

CODART

Courant 21

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Spring 2011

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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CODART Maecenases

George Abrams, Boston

NEW Ger Eenens, Horn

The European Fine Arts Fair (TEFAF), Helvoirt

Hoogsteder & Hoogsteder, The Hague

The Leiden Gallery, New York

Metropolitan Museum of Art, New York

Amb. J. William Middendorf II, Little

Compton

RKD (Netherlands Institute for Art History),

The Hague

Rijksmuseum, Amsterdam

NEW Joan and Marc Sherman, New York

NEW Gregor's Lijsten, Spankeren

NEW Simoons & Company, Bussum

NEW Rob Vellekoop, Rotterdam

Vlaamse Kunstcollectie (Koninklijk Museum

voor Schone Kunsten Antwerpen, Musea

Brugge, Museum Schone Kunsten Gent)

Waanders Publishers, Zwolle

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Old Masters, modern times Gerdien Verschoor

Spring is here! And with it comes a beautiful time to contemplate new developments within CODART. The fall of 2010 offered the opportunity to reflect on our activities on account of the congress and study trip evaluation forms dutifully filled in each year by participants, as well as the time to mull over the solicited and unsolicited member reactions we came across in our mailbox. Also the brainstorming session organized in November for the program committee unleashed a torrent of ideas. Some of the suggestions of the members of the program committee dovetailed with ideas CODART had already been entertaining for some time. Highly interesting is the core message of all of the members who forwarded innovative proposals: do not tamper with CODART's formula for success, namely as an international network of museum curators with an annual meeting point (the CODART congress), in-depth gatherings in museums, a prize-winning website that continues to fill an enormous need, and a supply of information via a newsletter (the *Courant*), and electronic News and Notifications. Everyone seems to agree regarding the content of CODART's activities, and we have absolutely no intention of changing any of it. However, it is worthwhile taking a critical look at the forms and considering which ones are best suited to the times.

A few years ago the CODART website was thoroughly renovated in terms of content and appearance, as well as technical capacity. The latter made all kinds of cross-linking within the website possible: from the curator's pages you can click through to collections, from the collections to special features, from the special features to digital publications, and vice versa. By offering these different layers within the website, CODART affords access to as many curators as possible, background about their field (such as the section *Curator in the spotlight*) and information on Dutch and Flemish art in museums throughout the world. A further dimension could be added to this by creating an interactive electronic newsletter, a so called e-zine.

With the first issue of the *Courant*, which appeared in 1998 as a bulletin of CODART's activities, a tradition was initiated that came to be appreciated by many of the network's

members. Over the years, the newsletter has developed into a podium created for and by the members. Currently we are working on creating a digital newsletter with the purpose of strengthening the content of the *Courant* and the website. Soon, your article in the electronic *Courant* can be connected, not only to your curator's page, but also to museum collections, background information in a digital catalogue, or even to your guided professional tour on the YouTube channel of your museum. These new features can optimize the *Courant*'s functioning, and foster more depth and network reinforcement. Moreover, the electronic *Courant* can facilitate an even greater dissemination of information on the Dutch and Flemish masters in museums and over the curatorial profession in general. We are aiming at publishing the electronic version of the *Courant* in the same frequency, that is twice a year, but we are also looking into the possibility of publishing electronic articles in the interim. Members remain strongly encouraged to send in contributions!



[Photo Jan Griffioen, Zutphen]

Partly as a result of the successful CODART-light day in Bruges – with close to 100 attendees – we have decided to hold more such meetings in the future under the heading CODARTfocus. The focus of these meetings – which will be co-organized with our members – can lie on a single specific exhibition or project, or on examining a permanent collection in greater depth in the company of the CODART member host. The scale of the CODARTfocus gatherings will be smaller than the large annual congresses, making it possible to respond more quickly to actual events, subjects or exhibitions. The first focus gathering will be held in Dordrecht (the renovated Dordrechts Museum) and Leiden (Lucas van Leyden exhibition in the Lakenhal). In a time when many curators are finding it increasingly difficult to afford the longer CODART study trips, the CODARTfocus days will continue to make it possible to jointly explore in greater depth subjects vital to the profession of curator.

All cultural institutions in the Netherlands are being affected by government cutbacks, and CODART is no exception. Many of you are fully aware of this, and I would like to take this opportunity to thank all of the CODART members who responded to our appeal for financial support with a voluntary contribution. Your support is of great importance to us! Given this background it is very encouraging that the number of maecenases supporting CODART is growing steadily: their names are listed on the facing page. Most of the maecenases became interested in CODART through the positive reactions of our members, who also alerted them to the possibility of affiliating themselves with the network. We would greatly appreciate it if you could recommend CODART to collectors or businesses in your network, or give us leads for contacts who could help us strengthen CODART's enduring position in the cultural establishment.

In closing: behind the scenes and together with our members in Brussels we are working hard on the CODART VIJFTIEN congress, which will take place in Brussels from 18 to 20 March 2012. Save the date!

Gerdien Verschoor, director of CODART

Roelandt Savery: painter in the services of Emperor



The Flemish artist Roelandt Savery was born in Kortrijk in 1576 and became one of the most original painters working at the court of Emperor Rudolf II. His life mirrors the turbulent and dramatic situation in Europe at the end of the 16th and beginning of the 17th century. Savery was compelled to flee his hometown on account of his parents' Anabaptist beliefs and the poor economic situation in Flanders. The family settled in Haarlem, along with many other refugees from the Kortrijk area. Roelandt later apprenticed in the workshop of his elder brother Jacob in Amsterdam. His early paintings are entirely in the Flemish tradition. His *Plundering of a village*, for instance, reflects the work of Pieter Bruegel the Elder.

Around 1604 Emperor Rudolf II offered Savery a position at his court in Prague. There, he masterfully expanded on the characteristic features of Flemish painters such as their outstanding capacity for observation, sense of detail and general curiosity about the world. Savery subscribed to the *naer het leven* approach to painting, taking full advantage of the stimuli offered by contemporary Prague and visits to the imperial collections of *naturalia* and *artificialia* and Rudolf's menageries. He rendered numerous picturesque vistas of Prague and the surrounding forests, as well as scenes of peasants drinking beer. Deeply interested in landscape and eager to see mountain scenery, he traveled to Tyrol, and elsewhere. Shortly after the emperor died, Savery returned to the Netherlands (ca. 1613/1616).

He lived and worked in Utrecht, deploying and fully developing the skills he had acquired in Prague: by 1620 he was one of the city's most successful and best paid painters. His house on the Boterstraat, called the *Keyserswaepen* (Emperor's arms), still exists. During the last years of his life Roelandt collaborated intensely with his nephew Hans Savery. Despite the substantial sums his paintings fetched, he was declared bankrupt in September 1638 and forced to sell his house and garden. He died in Utrecht in 1639.

