interesting panel turns out to be by Domenicus van Tol, Dou’s nephew, who made a point of elaborating on his uncle’s compositional models, often without being up to the task. While the Staatliches Museum Schwerin loses a work that did not add to Gerard Dou’s glory, it rejoices in gaining a painting by Van Tol, who was missing from the long list of genre painters represented in the collection.

Along with more than 100 other Dutch genre paintings, these five works will be discussed in the forthcoming third volume in the five-volume collection catalogue and will be on view in the accompanying exhibition, which opens on 22 July 2010 and is entitled: Scheinbar vertraut – Seemingly familiar: Dutch genre paintings in Schwerin. The catalogue presents many of the highlights of the collection, including works by Carel Fabritius, Frans Hals and Gerard ter Borch as well as lesser known pictures, such as the enigmatic Roman carnival of 1660 by Abraham Hondius, the Peasant interior by Cornelis Saftleven once owned by Rubens, and the small Self-portrait and the Portrait of the artist’s wife by Frans van Mieris.

The five paintings formerly ascribed to Gerard Dou in Schwerin are textbook examples of the kinds of problems encountered in a centuries-old collection and the varying degrees to which historical attributions have to be corrected. Two original works by Dou, one picture from his workshop, one outright copy of a known painting by the master and one by another artist derived from the master’s models, all of them once bought as originals – this array is typical for an 18th-century German princely collection.

Other painters are also represented by groups of works: three Abraham Diepraams, five Jan van Huchtenburgs, three Pieter van Slingelands, and five Thomas Wijcks. As in Dou’s case, some of these groups have shrunk through reattribution: two of the five works catalogued as by Jan Miense Molenaer turn out to be by Jan Molenaer 11 and Egbert van Heemskerck, and one of the three paintings given to Jacob Toorenvliet is really by Bartholomeus Maton (while a second one was lost in 1945). As is better known, the last of the 13 Schwerin paintings once attributed to Rembrandt – the Old man – is by Jan Lievens! Much seems to be new in this “seemingly familiar” collection.

Gero Seelig is curator of paintings at the Staatliches Museum Schwerin, co-founder and currently a board member of ANKK (Arbeitskreis Niederländische Kunst- und Kulturgeschichte) and a CODART member since 2001.
In May 2009, the Getty Foundation, the Getty Conservation Institute, and the J. Paul Getty Museum launched the Panel Paintings Initiative – a collaborative project to ensure that critical knowledge about the structural conservation of panel paintings is transferred from current experts to a new generation of conservators. The initiative has two main goals: to make certain that a sufficient number of well-trained conservators are in place when current specialists retire, and to expand expertise beyond North America and Western Europe to Russia and Central and Eastern Europe. (For more information, see www.getty.edu/foundation/funding/conservation/current/panel_paintings.html).

As many museum curators know, panel paintings conservators often possess a unique set of skills, blending expertise in painting conservation with structural panel/wood conservation. It takes many years of practice to develop sufficient material knowledge and hand skills to become a panel conservation specialist, and most of the current experts developed their unique profile through years of bench practice and mentorship. Building on this tradition, we will support conservation training/treatment projects, through which qualified conservators will receive side-by-side training from leading experts in the field.

At the beginning of the initiative, the Getty Foundation funded a needs assessment survey to update information on the state of panel paintings conservation in major American and European collections, including those in Central and Eastern Europe and Russia. The survey started last year under the leadership of CODART member Dr. Jørgen Wadum, keeper of conservation at the Statens Museum for Kunst in Copenhagen. Questionnaires were mailed out to museums, professional conservation institutions, and training programs, many of which were identified through the CODART network. The results of the survey, which will be completed over the next few months, will provide an overview of the current state of the field and form the basis for identifying training opportunities.
While the needs assessment is still underway, an ideal training opportunity has already presented itself at the Museo del Prado in Madrid. Metropolitan Museum of Art conservator and panel painting expert George Bisacca recently collaborated with Prado conservator José de la Fuente on restoring Albrecht Dürer’s *Adam and Eve* (1507). The Met’s associate conservator Allan Miller assisted throughout, while the project also offered opportunities for short-term study visits by conservators from Budapest and Los Angeles. With the structural work complete, the paint surfaces of both panels are currently being restored and the paintings will be back on view in the Prado’s galleries later this year.

Another significant artwork is the focus of a new Getty-funded project. Three post-graduate and three mid-career conservators will participate in conservation planning for one of the world’s most famous panel paintings, the Ghent Altarpiece, painted by Hubert and Jan van Eyck in 1432 for the Vijd Chapel of the St. Bavo Cathedral in Ghent. The project offers an unprecedented opportunity for younger conservators to work alongside a team of international experts as the altarpiece is dismantled for thorough examination. The altarpiece is composed of 18 panels, and its structural condition will be assessed and documented in preparation for conservation treatment. While it is disassembled, the painted surfaces will be examined employing state-of-the-art technology, which should advance our understanding of the Van Eyck brothers’ painting techniques.

In addition to training projects, we may support some shorter workshops in which conservators and curators could together explore issues related to the history of panel making. These could address themes such as the behavior of painted panels in adverse climate conditions, safe display and storage practices, and the range of treatment options for structurally damaged paintings.

The Getty is fortunate to be working with an advisory committee composed of distinguished international experts, including George Bisacca (co-chair), conservator, Metropolitan Museum of Art, New York; Jørgen Wadum (co-chair), keeper of conservation, Statens Museum for Kunst, Copenhagen; Simon Bobak, conservator, Ebury Street Studios, London; Marco Ciatti, director, Fortezza da Basso, Opificio delle Pietre Dure, Florence; Paul van Duin, head conservator, Rijksmuseum, Amsterdam; and Ian McClure, chief conservator, Yale University Art Gallery, New Haven.

As many CODART members know, the Getty has had a long-standing interest in the structural issues of panel paintings conservation. The Panel Paintings Initiative builds on two previous groundbreaking symposia on panel paintings organized by the Getty Conservation Institute and the Getty Museum in 1995 and 2009. Last year’s symposium highlighted recent developments in panel paints research and conservation, ranging from specific treatment projects to related exhibition issues. Along with formal presentations, the symposium included a panel discussion in which conservators reflected on their own formative experiences and discussed training possibilities for the next generation. (For more information, see www.getty.edu/conservation/education/panelpaintings /panelpaintings_component1.html). Video recordings of the symposium are available on the Getty Conservation Institute’s website, and the proceedings will be published next year. Additionally, an extensive bibliography will be made available on the Getty Conservation Institute’s website as an online resource in the near future.

Antoine M. Wilmering is program officer at the Getty Foundation in Los Angeles.
The Philbrook Museum of Art

It was Waite Phillips and his family who gave their name to the Philbrook Museum of Art, along with the Italian-style villa in which it is housed, back in the late 1930s. Because the Phillips family’s extraordinary gift did not include a comprehensive art collection, the museum’s holdings have grown throughout the years by means of a combination of judicious acquisitions and generous donations. Through this process, Philbrook has gradually built a collection that is defined by several key areas of strength.

The 1961 gift of the Kress collection of Italian painting and sculpture anchors Philbrook’s European collection. Numbering 40 objects in all, this generous donation boasts several genuine masterpieces, including Tanzio da Varallo’s marvelous painting of St. John the Baptist in the wilderness. Another significant gift is Laura Clubb’s 1947 donation to the museum, which provides strength in 19th-century French Academic painting, and also includes a number of important American paintings, such as William Merritt Chase’s Blue kimono. Museum purchases of exceptional pieces such as Alexander Hogue’s Mother Earth laid bare have helped to further define Philbrook’s American collection. In addition to these holdings, the museum is known for important collections of Native American art, such as the Clark Field collection of pottery and basketry, and more recently the Eugene B. Adkins collection. In 2009, George R. Kravis II pledged a significant collection of modern and contemporary design to Philbrook.