Savery's paintings and drawings grace many European and North American collections, but the last retrospective of his work was held in Cologne and Utrecht in 1985-86. The willingness of two museums to collaborate and exchange expertise presented a nice opportunity to rediscover this painter. The National Gallery in Prague contacted the Broelmuseum in Kortrijk to suggest co-organizing an exhibition of his work. Since Prague played such a major role in Savery's career, it seemed like the natural venue for the show: the newly rebuilt Schwarzenberg Palace, of which Savery made a drawing (now in the National Gallery of Canada, Ottawa), currently houses a long-term exhibition of Baroque art owned by the National Gallery in Prague. The second venue is the Broelmuseum in Savery's native Kortrijk. This smaller museum focuses on the work of artists who were born, lived or worked in the area.

Some 40 paintings and drawings from public and private collections in Prague, Vienna, Berlin, Karlsruhe,



Brussels, Antwerp, Ghent, Liège, Kortrijk, Utrecht, Amsterdam, Lille and Kassel reflect the evolution of Savery's artistic skills: from early works done entirely in the spirit of the Flemish masters, to the unique landscape compositions he produced for Rudolf II, and his mature, carefully composed paintings of animals and elaborate flower still lifes. Great attention is devoted to his drawings as well – above all to Savery's famous *naer het leven* sheets, which mostly originated during his sojourn in Prague. There, Savery, among others, observed peasants, their behavior and customs. He found his models in the streets and marketplaces, in front of a church or a synagogue. Savery sketched them *in situ* in black or red chalk, writing notes on the drawings about the colors or condition of the clothing, later finishing the sketch in pen back in his studio.

The loans highlight the variety of genres in which he worked and demonstrate the full range of his art, including topographically accurate vistas of towns and landscapes, the emperor's favorite hunting scenes and paintings of flora and fauna. All of Savery's work (paintings and drawings) evidences his uncanny ability to combine what he observed in the world around him with a share of his own fantasy.

In Kortrijk, special tourist arrangements and family tours will be provided in addition to guided tours for adults. Schools are also invited to discover the fantastic world of the painter.

Olga Kotková is senior curator of Netherlandish, German and Flemish paintings and sculpture at the Národní galerie v Praze (National Gallery in Prague) and a CODART member since 1998.

Isabelle De Jaegere is curator at the Broelmuseum in Kortrijk and a CODART member since 2007.

VENUES

Prague, National Gallery in Prague, 8 December 2010–20 March 2011.
Kortrijk, Broelmuseum, 21 April–11 September 2011.

CATALOGUE

The exhibition will be accompanied by a fully illustrated catalogue (in English, Czech and Dutch) with essays by Olga Kotková, Isabelle De Jaegere, Philippe De Potter, Joaneath Spicer and Stefan Bartilla, as well as extensive catalogue entries.

For more information see the joint website www.savery.eu

Frescoes after Otto van Veen's *Quinti Horatii Flacci*

Hanna Benesz

The Bieliński Palace at Otwock Wielki near Warsaw, constructed in the 1680s and attributed to Tilman van Gameren (1632-1706), a pupil of Jacob van Campen and architect to Polish kings and aristocrats, has been administered by the Muzeum Narodowe w Warszawie (National Museum in Warsaw) since 2004. Although the building suffered greatly during the 19th-century and was reconstructed only in the second half of the 20th century, quite remarkably the frescoes in three rooms of the *piano nobile* survived relatively intact. The decoration includes Italianate marines and landscapes with antique ruins in two rooms, and the so-called Horace Room with ten scenes derived from the famous emblem book by Otto van Veen, *Emblemata Horatiana* of 1607, which served as a handbook of neo-Stoic philosophy and manners for young nobles. The illustration of each emblem reflected an idea or an expression from the works of Horace and other classical authors deemed suitable for meditation. This extremely popular book was translated into several languages, including Polish, and appeared in numerous editions far into the 18th century. It was found in the libraries of Tilman van Gameren and the Polish king Jan III Sobieski.

The scenes chosen to adorn the Horace Room at Otwock are noteworthy for their refined formula for living in conformity with nature and reason, far from vain desires, greed and voluptuousness, and concentrating on unspoken and courageous deeds. Until now the palace and the frescoes have been treated only in Polish literature in the 1970s and were the subject of an unpublished master's thesis in 2004. Therefore, it is high time to present a brief summary of them to CODART members, given that two Netherlandish artists were involved in their creation.

The scenes are painted *al fresco* in monochromatic sepia tones and rendered in an illusionistic fashion, imitating wall hangings with Latin inscriptions in cartouches at the bottom. Above the doors and windows are yellow gold figures of atlantes. The Horace Room was formerly the study of the palace's founder, Kazimierz Ludwik Bieliński, who is thought to have been responsible for selecting Van Veen's emblems for the ideological program of this ensemble. The master of the house, namely, received numerous guests there who shared his neo-Stoic ideas, including Prince Stanisław Herakliusz Lubomirski and Jan Andrzej Morsztyn.

Of the ten scenes, only one (the first in the cycle) is rendered as a genre piece. The second illustrates the well-known fable from Ovid's *Metamorphoses* of Philemon and Baucis receiving a visit from Jupiter and Mercury. Other

paintings represent intricate symbolic scenes, elucidated with Latin verses (some of which differ from the titles of Van Veen's emblems).

A merry company depicting a dancing masked couple among other people who are drinking, embracing and playing dice, and a person being tended to in a sickbed in the right background, bears the title *Sperne voluptates: nocet emta dolore voluptas* (Van Veen's title: *Voluptatum usure, morbi et misere*). Expressing a warning against vain pleasures, which may result in a loss of health and well being, the scene calls for temperance. The inscription accompanying the image of Philemon and Baucis, *Sors sua quemque beata*, explains that these humble people were honored by a visit from the gods because they accepted their destiny with serenity. Temperance and acceptance, thus, are considered the keys to happiness. The following paintings illustrate vices and mental states that can destroy inner peace. *Raro antecedentem scelestum/deservit pede poena claudo* (*Culpam poena premit comes*) – a woman personifying Punishment castigating an escaping murderer with a whip formed of snakes – signifies the inevitability of punishment. *Novit pavcos/secura qvies* (*Mentis inquietudo*) – a Roman emperor or consul being attacked by Harpies, who his soldiers and servants are unable to drive away – testifies to the highest value, which is peace as opposed to power or riches. *Aeternum sub sole nihil* – Chronos with his scythe overthrowing Hercules (physical power) and Mercury (eloquence) and trying to conquer the Three Graces (in the background), affirms the transience of human nature. *Labuntur anni, nec pietas/moram rugis aut instanti senectae/adferet indomitaque morti* (*Sic vivamus ut mortem non metuamus*) – a man looking in a mirror and a woman trying to prevent an old man and a skeleton from entering – is a reminder that one should not struggle against the inevitability of old age and death and live in a way as not to fear the end. *Paulum sepultae distat inertiae celata venus* (*Virtus in actione consistit*) – a woman with a helmet and a spear sitting inside a tomb (hidden virtue) and a man lying on a bed in a dark cave with a donkey at his side (sloth) – contends that virtuous people who fear and do not engage with their enemies rather than actively fighting evil, differ little from those who are morally at fault. Two more images illustrate virtues that add up to tranquility and harmony and augment wisdom: *Innocentia ubique tuta* – an old man accompanied by a lamb passing by a pile of weapons and a dragon in a mountainous landscape symbolizing the power of innocence – guarantees safety amidst the dangers of life; while *Nihil silentio utilius* – a seated angel with the Roman



SPQR standard and holding a finger to his lips (in Van Veen's print flanked by a wine cup and a bearskin) – signifies a wise man who does not reveal secrets when drunk or angry, and remains silent.

The last composition (but the first seen by visitors as it faces the entrance), entitled *Dignum laude virum musa vetat mori* (*A Musis Aeternitas*), shows a man crowned with a laurel wreath being lifted by the personification of Fame (with a trumpet) and Chronos up to Parnassus where Apollo and the Muses are shown. What is being stressed here is not so much the glory and splendor – unsuitable in a neo-Stoic program – as the virtues that open the way to eternity in reward for living a worthy life.

The Otwock Horatian frescoes are among the most important monuments of Polish Baroque culture. In 2004-05 they received a protective conservation treatment from the National Museum's conservator Dr. Ewa Świąćka. This included the consolidation of weakened plaster and powdered paint layer, as well as a cleaning of the surface, though with no artistic intervention. This proved sufficient to reveal the depth of color and improve the legibility of the scenes and the inscriptions.

After Otto van Veen, *Appeal for temperance*, last quarter of the 17th century, fresco, Bieliński palace, Otwock Wielki, photo Z. Doliński, copyright Muzeum Narodowe w Warszawie

Hanna Benez is curator of Early Netherlandish and Flemish painting at the Muzeum Narodowe w Warszawie (National Museum in Warsaw) in Warsaw and a CODART member since 1998.

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- Mariusz Karpowicz, *Sekretne treści warszawskich zabytków (Secret meanings of the Warsaw monuments)*, Warsaw 1976, pp. 197-226.
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After Otto van Veen, *Transitory human qualities*, last quarter of the 17th century, fresco, Bieliński palace, Otwock Wielki, photo Z. Doliński, copyright Muzeum Narodowe w Warszawie

The *Vrouw Maria* and the Braamcamp paintings



In December 1771, the Russian Empress Catherine the Great lamented in a letter to Voltaire that the paintings from the Gerrit Braamcamp collection she had recently bought in Amsterdam had been lost at sea. The posthumous sale of Braamcamp's collection, which had taken place in July 1771, was a major event on the European art scene. After all, the quality and renown of this collection were exceptional. Always on the lookout to expand her collection, Catherine asked her ambassador to The Hague, Prince Gallitzin, to commission local dealers to buy the best works on her behalf. The prince discharged his duty, and two of the most valuable paintings, works by Gerard Dou and Paulus Potter, along with several other masterworks of the Dutch Golden Age went to Catherine.

The paintings were then loaded, together with a cargo of typical trade merchandise, in the hold of the merchant ship the *Vrouw Maria* for transport to St. Petersburg. As it happened, though, on a stormy October night the *Vrouw Maria* lost its course and crashed into rocks off the coast of Finland, which was then part of Sweden. The ship remained afloat for several days, giving the crew time to salvage some of the cargo, but eventually went down, along with the empress' paintings and the vast majority of the rest of the cargo. When the bad news reached St. Petersburg, the minister of foreign affairs, Nikita Panin, contacted the Swedish authorities urging them to make every effort possible to salvage the empress' precious cargo. A lively diplomatic correspondence

ensued and Catherine, too, wrote about the loss to her European friends. Plans to salvage and restore the works, should they be recovered, were made. However, the wreck was never found. In another letter to Voltaire, Catherine seems to have accepted the situation: "Well, there goes 60,000 écus... what can I do..." The *Vrouw Maria* sank into oblivion – until the 1970s when Dr. Christian Ahsström rediscovered the story in the archives. Later, in 1999, Rauno Koivusaari found the wreck in a remarkably intact condition with the cargo still in its hold.

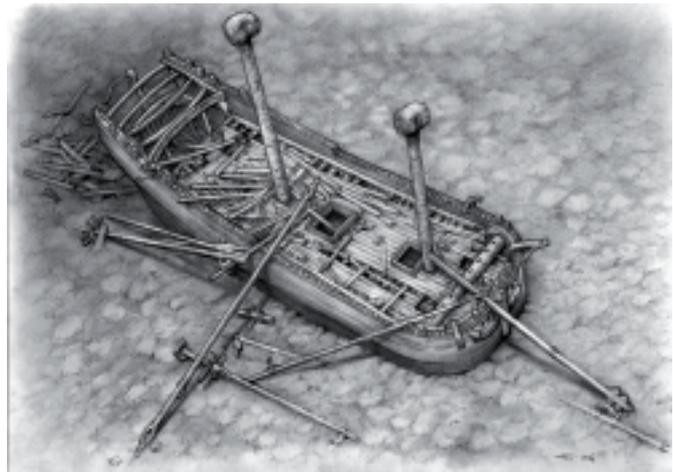
The late phase of the Dutch trade dominion and prosperity that had grown throughout the 17th and 18th century is well reflected in the cargo of the *Vrouw Maria*, and the vessel itself is an example of Dutch shipbuilding, one of the cornerstones of the Dutch economy. The tobacco products, coffee and dyestuffs are a reminder of the Dutch colonial trade; the large amount of sugar of the refining industry; and the textiles of the great expertise in cloth making. Items such as lenses and books hint at the more scholarly aspects of Dutch society, and the paintings are proof of the artistic creativity and advanced and extensive art trade.

Despite the shift of the Baltic trade from the Dutch to the British in the latter part of the 18th century, the demand for Dutch products in Russia was great and luxury items, such as paintings from the Dutch Golden Age, continued to be sought after. Catherine was motivated not so much by a love of art but rather political ambition. She knew that to rank as a major

player in the arena of international politics, her court and capital had to resemble and outdo the European rivals. A noteworthy art collection was a must. Through her extensive correspondence Catherine created a network of influential European intellectuals, including Voltaire, Diderot, Grimm, and Falconet, to promote her art interests and her cause.

The Braamcamp affair took place in the most active period of Catherine's collecting, between the purchase of the Brühl collection in 1769 and the Crozat collection in 1772. These were major coups, encompassing entire collections with hundreds of paintings. The Braamcamp acquisition, though, was different: Catherine's agents had to compete with other buyers at a public auction. A total of 313 lots went under the hammer. Which ones went to Catherine, and were they all loaded onto the *Vrouw Maria*? No clues are found in the ship's custom records as Catherine was exempted from paying a toll. A list of the objects salvaged from the sinking ship has been preserved in which six paintings are mentioned, though they are noted as belonging to Prince Gallitzin. Indeed, there is one painting today in the Amsterdam Museum, Jan ten Compe's *View of the Mint of Amsterdam*, which was sold at the Braamcamp auction and is known to have belonged to the Gallitzin family.