Dutch and Flemish art has entered the museum’s collection primarily through donations rather than purchases. Accordingly, the group of tapestries, watercolors, oil paintings and prints that comprise the museum’s Northern European collections is not always thematically consistent. Nevertheless, although Dutch and Flemish art has traditionally not been considered one of the museum’s areas of note, it comprises a modest yet meaningful portion of Philbrook’s holdings.

Although the Phillips’ original bequest was not rich in artwork, the family remained engaged and active supporters of the museum beyond its founding in 1938 and continued to donate objects periodically. It was their 1944 gift of a pair of tapestries from the workshop of the 18th-century Flemish tapestry-maker Peter van den Hecke (active from 1711–died 1752) that constitutes the first touchstone of the Dutch and Flemish collections. Still adorning the stairwell of the Great Hall, the location for which Waite Phillips originally purchased them, the tapestries depict The toilette of Psyche and The marriage of Psyche and Eros. They were executed after designs by Jan van Orley (1665–1735). The central coats of arms and markings on the reverse indicate that the tapestries were originally part of a set made for Maria Theresa (1717–1780), wife of Francis I (1708–1765), Holy Roman Emperor. They were given to Prince Ernest Augustus of Hanover in 1815, and remained in the royal family until 1918. The Phillips family bought them from French & Company in 1929. The tapestries remain signature pieces in Philbrook’s collection and not only complement the museum’s architecture, but are also objects of significant historical weight.

Other than Samuel Kress, perhaps no donor was more important to the European collection than Laura Clubb. In 1947 she gave Philbrook a significant group of 86 European and American paintings. A passionate but unlikely collector, Laura Clubb was a rancher’s wife from Kaw City, Oklahoma. She began collecting in 1922 when oil was discovered on her family’s land, and the abundant revenue allowed her to pursue her love of art. She displayed much of her collection in the grand, four-story Clubb Hotel that the family later owned in Kaw City. Determined that her collection should remain
Tanya Paul

in the state of Oklahoma, Laura Clubb donated her paintings, along with a substantial library of books, to Philbrook in 1947. The strength of the European art of this collection was 19th-century French Academic painting and Laura Clubb’s gift endowed the museum with its iconic Bouguereau Shepherdess. The gift also included a small group of Dutch paintings. A purported Caspar Netscher, Cleopatra, was rightly classified by Marjorie E. Wieseman (curator of Dutch painting, National Gallery, London) as a copy of the original composition in the Staatliche Kunsthalle, Karlsruhe, and Sir Peter Lely’s Portrait of Mrs. Hudson has since been determined to be the work of the artist and his studio. Beyond these paintings, two important paintings remain, both by artists of the Hague School. The first is a significant work by David Adolph Constant Artz, Grandmother, which is virtually identical to the painting entitled Visiting grandmother in the Rijksmuseum, Amsterdam. Further investigation is underway to determine the relationship between these two paintings. The second work from the Clubb collection is a watercolor by the father of the Hague School, Jozef Israëls, entitled Going home. This large, expressive watercolor reprises the themes of old age and isolation common in his work.

The balance of the Dutch and Flemish material in Philbrook’s collection is largely prints, although only a small selection is discussed here. The group is somewhat heterogeneous in nature, though it has several areas of focus, including modest numbers of prints by Rembrandt and Hendrick Goltzius, to name only two. The first important donation of prints was made in 1980 when longtime museum supporters, Mr. and Mrs. Herbert Gussman, purchased the Martin L. Wiesendanger collection of prints for Philbrook. This large and significant collection contains more than 300 sheets, and has an abundance of Dutch and Flemish material. Among the outstanding pieces are three engravings by Hendrick Goltzius from his series of four deities. Representative of the group, Juno is visually rich and layered, and evidences Goltzius’ typical virtuosity of line. Minerva and Venus, from the same series, are also represented in the collection. In 1996, Martin Wiesendanger donated the rest of his collection directly to the museum. Although this gift is less varied in terms of Dutch and Flemish material, it does include a strong impression of Cornelis Dusart’s Victoria Publica. This exquisite mezzotint beautifully demonstrates the expressive capabilities of the technique, which allowed Dusart to effectively communicate the moody, nocturnal scene.

The most recent major gift of prints was made over five years, beginning in 1994, by Robert and Barbara Huff. Perhaps the finest in terms of quality and condition, the Huff gift encompasses a wide spectrum of both European and American material, and numbers almost 200 objects. Significant Dutch and Flemish works include prints by Jacob van Ruisdael, Lucas van Leyden, Jan van de Velde, Paulus Potter, Adriaen van de Velde, and Ferdinand Bol. A diminutive etching of a laughing peasant by Adriaen van Ostade is a charming example of the broad range of material present in the gift, and joins several other prints by Van Ostade in the collection.

Although not comprehensive, the museum’s Dutch and Flemish collections nevertheless form a prominent and distinct group. Because of this, an exhibition is being planned to highlight this significant, but often overlooked area of Philbrook’s collection.

Tanya Paul is Ruth G. Hardman curator of European art at the Philbrook Museum of Art in Tulsa, Oklahoma and a CODART member since 2009.
The collection of 17th-century Dutch paintings in the Mimara Museum in Zagreb is part of Ante Topić Mimara’s generous donation of all his art collections to the Republic of Croatia, which was initiated in 1973. As such, it represents a separate category within the larger entity of the Ante and Wiltrud Topić Mimara Art Collection, which has been on view in the Mimara Museum since 1987.

Mimara conscientiously assembled a coherent collection of Dutch paintings from what was available at the time. Of the 35 well-preserved pieces, 22 are attributed to artists directly or indirectly influenced by Rembrandt van Rijn, such as Jacob Adriaensz. Backer, Gerard Dou, Gerbrand van den Eeckhout, Barent Fabritius, Govert Flinck and Jacob Willemsz. de Wet. The collection also contains paintings attributed to Paulus Moreelse, Hendrick ter Brugghen, Jan Porcellis, Jan van Goyen, Aelbert Cuyp, Jan van de Capelle, Jacob van Ruisdael, Meindert Hobbema, Jan Steen, and Adriaen van Ostade, as well as a portrait of a woman recently confirmed as a work by Michiel Jansz. van Mierevelt.

One of the paintings attributed to Gerard Dou represents his signature motif of an old woman reading. Dou began studying with the seven-year older Rembrandt van Rijn at the age of 15. He spent three years in the master’s workshop, during which he produced a series of variations on a motif that became known in art history as the “portrait of Rembrandt’s mother.” The character originated from Rembrandt’s Prophetess Anna from 1631 in the Rijksmuseum, Amsterdam. Although Rembrandt’s parents are known to have posed for their son and his pupils Gerard Dou, Jan Lievens and Joris van Vliet, it remains uncertain whether his mother Neeltje Willemsdochter was actually used for the figure of Anna. Dou’s first-known Rembrandt’s mother is in the Gemäldegalerie, Berlin. The work was executed on an oval wooden panel, similar to many Leiden portraits of the time and unlike genre scenes painted on surfaces with a semi-circular carved top. This early interpretation of the subject is clear proof that from the start Dou developed a technique that differed substantially from his master’s. His fijnjeschilder painting style contributed to his success in portraiture, a genre greatly favored by Leiden patrons. This work was succeeded by two chromatically richer versions, both in the Gemäldegalerie Alte Meister, Dresden. In one of them, an old woman reads from a scroll, not a book, with the help of spectacles and her face displays Rembrandtesque qualities. In the other one, the old woman is shown in reverse next to a table with a chalice and a pouch. Although the artist made these two versions within a relatively short period of time, he gradually introduced increasingly more carefully rendered furniture. The latter painting was the model for the autograph replica in the Dollfuss collection in Paris. The work in the Mimara Museum is almost identical to the Dresden painting and its autograph copy, differing only slightly in terms of size. The carved oak frame is authentic, as is the oak support. The panel exhibits traces of coarse tool marks. Many details in the Mimara work bespeak Dou’s “handwriting”: attention to detail in the facial lines and the sunken skin with a yellowish hue, an evocative rendering of the texture of metal, fur and various fabrics, the back of the hand covered with a web of olive green lines, and a brownish reflection on the fabric of the clothes. Dou’s exceptionally smooth surfaces and the multi-layered paint technique are most evident. The full emerald-green cape trimmed with brown fur around the cuffs and collar, the gold chain and the cap with a pair of gold ribbons bring to mind Pieter Lastman, whose influence on the young Rembrandt is also visible in the Prophetess Anna. Dou’s old woman reflects a particular...
notion of aged women in 17th-century Dutch art, representing an embodiment of female virtues. In the context of a prophetess entirely dedicated to fasting and prayer, her visible “flaws” accentuate the experience and spirituality of age overcoming worldly weaknesses.