Fortunately, some insights can be gleaned from the many preserved catalogues of the auction. A few are annotated, informing us about two of Catherine's acquisitions: Dou's *Braamcamp triptych* or the *Lying-in chamber*, of which a copy by Laquy exists, and Potter's *Large drove of oxen*. Another catalogue notes that a painting by Isaac Koedijck was lost at sea while en route to Russia. Other than these mentions, a great deal of research has been conducted on tracing the paintings in that auction and determining what went missing. Dr. Clara Bille did much of this in her 1961 doctoral thesis, *De tempel der kunst of het kabinet van den heer Braamcamp* (J. H. De Bussy Amsterdam). She discovered that in addition to the three aforementioned paintings, eight others bought by the broker Adriaan van den Bogaarde were on the *Vrouw Maria*; works by Jan van Goyen, Philips Wouwerman, Gabriel Metsu, Abraham Storck, Adriaen van Ostade and Adriaen van de Velde. However, the number of paintings involved must be greater. Values significantly higher than what the combined price of the 11 paintings mentioned above would be are cited in the correspondence. Several other paintings that were in the auction, indeed, remain lost. Curiously, there is one painting in the Hermitage,

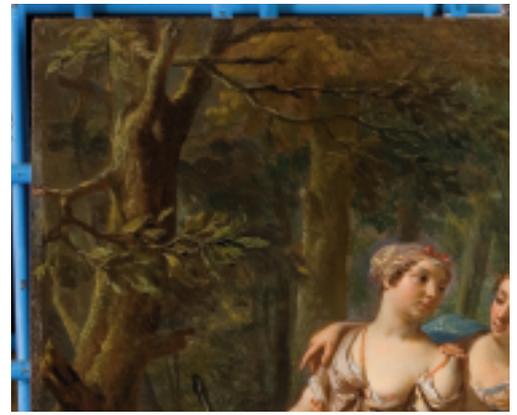


Pierre Mignard's *Return of Jephthah's daughter*, which is mentioned in the 1903 Hermitage catalogue by Andrei Somof as having been bought at the Braamcamp sale but transported in another vessel. The diplomatic correspondence tells a story of vain attempts to salvage valuable artworks from the sunken ship, but no additional clues can be found as to the identity or number of the paintings involved. The same applies to Catherine's personal correspondence. It must be stressed, however, that the author has not studied the Gallitzin archives in Russia, which may contain further information.

No excavations of the *Vrouw Maria* have been carried out to date. The shipwreck remains untouched and the discussion of whether or not to raise it continues. Regardless of the outcome of that discussion, in the coming years the story of the *Vrouw Maria* will be told in an international traveling exhibition, along with that of another, very similar shipwreck, the *St. Michel*. The case of the lost paintings will be the highlight of the exhibition. Anyone with particular knowledge of the Braamcamp sale of 1771 is urged to contact the author, who would be most grateful for any and all information.

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Rijksmuseum Twenthe

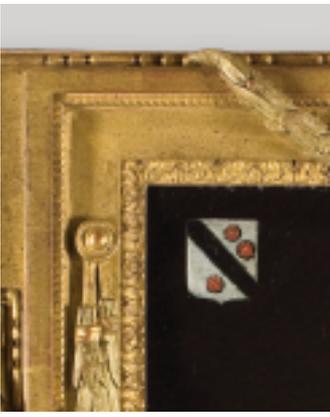
The Rijksmuseum Twenthe in Enschede exhibits art and applied art from the Middle Ages to the present. It was founded by the local Van Heek family, captains in the textile industry, which donated a collection of about 140 paintings to the Dutch state when the museum opened in 1930. The family also paid for construction of the museum, which was designed by the Hengelo architects Karel Muller and Anton Beudt. The museum received several extensions over the years and was thoroughly renovated from 1994 to 1996. Ben van Berkel (UNStudio) designed the new exhibition gallery and the café, and landscape architect Lodewijk Baljon redesigned the garden, for which he received a Design Merit Award from The American Society of Landscape Architects in 2004. When the museum opened, its public came from the eastern part of the Netherlands and included workers in the textile industry in Enschede and the metal industry in Hengelo. Nowadays almost half of the visitors come from other provinces in the Netherlands and from Germany.

The collection has grown to more than 8,000 objects that afford a representative overview of Dutch art history. Private benefactors have played an important role in expanding the museum's holdings. For instance, they were enriched with the collections of 17th- and 18th-century paintings of the textile manufacturers J.B. Scholten and M.G. van Heel in the 1960s. From the 14th, 15th and early 16th century, there are images of saints, manuscripts, relic shrines and a baptismal font, as well as paintings by the Master of Hoogstraten, the Master of the Source of Life, Jan Provoost and Barend van Orley. Portrait painting from the 16th and beginning of the 17th century is represented by Joos van Cleve, Lucas Cranach, Jan Claesz. and Hans Holbein (or his workshop). History painting is represented by Jan Swart van Groningen and Jan Mostaert. The latter's wonderful *Christ appearing to his mother in limbo* was reunited during

the 2006-07 exhibition of diptychs in the National Gallery in Washington with the *Kneeling female donor (Mary of Burgundy?) with the redeemed of the Old Testament* from the Museo Thyssen-Bornemisza in Madrid. There are also landscapes by Abel Grimmer, the Van Valckenborchs, Roelant Savery, David Vinckboons, Jan Brueghel the Elder, Pieter Brueghel the Younger, and Esaias van de Velde. The 17th century as a whole also shows up well, with landscapes by Barend Avercamp, Salomon van Ruysdael, Jacob van Ruisdael, Aelbert Cuyp and Jan van Goyen, a church interior by Pieter Jansz. Saenredam and portraits by Jan Cornelisz. Verspronck, Cornelis Jonson van Ceulen and Gerard ter Borch. Moreover, the museum owns genre pieces by Benjamin Gerritsz. Cuyp, Jan Steen, Pieter Codde and Jan Miense Molenaar, as well as still lifes by Balthasar van der Ast, Jacob van Hulsdonck and Abraham van Beijeren. Art from the 19th and 20th century, which lies outside CODART's field of interest, too, is well represented in the museum collection.

After 1994, the museum also began specifically collecting 18th-century art and applied art. Greater attention is given to art from 1680 to 1820 than is the case in most Dutch museums. It counts biblical and mythological scenes by Jacob de Wit, Willem van Mieris and Nicolaas Verkolje, as well as portraits and genre pieces by Cornelis Troost, Abraham van Strij, Gerrit Zegelaar, Adriaan de Lelie, Willem Laquy, Tibout Regters and Alexander Roslin. And, there are landscapes by Jacob van Strij (a fine set of paper wall coverings) and Gerard van Nijmegen. Thanks to the long-term loan of the most important 18th-century Dutch paintings from the Rijksmuseum while it undergoes renovation, the Rijksmuseum Twenthe has been able to exhibit a select collection of 18th-century art for some time now.

The exploration of 18th-century art and culture has been carried out in the form of exhibitions dedicated to diverse cultural subjects and artists, such as Wouter



Paul Knolle

Johannes van Troostwijk, the Van Strij brothers (in collaboration with the Dordrechts Museum) and the portraitist Tibout Regters. In 2007-2008 the museum organized the comprehensive and instructive *Year of the 18th century* show, with more than 100 paintings from its own collection and loans from the Rijksmuseum, Frans Hals Museum and Dordrechts Museum. During the upcoming CODART VEERTIEN congress in Enschede (20-22 March 2011), the exhibition *Nicolaas Verkolje (1673-1746): De fluwelen hand (The velvet touch)* will be on view, with close to 60 paintings, drawings and prints from the Netherlands and abroad.

For several years the Rijksmuseum Twenthe has been working with foreign museums in order to exhibit Dutch art from the 18th century in an international perspective. An example of this is *Joseph Benoît Suvée and neo-classicism (2008)*, which was organized in close collaboration with the Groeningemuseum in Bruges.

Naturally, every curator has his or her personal favorites in their own collection. However, I will limit myself to art from the 18th century, which is my specialty after all. I am very happy that we have Nicolaas Verkolje's 1740 *Moses found by Pharaoh's daughter* along with our most recent acquisitions, namely two portraits by the Swedish artist Alexander Roslin – who worked for many years in France and garnered international renown – and the *Stormy landscape* by the Rotterdam artist Gerard van Nijmegen.

The sitters in Alexander Roslin's two portraits from 1781 are the French couple Marie Romain Hamelin (1734-1798) and Marie Jeanne Puissant (1745-1828). Hamelin was *commis aux finances du Roy*, a high official position in the financial bureaucracy of that time, and his wife was from a wealthy family in Rouen. With their refined style, subtle yet direct characterization of the sitters and particularly fine rendering of texture, these paintings are typical of Roslin's later work. They are

entirely in keeping with the Rijksmuseum Twenthe's new policy of selectively acquiring high-quality artworks by foreign artists to give a broader view of the period 1680-1820 in general and of 18th-century art in particular. The Roslin pendants represent an "un-Dutch" type of portraiture, which until now was not found in the Rijksmuseum Twenthe or any other Dutch museum for that matter.

The *Stormy landscape* by Gerard van Nijmegen was bought from a private collector in 2010. Dated 1804, it is a precocious work of art for its time. Gerard van Nijmegen was just one of the prominent Dutch artists of his day who specialized in mountain and wooded landscapes populated by country folk and cattle. He was stimulated by the work of earlier painters, including Jacob van Ruisdael, Allaert van Everdingen and Adam Pynacker. His two trips to Germany (1782 and 1788) were also a constant source of inspiration. An exceptional feature in this subtly painted landscape is the representation of the storm. The two small figures (with dog) have difficulty standing, the trees bend in the wind, and a dark and spectacular skyscape creates an ominous atmosphere. In his emphasis on atmosphere and the dramatic rendering of the storm, Van Nijmegen prefigured by decades 19th-century artists such as B.C. Koekkoek, who were fascinated by this meteorological phenomenon. Waterfalls and old towering trees would also become favorite themes in the Romantic repertoire. In the Rijksmuseum Twenthe's collection Van Nijmegen's landscape can be placed between the "neo-17th century" landscapes of artists such as Jacob van Strij on the one hand and the Romanticism of B.C. Koekkoek on the other hand.

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LWL-Landesmuseum in Münster

The geographical proximity of Westphalia to the Netherlands and the long-standing economic and cultural links between them that led to the development of a common language area in the 15th and 16th centuries also resulted in reciprocal influence between the arts of the two regions. It was not uncommon for Westphalian artists to work “next door” in the Netherlands, and conversely Dutch works found their way to Westphalia through commissions and import.

This reciprocity is particularly well represented by two paintings in the Landesmuseum’s collection of 16th-century art: Jan Gossaert’s intimate *Mother of God and Child*, which ended up in the Dominican Church in Dortmund soon after its creation, influenced a devotional work by the Münster Renaissance artist Hermann tom Ring. The circa 1530 *Descent from the cross with the donor’s family* by an unknown Antwerp master after an engraving by Marcantonio Raimondi also stimulated the rendering of landscape and figurative plasticity in a visual theme common in Westphalian art.

Since the Landesmuseum was founded in the 19th century it has accommodated a host of long-term loans that have swelled its collection particularly in the area of Medieval and Renaissance art. The first came from the Westfälische Kunstverein, which loaned its collection of paintings to the art gallery permanently in 1908. Other numerous loans from private collections, including works owned by age-old aristocratic Westphalian families, have significantly enriched the Landesmuseum’s collection. They helped to compensate for the lack of a major princely gallery as the basis of the Landesmuseum’s collection, and represent the main themes and trends in Dutch and Flemish painting of the 17th century in particular.

Religious art from the beginning of that century commences in 1615 with Hendrick Goltzius’ *Saint*

Sebastian, notable for its bold and unusual composition. The Utrecht Caravaggists are represented by Dirck van Baburen’s depiction of *Christ driving the merchants from the temple* and Hendrick ter Brugghen’s down-to-earth *Four evangelists*. The power of Rubens, the pictorial dynamism and pathos of his art, also permeate the works of Jan Boeckhorst, the Münster-born painter who worked in the Flemish master’s workshop. Boeckhorst’s *Martyrdom of Saint James the Greater* is the design for the high altar of the Sint-Jacobskerk in Ghent. Boeckhorst, who was not “rediscovered” for Münster until the 1990s, when the Landesmuseum mounted an exhibition on him, also focuses on the themes of allegory and classical antiquity: *Achilles among the daughters of Lycomedes* is the second version (believed lost) of the work in the Bayerischen Staatsgemaldesammlungen and has been on view as a long-term loan from a private collection since 1992. The bright, earthy colors of Nicolaas Verkolje’s *Jesus in the temple* already point towards the 18th century. Artifice and narrative delight imbue another mythological theme: Hendrick de Clerck and Denis van Alsloot’s large-scale *Judgment of Midas* sets the musical contest against a Flemish wooded landscape.

Baroque allegory is reflected in two large works from two significant centers of European art. Dirck de Quade van Ravesteyn’s *Three graces as embodiment of the seasons* painted around 1600 displays an affinity with the art of the Prague court of Rudolf II, such as paintings by Bartholomeus Spranger and Hans von Aachen. Theodoor van Thulden’s *Allegory of Justice and Peace* of 1659 refers to the art center of Antwerp and the allegories of Peter Paul Rubens, in whose milieu Van Thulden, a native of Den Bosch, became a leading painter of political allegories.