Among the works of Rembrandt’s circle, Gerbrand van den Eckhout’s *Ruth and Boaz* stands out for its scale and artistic merit. This painting was analyzed and published by the late Helena Zoricic, a curator at the Mimara Museum who died in 2004. Like the majority of Van den Eckhout’s paintings, the Mimara picture is signed and dated: *G. V. Eckhout fecit / AD 1661*. Gerbrand van den Eckhout was a painter and engraver of biblical, mythological and historical subjects and also an expert art assessor. He was born in 1621 in Amsterdam, where he lived a quiet life until his death in 1674. He went to study under Rembrandt at the age of 14. According to Houbraken, he was Rembrandt’s favorite pupil and later on, together with Roelant Roghman, his best friend. He remained in Rembrandt’s studio until 1640. Van den Eckhout’s early works have often been attributed to his teacher, whereas his later paintings have frequently been given to Salomon Koninck, Ferdinand Bol and Govert Flinck. Following an initial period under Rembrandt’s powerful influence, in the early 1650s he began to develop his own style of painting marked by a cool clarity and subtle palette. This quality distinguished him from Rembrandt’s School, even though his subjects continued to be biblical, mythological and historical, and the settings and costumes were borrowed from the “school wardrobe.”

The Mimara Museum’s painting originated in Van den Eckhout’s third, late period, which began around 1658 with large-scale pictures in keeping with the prevailing trends in Amsterdam that had been partly ushered in by his contemporaries Bol and Flinck. This new fashion introduced Flemish influences into Dutch painting characterized by large pictures in a markedly naturalistic style and with sumptuous settings. Van den Eckhout’s quest for perfection expressed itself in numerous variations on the same theme: he painted the subject of our picture, Ruth and Boaz, six times in oil and once in watercolor. Chronologically, the canvas from the Mimara collection comes fourth, after paintings in the Kunsthalle Bremen, Museum Boijmans Van Beuningen, Rotterdam, and a private collection. In terms of its format, and influenced by Flemish painting, with its large, bulky figures and emphasis on the solidity of inanimate objects, our picture was preceded by The Levite and his concubine invited to spend the night by the citizen of Gibeah from 1658 in the Pushkin Museum, Moscow. The figure of Boaz in our painting is modeled on Belshazzar in Rembrandt’s *Belshazzar’s feast* in the National Gallery, London, and is not only akin to Boaz in the Rotterdam painting, but recurs as Eliezer in Van den Eckhout’s 1661 *Rebekah and Eliezer* at the well, also in the National Gallery, London.

Despite its scale, the *Ruth and Boaz* from the Mimara collection comes across as an intimate genre scene, realistically rendered, capturing the mood and atmosphere of an early evening in July. Helena Zoricic concluded that it is part of a classicist trend within the Rembrandt School in the second half of the 17th century.

Leila Mehulic is curator at the Muzej Mimara (Mimara Museum) in Zagreb and became CODART’s 500th member in September 2009.
Picture frames in the Netherlands

Eric Domela Nieuwenhuis

The first in-depth investigation of 17th-century Dutch picture frames took place in 1984 and culminated in the catalogue Prijs de lijst and the exhibition of the same name in the Rijksmuseum in Amsterdam. This is now more than 25 years ago. To be sure, attention had been devoted earlier to Dutch picture frames by Claus Grimm, Henry Heydenrijk and Germain Bazin, among others. Still, the 1984 research conducted by Pieter van Thiel and Cornelis Johannes de Bruyn Kops of the Rijksmuseum revolutionized our knowledge and appreciation of frames. Prijs de lijst was internationally acclaimed and an English language edition (Framing in the Golden Age) even appeared in 1995. As a result, many museum curators have become aware of the value of original picture frames, of the stylistic developments of the profiles and ornamentation as well as the construction and function of picture frames in the 17th century. The catalogue includes an overview of cross sections of moulded frames. An unintentional consequence of this was that present-day frame-makers – some at the request of museum staff – have introduced copies of these profiles in the market. Nowadays, increasing number of paintings are being set in dark frames with profiles derived from these drawings.

Many publications on picture frames have appeared since the catalogue and exhibition of 1984, such as Cadres et supports dans la peinture flamande aux xvie et xviie siècles of 1989 by Helène Verougstraete-Marcq and Roger Van Schoute. Recently, Elisabeth Bruy ns defended her doctoral thesis in Leuven on frames in the Southern Netherlands in the 17th century. Furthermore, more concise publications on Dutch picture frames have appeared regularly, such as by Hubert Baya on gilding techniques and Louis van Tilborgh on framing the work of Van Gogh (exhibition catalogue In perfect harmony. Picture and frame 1850–1920, 1995). There is also the substantial master’s thesis by Eleonoor Heijboer of 1988 on the late 19th-century Leiden frame-making firm Dominicus Sala & Zonen. Other publications worth mentioning include: Timothy Newbery’s catalogue of the Robert Lehman collection in the Metropolitan Museum of Art, New York (2007); and the exhibition catalogues Frames. State of the art of the Statens Museum for Kunst, Copenhagen (2008), Halt und Zierde. Das Bild und sein Rahmen der Liechtenstein Museum, Vienna (2009) and Rahmenkunst. Auf Spurensuche in der Alte Pinakothek of the Alte Pinakothek, Munich (2010). While they all devote some attention to Dutch frames, the bulk of the research is on picture frames from other countries.

Surprisingly, Van Thiel and De Bruyn Kops’ study did not prompt a new “fundamental” investigation into Northern-Netherlandish frames. There are still lacunas in our knowledge in this area, particularly with respect to the 16th, 18th and early 19th century. Moreover, very little research has been done on 20th-century uses of frames and wooden so-called “strip frames”. The risk for the latter group is that after the wedges are removed, original frames no longer deemed suitable are discarded with no documentation. In the past decades, frames of paintings in major Dutch museums were frequently replaced with newly designed surrounds that took no account of the original, discarded frames. The qualitatively better frames were sometimes saved; the lesser frames – with a few exceptions – were disposed of.

At the beginning of 2009, the Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage, ICN) launched a research agenda. Falling under one of its five programs is the project Picture frames in the Netherlands. This project is not intended to fill all of the gaps in our knowledge of Dutch frames in one go: the two years reserved for this is too short a time to allow for the publication of a survey of all Dutch frames. Rather, the aim is to produce a volume with various independent contributions shedding light on art-historical aspects, cultural value, the restoration of frames and a bibliography.

The ICN organizes gatherings to which about 40 curators and frame restorers are invited to discuss research, preservation and conservation, and the restoration of picture frames. The first session took place on 20 November 2009. A variety of subjects were presented in five brief talks. I began with an introduction on the project and was followed by Hubert Baya, restorer of frames and gilding at the Rijksmuseum in Amsterdam, which has more than 750 frames in storage. Baya reported on his investigation of the original frames of late-medieval Northern-Netherlandish paintings, which were described for the exhibition Vroeg Hollanders in the Museum Boijmans Van Beuningen in Rotterdam in 2008. Quite remarkably, he ascertained that the percentage of original frames on late-medieval panels is higher than on 17th-century paintings. Quentin Buvelot, curator at the Mauritshuis in The Hague, gave the third talk. He outlined the points of departure and the criteria involved in selecting and producing a new frame for the painting Apelles painting Campaspe by Willem van Haecht (1593-1657). The profile of this frame is based on the one of the painting depicted in this painting by Frans
Snijders. The fourth speaker, Christel Kordes of the Stedelijk Museum in Schiedam, gave an account of the framings of works by Cobra artists. In the fifth and last presentation, Sylvia Nijhuis, freelance restorer of picture frames, advocated the continuing professionalization of frame restoration as an independent discipline. She deems it essential that a specialized training program in picture frames be established as part of the restoration curriculum of the University of Amsterdam.