Genre painting is also steeped in allegorical references, as evidenced by a series of five pictures full of movement and color of *The five senses* by Pieter van Noort. They

Jan Gossaert, *Mother of God and Child*, ca. 1520, LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster, inv. no. 159 WKV

Jan Boeckhorst, *Achilles among the daughters of Lycomedes*, ca. 1650, LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster, inv. no. 1968 LG

Anonymous Dutch master, *Portrait of a girl*, 16th century, LWL-Landesmuseum für Kunst und Kulturgeschichte, Münster, inv. no. 526 LM



Angelika Lorenz

combine common elements of allegorical imagery with situational, realistic motifs. In his *Tooth-puller* Theodoor Rombouts presents a large, dramatic scene that explains his status as a leading Dutch Caravaggist. A *Dining and dancing company* from the workshop of Anthonie Palamedesz. is mirrored by two intimate pictures on the subject of the artist's studio: Jan van Neck's *Boy drawing* from around 1690, with plaster casts in the background, represents the theme of art instruction. The *Painter in her studio* – attributed to Pieter van der Werff – is one of the very few portraits of a female artist. Along with the fine rendering of material and precious palette of the Leiden *fijnschilders*, the picture also pays homage to some of the artistic role models of the age.

An artist of special significance for Münster is Gerard ter Borch: as the documentary artist at the negotiations for the Peace of Westphalia in 1648, he painted portraits of the members of the delegations and depicted the treaty-signing ceremony. The Landesmuseum's painting of *Card-playing soldiers in front of a ruin*, dating from 1640–45, exemplifies the importance of fortune, a decisive factor in the life of soldiers in the Thirty Years' War, whether playing or fighting.

Two large architectural works are fine examples of the genre: Anthonie de Lorme's church interior is a masterpiece of spatial illusion. The second work, by Dirk van Delen, shows an open architectural structure incorporating the outdoors, a palace courtyard with a central fountain surrounded by colonnades.

The representation of landscape painting in the collection is comparatively modest. Examples of Flemish landscape art around the turn of the 16th and 17th century, include a *Mountain landscape with the sacrifice of Isaac* by Kerstiaen de Keuninck and a *Landscape with horsemen* by Joos de Momper the Younger. Münster's proximity to the Netherlands has left few traces in Dutch landscape art:

Nicolaes Berchem's *Landscape with shepherd and sheep* is a relatively isolated exception.

Portraiture is represented by a large family portrait by Cornelis de Zeeuw dating from 1564, which shows several generations of Hendrik van den Broucke's family and provides a glimpse of the upper class in Antwerp. Children's portraits are found in 16th-century works of a girl and a boy by an unknown Dutch master: the full-length portraits on the inside of two altar wings express the sitters' youthful personality in spite of their dark ceremonial clothing. The likeness of a gentleman by Anthonie Palamedesz. exemplifies 17th-century portraiture, which in the Landesmuseum has been qualitatively enriched in the past 20 years through loans from the former Wittenhorst Collection.

The still life department – a focal point of the museum, with the early, dated floral still lifes by Münster-born Ludger tom Ring the Younger – will become more diversified with loans, again from the private collection mentioned above. The Landesmuseum also has impressive representatives of Flemish and Dutch still lifes in the form of four works: a collaboration between Frans Snyders and Thomas Willeboirts Bosschaert, a large-format *Fruit garlands, flower vases and a house altar with the ascension of Christ* dating from 1630–40 is a symbiosis of a still life and a devotional image in *trompe l'oeil*. A banquet scene by Frans Snyders, *Still life with meat basket*, follows the Flemish tradition of large market and kitchen scenes. Dutch monochrome still-life painting is represented by a fish still life by Abraham van Beyeren, and even more Pieter Claesz.'s *Vanitas still life with nautilus cup* of 1634.

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Anonymous Dutch master, *Portrait of a boy*,
16th century, LWL-Landesmuseum für Kunst und
Kulturgeschichte, Münster, inv. no. 525 LM

Theodoor Rombouts, *Tooth-puller*, ca. 1628,
LWL-Landesmuseum für Kunst und
Kulturgeschichte, Münster, inv. no. 182 WKV

Attributed to Pieter van der Werff, *Female painter in a
workshop*, after 1706, LWL-Landesmuseum für Kunst
und Kulturgeschichte, Münster, inv. no. 1954 LM



Dutch painting in the Spanish royal

The holdings of 17th-century Dutch paintings in the Museo del Prado originate mostly from the former Spanish royal collections and, to a lesser extent, from gifts and bequests received by the museum since the 19th century or from recent acquisitions.

Compared to the magnificent collections of Spanish, Italian and Flemish painting in the Prado, the one of Dutch painting is very modest. The artists represented in the latter collection were considered to be among the most important in their time and country, but unfortunately, except for Rembrandt and Salomon de Bray, truly great names are absent. Nor is the number of works very significant. Of course, judging by the even smaller representation of Spanish painting in the Rijksmuseum and the Mauritshuis, the situation would seem to be reciprocal!

Historical and religious reasons have been forwarded to explain this relatively modest presence of Dutch paintings. In my opinion, separate from the historical and political context, in the case of the collections of the last Habsburgs this was due to a question of taste. Like 17th-century Italian and French collectors, Philip IV and Charles II were unable to appreciate scenes linked to a pictorial tradition that shunned the *ut pictura poesis* of Renaissance humanism in favor of a domestic type of painting. As for Rembrandt, even though he had embraced the Venetian tradition through Rubens, his dreamlike and imaginative world was the complete opposite of Italian and Spanish naturalist classicism, in short of Velázquez, his contemporary and painter to Philip IV. Later, with the advent of the new Bourbon dynasty, it was a matter of preference. Finally, the lack of a strong precedent explains the limited growth of this part of the collection following the opening of the Prado Museum in 1819.

The inventories of the last two monarchs of the House

of Austria feature five paintings today identified as works by four very different Dutch artists: *Jupiter and the Gods urging Apollo to take back the reins of his chariot* by Cornelis Cornelisz. van Haarlem; *Landscape with Roman ruins and shepherds* and *Diana bathing with her nymphs* by Cornelis van Poelenburch; *Doubting Thomas* by Matthias Stom; and *Judith delivering the head of Holofernes* by Salomon de Bray. The latter painting may have been acquired by Philip IV, as implied by the date inscribed on the verso. The fact that it is listed as an original “fable” by “Juan Bre” in the 1734 inventory would seem to indicate that the overpainting of the head of Holofernes with a blue vase – the state in which it remained until being restored in 1992 – was done to conceal the patriotic tenor underlying the biblical scene, which would have prevented it from entering the Spanish royal collection. In addition, there are 17 landscapes traditionally attributed to Herman van Swanevelt and Jan Both that were part of the series of landscapes with hermits or bucolic scenes commissioned in Rome by Philip IV to decorate Buen Retiro Palace in Madrid.

The change of dynasty brought with it the new artistic trends in vogue at the French court since the early 18th century, including the fashion for 17th-century Flemish and Dutch cabinet painting. Indeed, like their relatives (the French monarchs), Philip V and Isabella Farnese acquired landscapes, seascapes, winter scenes, genre paintings and Flemish and Dutch still lifes. Originating from their collections are the important group of works by Philips Wouwerman (10); the peasant interiors by Adriaen van Ostade (3); a winter landscape by Joost Cornelisz. Droochsloot; and a seascape by Hendrik Cornelisz. Vroom.

Charles III acquired the only large Dutch painting, namely Rembrandt's *Judith at the banquet of Holofernes* (formerly *Artemisa*). It was bought on the advice of Anton



collections Teresa Posada Kubissa

Raphael Mengs from the Marquis of Ensenada's collection in 1768. Even today it remains the only fully undisputed painting by Rembrandt in Spain.

Aside from the Rembrandt, the most interesting acquisitions of Dutch paintings were made by Charles IV for the Casita del Príncipe at El Escorial when he was still prince of Asturias. Today, they are among the most significant Dutch works in the Prado. They include Joachim Wtewael's panel painting *The adoration of the shepherds*; Gabriël Metsu's *Dead cock*; Leonaert Bramer's two small paintings *Hecuba's grief* and *Abraham and the three angels*; and Bishop Rovenius blessing a family (of Jacob van Wassenaer?) attributed to Bartholomeus Breenbergh, which is one of the most iconographically interesting pieces in the collection. After ascending to the throne, Charles IV expanded the Dutch holdings with *Old man reading by candlelight*, one of Godfried Schalcken's characteristic studies of artificial lighting, and *Beach with fishermen* by Adam Willaerts.

The incorporation into the Prado in 1872 of the holdings of the Museo de la Trinidad – works from churches and monasteries and convents disentailed in the 1830s – brought only two new additions: *The metal serpent* by Cornelis Cornelisz. van Haarlem, a copy of an engraving of the no longer extant original *Fortune bestowing her favors*; and Hendrik van Minderhout's *Christ the Redeemer procession in Antwerp, 27 August 1685*.

Throughout the 19th century this core of Dutch painting was increased by a considerable number of pictures through bequests and gifts. Unfortunately, the only ones still listed as Dutch are the *Naval battle*, now attributed to Aert Anthonisz., which entered the museum in 1889; and *In the meadow*, a dubious original by Paulus Potter, and Gerhard Jan Palthe's *Young draftsman*, which joined the collection in 1894.

The 20th century saw the influx of a few significant

gifts and acquisitions made directly by the museum or through the state. So, four of its most significant works – a still life by Pieter Claesz. and another three by Willem Claesz. Heda – were bequested in 1931. The three still lifes by Heda came from the collection of Charles III's brother, Infante don Luis of Bourbon, in the palace of Boadilla del Monte (Madrid).

In 1952 the museum acquired *A philosopher* by Salomon Koninck; in 1953 the two portraits by Michiel Jansz. van Mierevelt; in 1982 the *Portrait of Petronella de Waert* by Gerard ter Borch; and in 1987 the *Portrait of Johanna Martens* by Paulus Moreelse. The gift of Caspar Netscher's portraits of Johan Rammelman and his wife Alida de Lange in 1991 enriched the Prado's small Dutch portrait gallery. Also dating from that year is the acquisition of the *Still life with animals* by Melchior d'Hondecoeter. Lastly, 2000 saw the acquisition of Adam Willaerts' *Battle of Gibraltar*.

In 1819 the Museo del Prado opened the first rooms devoted exclusively to Spanish painting, and in 1830 the Flemish and Dutch rooms. The reinstatement of the galleries from the 1940s on, however, had negative repercussions for the Dutch painting. As a result of this gradual loss of exhibition space, the 17th-century Dutch collection is the Prado's "great unknown".

Teresa Posada Kubissa is curator of Flemish paintings and Northern Schools (to 1700) at the Museo Nacional del Prado in Madrid and a CODART member since 2004.

Phillips Wouwerman, *Hunting party and fisherman*,
ca. 1660-62, Museo Nacional del Prado, Madrid,
inv. no. P-2147

Adam Willaerts, *Beach with fisherman*, 1627, Museo
Nacional del Prado, Madrid, inv. no. P-1899

Art, music and spectacle in the age of Rubens

Nancy Kay

CODART COURICUT 21/SPRING 2011/CURATOR'S CASE



On 16-17 April 2010, the Harvard Art Museums, Cambridge, MA, hosted the M. Victor Leventritt symposium entitled *Art, music, and spectacle in the age of Rubens*. Anna Knaap, Theodore Rousseau Postdoctoral Fellow and CODART member organized this event and the related exhibition, *Rubens and the Baroque festival* (19 March-29 August 2010). The symposium focused on a masterpiece in the museums' collection, Peter Paul Rubens' oil sketch entitled *The voyage of the Cardinal-Infante Ferdinand, with Neptune calming the Tempest* (1635), which served as a preliminary study for the left wing of the *Stage of welcome*. Constructed out of painted wood and canvas paintings, the *Stage of welcome* was one of the nine temporary arches and stages designed by Rubens for the triumphal entry of the Cardinal-Infante Ferdinand, brother of the Spanish king, into the city of Antwerp in 1635. Dr. Anna Knaap (Harvard Art Museum/Fogg Museum, Cambridge, MA) invited nine distinguished speakers from different disciplines to explore the rich historical, musical, theatrical, classical, and art historical context of the triumphal entry. The result was an absolute triumph and the timing of this event was brilliantly conceived. It not only marked the 375th anniversary of Ferdinand's entry, but also positioned the ideas that it stimulated into the larger movement of Late Medieval and Early Modern studies in ceremony and public spectacle.

On opening night, Louis Grijp (Utrecht University, Utrecht, and Meertens Institute, Amsterdam) began by claiming, "one could not receive a prince without music



– princes needed music like air for breathing." However, as no musical score for this particular entry has survived, he turned to known local and regional traditions, archival evidence and suitable comparative material to design a program of old music that closely parallels what Ferdinand and his audience probably heard that day. Three musical groups – *The Imperial Trumpets* (Boston), *The 7 Hills Renaissance Wind Band* (Somerville), and *Camerata Trajectina* (Utrecht) – joined him on stage to perform these works on period instruments, and led some spirited political songs that resulted in full audience participation.

The next day, a packed auditorium heard nine more superb presentations ranging from economic and intellectual history, to traditional, classical and modern aspects of the design of the overall visual and theatrical program. Dr. Knaap situated the modest Fogg oil sketch into the context of the elaborate decorative program that the city of Antwerp entrusted to Rubens for the *Joyous Entry of 1635*. This included nine monumental *apparati* – temporary stages, arches and porticoes. Like most entries, the cost for the host city was enormous but considered essential for establishing a good relationship with their new Spanish sovereign. Ironically, these extraordinary staging devices were only on public display for six weeks before being dismantled, a few pieces dispersed, and the bulk of the material sold for scrap.

However, the city preserved the memory of this special event by commissioning a luxurious festival book called the *Pompa introitus Ferdinandi* (1641). Jan Caspar Gevaerts,

Theodore van Thulden after Peter Paul Rubens, *Stage of welcome*, from Gaspar Gevaertius, *Pompa Introitus Ferdinandi*, Houghton Library, Harvard University, Cambridge, Typ 630.41.423P

Peter Paul Rubens, *Neptune calming the tempest*, 1635, Harvard Art Museums, Fogg Art Museum, Cambridge, Alpheus Hyatt Purchasing Fund, inv. no. 1942.174, photo: Rick Stafford © President and Fellows of Harvard College

city archivist, antiquarian and friend of Rubens, wrote the text and Theodoor van Thulden engraved reproductions of Rubens' designs. The copy in Houghton Library (Harvard University, Cambridge, MA) was featured in the corresponding exhibition with the *Stage of welcome* on display. It was placed next to the Fogg oil sketch for the left wing of this same stage and together they provided each speaker with a common point of entry and return.