The discussion that followed was led by Arjen Kok (ICN) and zeroed in on the history of the use of picture frames in Dutch museums. Buvelot remarked that many of the Mauritshuis’ frames date from shortly after the return of the stadholder’s collection from France (1815). It was next noted that the replacement of a frame gives an idea of the prevailing taste in a given period and thus is sometimes linked to the preferences of the museum director. For example, in the Rijksmuseum one speaks of “Van Schendel frames” and in the Mauritshuis of “Bredius frames.” It was agreed that most Dutch museums have not yet sufficiently charted the history of the reframing of their collections. Another point of discussion was the dearth of knowledge regarding individual Dutch frame-makers. For instance, to date virtually nothing has been published on most of the 19th-century frame-makers, including Jean Baptiste Schelfhout, Hubert van Hove (both fathers of successful painters), and Martin Joostens (Jan Toorop’s frame-maker). The last issue to be broached was that of all the literally hundreds of frames in the depots of Dutch museums. For example, the Rijksmuseum and the ICN together own approximately 1,500 frames. Until now, they have been summarily inventoried and are virtually never lent out. In the meantime, both institutions have avidly begun to further disclose their holdings.

In 2003 Bernd Lindemann gave a presentation at the CODART ZES congress in Amsterdam in which he launched a plan to set up a database to disclose empty picture frames and make them available for international loans. It would be interesting to investigate the possibilities for establishing a small-scale picture frames database in the Netherlands. The creation of such a database could serve as an extension of the current frames project. Naturally, the support of Dutch museums is vital to such an undertaking. Moreover, it could be linked to comparable projects abroad, particularly those in Berlin and Basel. Finally, in assessing our progress, we can report that the bibliography for the publication is being drawn up and the second gathering took place on 22 April 2010.

Eric Domela Nieuwenhuis will preside over a market table on this subject at the CODART DERTIEN congress in Rotterdam. See our website for more information: www.codart.nl/CODART_DERTIEN_congress

Eric Domela Nieuwenhuis is curator at the Netherlands Institute for Cultural Heritage in Rijswijk and a CODART member since 2003.

Label of theDominicus Sala & Zonen firm from 1861-1871 on the back of the frame around the H.W. Mesdag painting: Fishing boats in the breakers, 1898, ICN, Rijswijk. The label suggests that the frame is at least 20 years older than the painting.
For many years, John William Middendorf II (born in Baltimore, Maryland, 22 September 1924), was an American diplomat. In 1969, Richard Nixon appointed him Ambassador to the Netherlands, where he served until 1973. He later served as Ambassador to the EU and as Secretary of the US Navy. Ambassador Middendorf received a Bachelor’s degree in Naval Science from the College of the Holy Cross in 1945. At the end of the Second World War he served in the Navy as an engineer officer and navigator on the USS LCS (L) 53, being mustered out in 1946. He earned a Bachelor of Arts degree from Harvard College in 1947 and graduated from New York University’s Graduate School of Business Administration with an MBA in 1954. He became an investment banker and in 1961, in partnership with Austen Colgate, formed his own company, Middendorf, Colgate and Company.

Ambassador Middendorf is a great art lover and collects Old Master paintings. In that capacity, in 2009 he decided to support CODA RT financially as an American Friend of CODA RT. His interest in art in general, and Dutch and Flemish art in particular, emerged early on. Actually, Mr. Middendorf aspired to becoming an artist himself, but as the father of five children he opted for financial security and made a career in the financial and later the diplomatic world. However, he never renounced his true calling. In more than 600 sketchbooks, over 50 years, he has portrayed individuals whom he encountered in daily life, ranging from Laura Bush, Barack Obama, and experts on Rembrandt, to CODA RT member Till-Holger Borchert. Music, too, is one of his passions. He composed the Holland Symphony, which was performed for Queen Juliana on the 25th anniversary of her ascension (1973) and has written many symphonies and an opera.

We met while Ambassador Middendorf was in Maastricht for The European Art Fair (TEFAF) on Saturday, 13 March, at the hotel he stays in every year. Before we begin the interview, he shows me a portrait of his daughter that he had painted. She is seated before her easel at work, and set before a background in which several pieces from her father’s collection are visible.

How did your collection originate; when did you decide to start collecting art? I always loved art, even as a child, and wanted to become an artist at one time. It just seemed natural to begin collecting. Initially I bought American art. But my eyes were opened in the beginning of the 1960s, and in 1961 I acquired my first Dutch master, the Man with the black hat by Rembrandt, which is now in, the Hammer Museum, Los Angeles.

Is Rembrandt your favorite artist? Of course I greatly admire the Old Masters from the Golden Age, but, to tell you the truth, I am fonder of early Flemish painters. The work of Rembrandt, Hals and Vermeer may be more attractive to the modern eye, and that was also my starting point in the early 1960s. However, my focus shifted for two reasons. First of all, at that time very few people were collecting art of this period. Second, in a way early Flemish paintings are complete documents of their time, and this is what fascinates me.

Can you tell us more about this? When you buy American art, you know that what you see is what you get. But early Flemish paintings have so much more to say than what is on the surface of the picture. They have a very concentrated Christian iconographic appeal and evidence the most impressive skills I have ever seen in art. I admire the remarkable technique underpinning these paintings. What also fascinates me is that they tell us so much about the history of civilization; every painting is a continuous living document. I am intrigued by the fact that artists traveled throughout Europe and that you can discern so many mutual influences. It also moved me to learn that painters frequently worked on oak panels often made from one and the same tree with a Baltic origin, and
that these panels are now dispersed all over Europe. I only realized all of this through collecting.

For me, the greatest painting in the world is the Ghent Altarpiece by the Van Eyck brothers. It almost stands alone. I once saw it in pieces on the floor of a restoration studio. I sat on the ground with the restorers and was able to study it closely. Another painting that I admire is the Adoration of the Magi by Jan Gossart in the National Gallery in London. It is worth a pilgrimage just to see it. For me it is a privilege to collect paintings from this period, but I realize that, as a collector, my collection is a distant shadow of the best of these great masters – but that’s close enough.

Even with respect to my favorite paintings in my collection, I am astounded by the technique. When I started collecting, infra-red reflectogram and dendro-chronology had just been developed for technical research. The advent of entirely new techniques was a reason for re-examining the works in my collection and gather new information. These rapid technological developments are very exciting.

Do you still have particular paintings on your wish list? Why yes, I always try to find rare works that are still in good condition, but that’s like looking for a needle in a haystack. Fortunately, I have several excellent advisers, most of whom, incidentally, are members of CODART.

What does CODART mean to you? CODART is a group of my dearest friends and advisers, so for me CODART is all about the people. Until 5 pm these individuals are very serious, and we engage in scholarly and scientific conversations. In the evening, though, we have a lot of fun. Obviously, I hope that CODART will continue to organize these important meetings and network moments, which is also in part why I support the organization financially. And of course I am counting on CODART members to retrieve the missing section of the Ghent Altarpiece!

You are constantly drawing. What do your sketches mean to you? My drawings help me to concentrate on what is going on around me. Moreover, every drawing is a kind of diary entry. When I revisit them, I remember the moment, the event, and the person. I make about ten drawings a day. I do them in pen rather than pencil so that I cannot erase anything. When you draw in pen, you have to focus and keep your concentration. You have to make them quickly and try to get it right the first time. Even in the dark, for instance during a ballet performance. Then, I can’t see what I am drawing; but those works are the purest. As a collector who paints and draws himself, it is like standing at the foot of the Empire State Building; I look up and have the feeling that whatever I accomplish is virtually nothing compared to such a great landmark.
Could you please introduce yourself? Roughly two threads run through my life: art and the women’s rights movement. I followed the Künstlerische Abteilung course at the Textil Ingenieur Schule in Krefeld. The program was established after the Second World War by Johannes Iten, one of the leaders of the Bauhaus. Subsequently, I studied art history briefly at the University of Amsterdam.

In 1987 the World Women’s Conference was held in Moscow. As a member of the Dutch delegation I visited the Tretyakov State Gallery. I was so impressed by what I saw that I proposed mounting an exhibition and setting up an exchange of people at the level of artists’ organizations. From then on, regular contact was maintained with museum staffs and it was possible to launch projects in an atmosphere of mutual trust. To implement this we needed a work organization, which was established in 1996, aimed at disclosing unknown collections to a broad public. The Stichting Cultuur Inventarisatie (Foundation for Cultural Inventory [SCI]) does this in other countries as well, for example India and Cuba.

What is the SCI’s main field of activity? Inventorying unknown collections that add to our knowledge of Dutch and Flemish painting. We drew up a plan together with Rudi Ekkart, director of the RKD (Netherlands Institute for Art History). With money from private funds we created a pilot project to inventory six modest collections in Russia, to review the attributions – often made around 1900 – and to publicize them in and outside of Russia. To be honest, the discoveries are not always earth shattering. But, for example, no autograph work by Adam van Pitten – an artist known only from the Antwerp “Liggeren,” or guild lists, was known until the SCI found a signed and dated (1598) self-portrait in the Ostankino Estate Museum in Moscow. The results of these inventories were made available to the RKD.

What kind of institutions can count on collaboration with the SCI? Almost all of the requests we receive come from museums. We ask what the aim is of the inventory. Quite often the institution in question is undergoing renovation and the collection is being reorganized. We study the available information on the collection and if it is interesting we draw up a plan. There is one condition though, namely that the collection be made available for research and that the outcome and inventory are accessible either on a website or in a study room. Sometimes the SCI takes the initiative. In 1999 the SCI was faxed a page of a catalogue of the National Museum in Havana. The names listed there, Jacob Jordans, Jan Steen, Aelbert Cuyp, Johannes Verspronck and Jan de Baen roused our curiosity. Upon inquiry, it appeared that the museum had been closed for years due to renovation and, yes, the collection had been stored in a bunker outside of Havana. The directorate was willing to bring out the paintings from the bunker. Michel van de Laar, conservator, Bernard Vermet, art historian, and I went to Cuba and inventoried, documented and wrote up condition reports of what was clearly an important collection. At the time, the museum did not have specialized conservators to maintain the collection. In collaboration with the Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage [ICN]), the SCI contacted the Stichting Restauratie Atelier Limburg (Restoration Atelier Limburg Foundation) asking for two young Cuban conservators to receive supplementary training so that they could take better care of the Dutch and Flemish collection. The panel paintings in particular were in urgent need of treatment. The Getty Foundation was willing to pay for their training. In 2003, two conservators brought six problematic works from the national collection to Maastricht, where they were able to work on “their” paintings for an entire year. When the National Museum in Havana reopened in 2004, a large part of the Dutch and Flemish holdings were put on view. The museum now has a well-equipped restoration studio and the expertise to maintain its collection. Thanks to CODART, the curator can come to the Netherlands regularly to conduct research. We put a premium on the transfer and exchange of knowledge.

As the director of the SCI you are in a position to compare collections of art in different countries. Different approaches, different problems. Are there any commonalities between the collections? Given the range and scope of the collections in Europe, you can say that they have grown historically. The patrons amassing them were kings, aristocrats, religious institutions and churches and at a later stage wealthy citizens. These collections encompass what we now consider to be masterpieces and numerous works in the manner of artists who were in vogue. For example, the Kadriorg Art Museum in Tallinn has many commissioned copies of paintings by Dutch and German masters who were popular in the 19th century. Generally speaking, this category of painting is not found in the United States. Instead, there one finds a limited number of masterpieces, which were largely acquired by wealthy individuals in the course of the 20th century.

Do the curators of non-Western collections face the same problems as their colleagues in Western Europe? Because curators in non-Western museums had only limited access to Western libraries and databanks, their know-
This deficiency though can quickly be redressed through the Internet. Within this context, in September 2009 the SCI gave a seminar at the Yasnaya Polyana estate in Russia. We presented the English-language database the SCI developed together with the CulturalHeritage.cc Foundation, with which the Russian regional museums can input their Netherlandish collections. This will make available a veritable treasure trove of information for research on Dutch and Flemish art in Russia. More-over, Russian curators can consult colleagues via the Internet. After all, a collection spanning three centuries requires more expertise than any single curator could possibly possess. Therefore, from its inception the SCI has worked together with CODART. As a network, CODART is ideally suited for consulting colleagues when you are conducting your own research. This is not only necessary, it is highly rewarding and affords useful insights. It is also a matter of courage, or daring to ask!

How does the SCI choose the projects it will work on? The SCI selects museums that – on the basis of inventory lists and photographic material that has been submitted – seem to have exceptional works in their collection. I don’t mean by Rembrandt or Rubens in the first place, but rather the great numbers of Dutch and Flemish paintings produced for export. The history of collectors and art dealers, of the aristocracy and royal houses is often reflected in the museum collections in situ. If there are key works in a collection, it is important to explore the possibilities – together with the museum – for restoring them and/or improving conditions in the museum.

What kind of help can the SCI offer a particular collection? Is financial support also possible? The assistance we can offer depends on the situation: for example, providing extra courses for the training of curators and conservators. The SCI itself does not have funds at its disposal; it relies on subsidies per project and on private donations. We cannot nor do we wish to give money directly to a museum. Only in the case of a joint project can the specific work in question be paid for. The SCI dispenses advice, or helps to find funding.

What demands does a collection have to meet to qualify for financial support? What is important is the specific request made by the museum. Museums usually seek assistance to study its permanent collection. We provide insight into how we arrive at an attribution and invite curators to the RKD to show them how to use the Internet and acquaint them with CODART’s international network, so that they can find their own way. Our principle is to provide assistance, and make ourselves redundant. If a museum’s director and staff are willing to spend time and money on their own collection, where possible with simple means improving the condition of the collection as a whole and possibly training conservators, then we honor the request to inventory the collection. Furthermore, the museum must agree to make the collection public, disclosing it for researchers and the general public.

What are the SCI’s plans for the near and far future?

– Presenting the SCI’s work in Russia in a lecture at the symposium being held by the Dutch-Russian Club in St. Petersburg on Dutch engravers in the service of the Tsars Michael and Peter the Great from 13 to 18 April 2010.
– Inventorying the collection of the Kasteel Museum in Almaty, Kazakhstan, from 12 to 19 April 2010.
– Study trip for four curators from Russian regional museums to the Netherlands during the CODART congress from 28 May to 5 June 2010.
– Producing the collection catalogue of Dutch and Flemish drawings in the Pushkin Museum in Moscow. The catalogue will appear in June 2010 to accompany the exhibition of drawings from the Pushkin Museum in the Suermondt-Ludwig-Museum in Aachen, which opens on 4 July 2010. This exhibition will subsequently be on view in the Museum Het Rembrandthuis in Amsterdam.
– Assisting the exhibition in the Museum Mayer van den Bergh in Antwerp, which is being held from 11 September to 7 November 2010. It features the rediscovered panel of an altarpiece by Juan de Flandes in Belgrade, which was restored in the Koninklijk Instituut voor het Kunstdenomenum in Brussels (Royal Institute for Cultural Heritage [KIK/IRPA]).
– Organizing a seminar with eight Russian regional museums at the Yasnaya Polyana estate in Tula, in collaboration with the Russian Association of Museum Professionals (AMR), in October 2010.
– Implementing the database in the Russian regional museums in the coming two years.

Piotr Borusowski is assistant curator at the Muzeum Narodowe w Warszawie (National Museum in Warsaw) and a CODART member since 2009.
“It’s not that people don’t want to come to Los Angeles,” a former Getty curator once told me, “they just think they don’t want to come to Los Angeles.” This sentiment was confirmed by comments from the CODART DERTIEN participants: quite a few had never been to Southern California before; others had last visited the Getty many years ago; and still others had seen only one or two of the museums on the study trip itinerary. Even though the journey may have been long for many of us, we all agreed it would be well worth repeating.

The first two days were dedicated to a thorough overview of the Getty Museum, Conservation Institute, and Research Institute, with a particular focus on the exhibition Drawings by Rembrandt and his pupils: telling the difference, (8 December 2009–28 February 2010) and the accompanying symposium on 2 February. With the general public and scholarly community in mind, both exhibition and symposium addressed Rembrandt’s drawn corpus, his practices as a teacher, and the differences in technique and quality between master and student, with special emphasis on the recent consensus regarding the oeuvres of Rembrandt pupils. The exhibition was arranged chronologically, with drawings displayed mostly in pairs with Rembrandt on the left and one or 15 students on the right. One area was dedicated to various drawing media and tools, and cogent and telling comparative details between master and student appeared on object labels, clever video projection, and interactive touch-screen computer terminals.

Rembrandt and his early compatriot in Leiden, Jan Lievens, appeared near the beginning with an installation of their red and black chalk drawings, arguably the most vexing area of connoisseurship presented in the exhibition. During the symposium, Gregory Rubinstein (worldwide head of Old Master drawings, Sotheby’s, New York) concurred with many of the Lievens attributions given by the exhibition’s curators, whereas Martin Royalton-Kisch (former senior curator, department of prints and drawings, British Museum, London) in his critical response as the final speaker, argued more often for Rembrandt’s hand. The easily recognizable styles of some students allowed for a deeper evaluation of their oeuvres, as William W. Robinson (Maida and George Abrams curator of drawings, Harvard Art Museum/Fogg Museum, Cambridge) demonstrated in his discussion of Samuel van Hoogstraten’s pictorial drawings and their significance for his role as an advanced student in Rembrandt’s workshop. The selection of drawings by others, such as Ferdinand Bol, lacked cohesion and suggested avenues for further research; in her talk, Jan Leja (research curator, private collection, New York) affirmed this in her convincing reattribution of three drawings to Bol that had fallen out of favor after Albert Blankert’s disattribution of a key painting. And the corpuses of still other students have come into sharper focus thanks to an astute selection of loans, such as Govert Flinck, Gerbrand van den Eckhout, and Jan Victors, the latter of whose oeuvre Holm Bevers (chief curator for Dutch and Flemish prints and drawings, Kupferstichkabinett, Statliche Museen zu Berlin, Berlin) wants to expand.

The history and methodologies of Rembrandt drawings scholarship came into sharp focus, especially during the symposium. In an ad-hoc debate, audience member Gary Schwartz (director emeritus of CODART) argued with speaker Peter Scharborn (head emeritus, department of prints and paintings, Rijksmuseum, Amsterdam) over the core group of Rembrandt drawings, a group that cannot be disputed and may form the basis for further attributions. Schwartz wishes to include drawings that demonstrate a connection to a known, established painting or print, whereas Scharborn’s more stringent standards limit these connections to preliminary studies or those drawings that were demonstrably part of Rembrandt’s working method. And, welcomed with warm applause, Egbert Haverkamp-Begemann (John Langeloth Loeb professor emeritus of the History of Art, Institute of Fine Arts, New York University, New York) and Seymour Slive (director emeritus, Harvard Art Museum/Fogg Museum, Cambridge) both expanded upon the course of scholarship that has shaped the study of Rembrandt drawings and their distinguished personal roles within this history.

During the discussion sections, the speakers deftly and graciously dealt with questions from the general public that often voiced a familiar sense of anxiety at the “shrinking” of such an iconic figure as Rembrandt. Heartening, however, was the concurrent pleasure many demonstrated with the speakers’ well-presented arguments, which allowed them to see just how Rembrandt and his students differed. This public sentiment was embodied by the delight of National Public Radio special correspondent Susan Stamberg as she toured the exhibition with co-curator Lee Hendrix, whose conversation was broadcast just days before. As one of the chief goals of the exhibition and symposium, this reaction confirms its success.

Since 2008, a number of museums in Los Angeles, San Marino, Pasadena and San Diego have been collaborating under the title Rembrandt in Southern California to draw public and scholarly attention to one of the largest collections of paintings by Rembrandt in the United States. Additionally, exhibitions of Rembrandt prints are being held in the museums. This provided a wonderful opportunity for the CODART DERTIEN study trip to visit the various collections and exhibitions in these museums. We began in San Marino and Pasadena on Wednesday (3 February). The complex housing the Huntington Library, Art Collections and Botanical Gardens was made possible through the transfer of the estate and collections of Henry Edwards Huntington (1850-1927) to a private, non-profit institution. Today, the Huntington holds an extensive collection of British and French 18th- and 19th-century art. Of special interest to the CODART group was the painting Lady with a plume (ca. 1636) that was formerly attributed to Rembrandt or
his studio. Catherine Hess, chief curator of European art, invited us to discuss possibilities for a new attribution. The painting and its archival documentation were closely examined. Some participants thought it worthwhile to consider an attribution to Govert Flinck. Other Dutch paintings were admired as well, and the exhibition The Golden Age in the Golden State: Dutch and Flemish prints and drawings generated great interest and provided an opportunity to study selected works in the print room.

In the Norton Simon Museum in Pasadena, Carol Togneri and Gloria Williams showed us an extensive range of works in storage, including paintings by Jacob Ochtervelt, Jan Steen and Jacob Jordaens. The museum’s excellent collection, which includes masterpieces of 14th- to 16th-century European art as well as classic modernism, elicited great enthusiasm.

The Hammer Museum in Los Angeles, known primarily for its contemporary art, surprised us with two important paintings by Rembrandt. On Thursday (4 February), Claudine Dixon led a discussion about Rembrandt’s Portrait of a man holding a black hat and June. The Portrait of a man, which Horst Gerson rejected as being “too glamorous” for Rembrandt, is now securely given to the master. The debate on June revolved around the question of whether the painting, which has an unusual frontal composition, is unfinished. When viewing the Rembrandt prints exhibition, we focussed on comparing different impressions of the same print.

In the Los Angeles County Museum of Art (LACMA), conservators Joseph Froncek and Elma O’Donoghue shared the latest research results of their investigations with a digital microscope. This was particularly helpful in studying Ambrosius Bosschaert’s Bouquet of flowers, revealing surprising details about the commissioning of the painting, and Emanuel de Witte’s Interior of the Nieuwe Kerk in Delft, which has heavy underdrawing indicating that a larger format was originally intended. As the crowning finish to our visit to LACMA, Amy Walsh gave a special presentation on woodcuts by Hendrick Goltzius in relation to his painting Danae.

As partners in the Rembrandt in Southern California project, the museums in San Diego (5 February) also mounted exhibitions. From Rembrandt’s studio: the prints of Ferdinand Bol in the San Diego Museum of Art does not subordinate Bol’s art to that of Rembrandt, but presents him as a fellow artist with an independent oeuvre of equal merit. Curator John Marcari’s exhibition allowed prints by the two artists to be examined side by side. The Timken Museum of Art chose the rather disconcerting title Rembrandt’s recession: passion and prints in the Dutch Golden Age for its exhibition. Director John Wilson drew parallels between Rembrandt’s financial situation and the present economic crisis. He also asked the group to examine Hendrik van Balen’s Saint John the Baptist in the wilderness, the background of which is no longer thought to be by Brueghel. The attribution problems of this painting were discussed by the specialists in Flemish painting in the group.

It was suggested that this is not an original invention by Van Balen, and that the central figure group looks more like a copy based on a print.

We left San Diego on the last evening of our trip and remembered five days filled with positive impressions, fruitful ideas and interesting points for discussion for our own museums, but especially the cordial hospitality extended to us by all of the institutions we visited.

Codart Veertien in Enschede

Save the date!

In cooperation with the Rijksmuseum Twenthe, CODART will be holding the CODART VEERTIEN congress in Enschede from 20 to 22 March 2011. Directly thereafter a short study trip will be made to nearby collections in Germany.

Highlights of the congress in Enschede include:
An opening reception at Paleis Het Loo, Apeldoorn.
Visits to the Rijksmuseum Twenthe’s collection and restoration studio, as well as the Nicolaus Verkolje (1673-1746): paintings and drawings (1 March-30 June 2011) exhibition.
Excursions to Kasteel Twickel in Delden; Huis Singraven in Denekamp; Museum de Fundatie (Kasteel Het Nijenhuis) in Heino; and Kasteel Huis Bergh in ’s-Heerenberg.

For more information:
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A complete and up-to-date program of the congress and study trip will be posted on the CODART website in due time. Registration begins in November 2010.

CODART VEERTIEN in Enschede

Save the date!

Gover Flinck (attributed to), Lady with a plume, 1636, The Huntington Art Collections, San Marino
Appointments

Kris Callens was appointed head of collections and presentations at the Zuiderzeemuseum in Enkhuizen in September 2009. He was formerly a curator of exhibitions at the Rijksmuseum in Amsterdam.

An Van Camp was appointed curator of Dutch and Flemish drawings and prints at the British Museum. She replaces Martin Royalton-Kisch, who retired in December 2010.

Jan Jaap Heij retired from the Drents Museum in Assen in January 2010. Willemina Lindenhovius succeeds him as curator of Dutch fine and decorative art 1885-1935.

Wouter Kloek retired from the Rijksmuseum, where he had served as curator since 1973. During his last years at the Rijksmuseum, his duties as head curator included coordinating plans for the museum's renovation.

Marten Loonstra retired as keeper of the Koninklijke Verzamelingen in The Hague in May 2010.

Ger Luijten previously head of the Rijksprentenkabinet of the Rijksmuseum in Amsterdam, was appointed director of the Fondation Custodia – Frits Lugt Collection in Paris as of 1 June 2010. He succeeds Mária van Berge-Gerbau, who retired after 38 years of service.

Gary Schwartz (director emeritus of CODART) was awarded the Prince Bernard Culture Foundation prize for the humanities in November 2009.

Gerr Souveryns began as project coordinator at the Brugge museum in Bruges. Pascale Ennaert succeeded him as coordinator at the Vlaamse Kunstcollectie in Ghent in January 2010.

Man, myth, and sensual pleasures:

Jan Gossart’s Renaissance

With the exhibition devoted to Jan Gossart opening in New York in less than six months (6 October 2010-17 January 2011; and subsequently at the National Gallery, London, 16 February-22 May 2011), we would like to share some recent news with CODART members. Maryan Ainsworth (curator of the exhibition and curator of European paintings, Metropolitan Museum of Art, New York) will give a workshop devoted to the (re)consideration of several aspects of Gossart’s work at the upcoming Historians of Netherlandish Art conference in Amsterdam on Saturday, 28 May 2010. Moreover, two study days at The Metropolitan (18 January 2011 devoted to the exhibition; and 19 January 2011 to the technical analysis and restoration of Gossart’s paintings) will provide specialists another opportunity to discuss recent developments in Gossart research. Finally, thanks to the Mercatorfonds, the publication accompanying the exhibition (a catalogue raisonné) will be available to a wide audience, as all of the essays will be translated into French and Dutch.

The exhibition in New York will encompass about 52 paintings by Gossart, 36 of his drawings and 8 prints by or after the artist. In addition, works by other artists will be on view to place his oeuvre in context, including paintings by Bernard van Orley and Jan Cornelisz. Vermeyen; drawings by Albrecht Dürer and Dirk Vellert; and prints by Jacopo de’ Barbari, Marcantonio Raimondi, Dürer, and Vellert; as well as illuminations by Simon Bening and Gerard David; sculpture by Conrat Meit; and Italian Renaissance bronzes/plaquettes and antique sculpture. In all, there will be around 135 objects in the show.

Many museums have generously agreed to extend loans to the exhibition, including the Gemäldegalerie and Kupferstichkabinett, Berlin; the National Gallery, London; the Galleria Regionale della Sicilia, Palermo; the British Museum, London; the National Gallery of Art, Washington, D.C.; the Louvre, Paris; and the Kunsthistorisches Museum, Vienna. In addition, several paintings have recently been cleaned preliminary to the show, such as Gossart’s Christ on the cold stone from Budapest and the Antwerp Portrait of a man. This is the first monographic exhibition on the artist since the 1965 show in Rotterdam and Bruges, and it promises to be a visually stunning experience and an event to look forward to.

Anna Koopstra, Slifka Foundation Interdisciplinary Fellow, Department of European paintings, Metropolitan Museum of Art, New York

Study trip discussion at The Huntington

In July 1958, Mildred Browning Green of Los Angeles, wife of local judge Lucas Peyton Green, acquired a painting of a woman with a feather in her hair from the Rosenberg and Steibel Gallery in New York. The painting was said to be a 1636 dated work by Rembrandt and its provenance purportedly followed a path through important European collections. In 1978, the Lady with a plume was part of a large donation the Greens made to The Huntington Art Collections in San Marino, California. It is a beautiful painting by all accounts and no question had ever been raised about it dating to the 17th century. However, in the 1980s the Rembrandt Research Project rejected its attribution to Rembrandt, noting that it was nevertheless “very Rembrandtesque”! In May 1958, Dr. W. R. Valentin, the first director of what was then called the North Carolina Museum in Raleigh, wrote that the painting had a companion piece – a Portrait of an officer, in the Erickson collection, New York, and subsequently in the collection of Hungarian pianist Geza Anda (1921-1976) – although other scholars disagreed with the pairing.

Perhaps the most tantalizing detail about The Huntington’s Lady with a plume is that the composition was copied on a large porcelain vase made in the Imperial Porcelain Factory, St. Petersburg, in the second quarter of the 19th century (Christie’s, London, 29-30 November, 2006, lot 50). One can only imagine that the image, almost certainly in print form, was reproduced elsewhere.

The CODART group’s visit to The Huntington in February 2010 was the perfect opportunity for showing the painting to a respected group of specialists. It was placed on an easel in the gallery and brightly lit. The ensuing animated and friendly discussion yielded a nearly unanimous attribution of the painting to Govert Flinck, an idea that had been suggested in the past. I look forward to investigating this avenue in greater depth, and would welcome any ideas that would further our understanding of this beautiful and interesting picture.

Catherine Hess, chief curator of European art, The Huntington Art Collections, San Marino, CA

chess@huntington.org
CODART MEMBERS AND NEWS

CODART membership news
As of March 2010, CODART has 510 full members and 63 associate members from 329 institutions in 43 countries. All contact information is available on the CODART website and is kept up to date there: www.codart.nl/curators/

WELCOME NEW MEMBERS!

Claire Baisier, curator, Museum Mayer van den Bergh, Antwerp
Emile van Binnebeke, curator of sculpture and furniture, Koninklijke Musea voor Kunst en Geschiedenis - Jubelparkmuseum, Brussels
Marjan Brouwer, curator, Stedelijk Museum Zwolle, Zwolle
An van Camp, curator of Dutch and Flemish drawings and prints in the department of prints and drawings, British Museum, London
Peter Carpreau, curator Old Masters, M, Leuven
Stephanie S. Dickey, Bader chair in northern Baroque art, Queen’s University, Department of Art, Kingston; and president, Historians of Netherlands Art (HNA) (associate member)
Judith van Gent, head of documentation and photography, Amsterdams Historisch Museum, Amsterdam
André Groeneveld, curator, Zuiderzeemuseum, Enkhuizen
Claudia Koch, curator, Gemäldegalerie der Akademie der bildenden Künste Wien, Vienna
Justus Lange, chief curator, Museum Schloss Wilhelmshöhe, Kassel
Willelmin Lindenhoovius, curator of Dutch fine and decorative art 1885-1935, Drents Museum, Assen
Daantje Meuwissen, guest curator, Stedelijk Museum Alkmaar, Alkmaar (associate member)
Victoria Sancho Lobis, curator of the print collection and fine art galleries, University of San Diego, San Diego
Igor Martynov, curator of the West European art department, Perm State Art Gallery, Perm
Judith Niessen, research curator print room, 15th- and 16th-century Netherlandish drawings, Museum Boijmans Van Beuningen, Rotterdam
José Juan Pérez Preciado, research assistant, Museo Nacional del Prado, Madrid (associate member)
Steph Scholten, director, Uva Erfgoed, Universiteitsbibliothec Amsterdam, Amsterdam
Erik Hendrik Walsmit, curator, Zuiderzee-museum, Enkhuizen
Kees Zandvliet, head of research, exhibitions and education, Amsterdams Historisch Museum, Amsterdam

Double vision: Dirk van der Aa for Los Angeles

A pair of rare Neoclassical tondos by Dirk van der Aa (1731-1809), a leading 18th-century decorative painter in The Hague, has recently surfaced, thereby significantly augmenting the artist’s surviving oeuvre. Previously known only from archival mentions, the large roundels portraying landscapes with a bacchanal and an offering to the huntress Diana were attributed to Van der Aa by CODART member Charles Dumas when they appeared at auction (Sotheby’s, London, 4 November, 2009, lot 83). Lynda and Stewart Resnick acquired the pair for their collection, which was one of the highlights of the CODART DERTIEN study trip to Southern California in February. Recent cleaning revealed delicately painted gray subjects set against a vivid, deep blue background in the manner of a cameo or even popular blue and white Wedgewood jasperware. Measuring 128 cm in diameter, the size and magnificence of the canvasses suggest decoration on a palatial rather than a private scale. Dumas identified the works as two of six overdoors commissioned by Stadholder Willem V in 1790 for the “kleine eetkamer,” or small dining room, in the new section of the Stadholder’s Quarter in The Hague. The tondos will be included in the Los Angeles County Museum of Art (LACMA) exhibition, Eye for the sensual: selections from the Resnick collection (2 October 2010-2 January 2011).

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Anne T. Woollett, associate curator, J. Paul Getty Museum, Los Angeles, CA

CODART Curator 26/Summer 2010 CODART MEMBERS AND NEWS
Museums have announced 35 exhibitions on Dutch and/or Flemish art to open between March 2010 and February 2011. They are arranged by country and city in alphabetical order in the list below.

**AUSTRIA**
Salzburg, Residenzgalerie, Die ganze Pracht (The full splendor), 26 March-4 July 2010

**BELGIUM**
Bruges, Groeningemuseum, Van Eyck tot Dürer: de Vlaamse Primitieven en hun oosterburen, 1430-1530 (Van Eyck to Dürer: the Flemish Primitives and their eastern neighbors), 1430-1530, 15 October 2010-31 January 2011

**CHILE**
Santiago, MNAM (Museo Nacional de Arte de Chile), 1 May-3 October 2010

**CZECH REPUBLIC**
Prague, Prague Castle Gallery, Hofmaler in Europe: Hans von Aachen (1552-1615) (Court painter in Europe: Hans von Aachen [1552-1615]), 1 July-3 October 2010

**GERMANY**
Aachen, Suermonts-Ludwig-Museum, From Russia with love: the best Dutch drawings from the Pushkin Museum, 2 July-3 October 2010
Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Der frühe Vermeer (The young Vermeer), 3 September-28 October 2010

**HAMBURG**
Bucerius Kunst Forum, Rubens, Van Dyck, Jordaens: Barock aus Antwerpen (Rubens, Van Dyck, Jordaens: Baroque art from Antwerp), 6 June-19 September 2010
Hamburg, Hamburger Kunsthalle, Segeln, was das Zeug hält. Niederländische Malerei des Goldenen Zeitalters, (Sailing as far as the canvas stay the course. Dutch Masters of the Golden Age), 4 June-12 September 2010
Munich, Haus der Kunst, Marlene Dumas: “trones,” 29 October 2010-6 February 2011
Schwerin, Staatliches Museum Schwerin, Scheinbar vertraut: Niederländische Genrebilder in Schwerin (Seemingly familiar: Dutch genre paintings in Schwerin), 22 July-14 November 2010

**IRELAND**
Dublin, National Gallery of Ireland, Gabriel Metsu, 4 September-5 December 2010

**THE NETHERLANDS**
Amsterdam, Rijksmuseum, Gabriel Metsu, 16 December 2010-20 March 2011
Amsterdam, Rijksmuseum, Miró & Jan Steen, 15 June-13 September 2010
Dordrecht, Dordrechts Museum, Het portret historié in de Nederlandse schilderkunst (The portrait historié in Dutch painting), 1 January-31 December 2011
The Hague, Mauritshuis, De jonge Vermeer (The young Vermeer), 12 May-22 August 2010
The Hague, Mauritshuis, Kamers vol kunst, in 17e eeuw Antwerpen (Room for art, in 17th-century Antwerp), 25 March-27 June 2010
The Hague, Mauritshuis, Made in Holland: Oude Meesters uit een Amerikaanse prijzerverzameling (Made in Holland: Old Masters from an American private collection), 4 November 2010-30 January 2011
Rotterdam, Museum Boijmans Van Beuningen, De valse Vermeers van Van Meegeren (Van Meegeren’s fakes Vermeers), 12 May-22 August 2010
Voorschoten, Kasteel Duivenvoorde, Tijdeloos trendy: modern licht op interieur en collectie van Duivenvoorde (Timeless trendy: modern light on interior and collection of Duivenvoorde), 1 May-3 October 2010

**RUSSIA**
St. Petersburg, State Hermitage Museum, From Gothic to Mannerism. Early Netherlandish drawings from the 15th to the 16th centuries in the Hermitage Collection, 18 May-1 August 2010
St. Petersburg, State Hermitage Museum, The Flemings through the eyes of David Teniers the Younger (1610-1690), 15 October 2010-16 January 2011

**UNITED KINGDOM**
Edinburgh, Queen’s Gallery, Palace of Holyroodhouse, Dutch landscapes, 30 April 2010-9 January 2011
Edinburgh, National Gallery of Scotland, The young Vermeer, 10 December 2010-13 March 2011
London, National Gallery, Man, myth, and sensual pleasures: Jan Gossart’s Renaissance, 16 February-22 May 2011

**USA**
Evanston, Mary and Leigh Block Museum of Art, Northwestern University, The brilliant line: following the early modern engraver, 1480-1650, 9 April-20 June 2010
Los Angeles, Los Angeles County Museum of Art (LACMA), Eye for the sensual: selections from the Remick collection, 2 October 2010-2 January 2011
Minneapolis, Minneapolis Institute of Arts, Desire and deliverance: drama in the Old Testament, 6 March-12 September 2010
New York, Metropolitan Museum of Art, The art of illumination: the Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry, 2 March-13 June 2010
New York, Metropolitan Museum of Art, Side by side: Oberlin’s masterworks at the Met, 16 March-29 August 2010
New York, Metropolitan Museum of Art, Man, myth, and sensual pleasures: Jan Gossart’s Renaissance, 6 October 2010-17 January 2011
Washington, National Gallery of Art, Hendrick Avercamp (1585-1634): the little ice age, 21 March-5 July 2010

More information on all these exhibitions and other events at www.codart.nl/exhibitions/

Not on the list? Please write to: webmaster@codart.nl