Jonathan Israel (Institute for Advanced Study, Princeton, NJ) continued by considering the relationship between Rubens' designs and Antwerp's struggle to restore its dominant position in world trade, which was severely diminished as a result of a long war with the Dutch. This was expressed in a number of allegories and personifications that both celebrated Ferdinand's recent victory over Protestant forces at Nördlingen (depicted in the right panel of the *Stage of welcome* opposite the Neptune scene) and drew attention to the disastrous results of the Dutch blockade of the Scheldt River. Many of the other speakers returned to the iconography of hope as manifested in the decorations and *Pompa* book. Ferdinand did indeed begin plans to build a new waterway called the *Fossa Eugenianna*, later *Mariana*, which would have connected the Rhine and Maas rivers and restored free access to the city. This project was never completed though and the blockade remained in place for the next few centuries.

Peter Miller (Bard Graduate Center, New York, NY) turned to the correspondence between Rubens and the French scholar and antiquarian, Peiresc, to uncover the depths of the artist's interest and knowledge of Stoic philosophy and ancient iconography. Here, he found antique sources for unusual attributes that Rubens used to distinguish the three winds depicted in the Neptune scene. The passion both men shared for collecting ancient coins and gems in particular inspired a gem book that was never fully realized. Nevertheless, this project underscores the significance of the 17 ancient coins that Carmen Arnold-Biucchi (Harvard Art Museums, Cambridge, MA) selected for the exhibition and her discussion of the 85 engraved numismatic illustrations in the *Pompa*. Another classicist, Michael Putnam (Brown University, Providence, RI), found more than 20 unmistakable allusions to Virgil in the text by Gevaerts. He was able to refute John Rupert Martin's long held assertion that the passage illustrated in the Neptune scene, Virgil's *Aeneid* (1:125-143), was not alluded to in Gevaert's text.

Bart Ramakers (Groningen University, Groningen) focused on the literary culture of Antwerp and the often-overlooked contributions to the 1635 entry of two local rhetoricians' guilds. Unlike those designed by Rubens, these followed the traditional *tableau vivant* forms.

Dr. Ramakers argued that together with the use of older civic floats, these performances gave the masses a language of celebration they understood. Anne Woollett (J. Paul Getty Museum, Los Angeles, CA, and also CODART member) complemented this quite nicely by highlighting the most innovative formal aspects of Rubens' designs that replaced real human actors with boldly painted canvases and panels. The artist also introduced a new tripartite form for the *Stage of welcome* and composed all of his images with dynamic perspectives that were designed specifically with the prince in mind.

Frank Fehrenbach (Harvard University, Cambridge, MA) and Caroline van Eck (Leiden University, Leiden) both approached the topic from the perspective of art and architectural theory. Dr. Fehrenbach concentrated on how visiting sovereigns conveyed their unique power through the careful manipulation of stasis and movement during ritual moments. In effect, they became "living statues" that had the power to bring peace or incite war at their command. Dr. Van Eck focused her attention on snarling beasts, grotesques, herms, and other fantastic creatures that populated the liminal spaces or edges of the temporary architectural structures. With Serlio as her guide, she interpreted them as the ritual blurring of boundaries between civilization and wilderness, the living and the dead - thus strengthening the link between Ferdinand and his royal ancestors and heightening their overall impact.

The Harvard Art Museums are to be complimented for bringing together such an eminent group of scholars and for encouraging them to bring their expertise to bear on one of the finest works in their collection. By looking at Rubens' sketch from a variety of disciplinary perspectives, the papers provided a much fuller understanding of the work's artistic significance and historical and ritual context. As such, the symposium offered a perfect model of how university art museums can serve as catalysts for interdisciplinary research in order to advance the knowledge of works of art in their care.

Nancy Kay is professor of art history at Merrimack College in North Andover, MA.

George Keyes, interviewed by Victoria Sancho Lobis

George Keyes received his Ph.D. from the University of Utrecht, Utrecht with his dissertation on *Cornelis Vroom, marine and landscape artist*. He worked as a lecturer at Queen's University in Kingston, Ontario and was a collaborator of F. W. H. Hollsteins' *Dutch and Flemish Engravings and Woodcuts 1450-1700* at Antiquariaat A. L. van Gendt b.v., Amsterdam. Keyes was chief curator at the Detroit Institute of the Arts since 2002 and Elizabeth & Allan Sheldon curator of European paintings since 1994. He retired in December 2008. Keyes has published widely on 17th-century Dutch art amongst other topics.

Tell me about your current projects. I am currently working on two different exhibition projects. The first relates to Rembrandt's image of Christ, predicated on series of small panel paintings from the 1640s and 1650s (*Rembrandt and the Face of Jesus*; to be shown in the Musée du Louvre, Paris, the Philadelphia Museum of Art, Philadelphia, and the Detroit Institute of Arts Museum, Detroit, 2011-12). Works will come from the Fogg Museum, Philadelphia, Paris, and Detroit. It is a complicated, very theologically based exhibition. We are examining Rembrandt's evangelical intentions and his representation of Christ as an object of meditation. I am also contributing to the *Rembrandt in America* show, which will explore the American tradition of collecting Rembrandt paintings. It will be on view in Cleveland and Minneapolis as well as at the North Carolina Museum of Art in Raleigh.

In the course of your career, which changes have you observed in how exhibitions of this scale are organized and presented? Large-scale exhibitions have become much more difficult to organize. Insurance valuations have gone into the stratosphere and lenders of works on paper have become chary about lending to more than one venue, so there is a question of which object goes where. Engineering loans has been terribly challenging, in part because there have been so many recent Rembrandt shows. One of the frustrating aspects is that people sometimes lend their art for political reasons whereby material is then not available for another project that might have been a more meritorious choice or would have provided a deeper scholarly context for a particular work to be shown. The other complicating wild card is the issue of Holocaust-era provenance research.

Many museums have invested in developing sizable education departments. How do you think this has impacted the job of a curator in preparing exhibitions? There is so much apparatus that goes along with organizing exhibitions now.

Moreover, some institutions have succumbed to the idea that certain artists will draw large audiences. It should be equally appealing to deal with art that is less in the mind's eye of the general public; Barbizon School artists, for example, should be every bit as interesting as the Impressionists.

Trying to present blockbuster exhibitions can be frustrating for museums that want to be part of the big leagues but cannot compete in terms of securing major loans or reaching a critical mass for an exhibition with important works from their own collections. When you don't have the resources to reach that level of ambition for planning major loan exhibitions, you need to think more creatively about how to use your permanent collection.

On balance, what I came to realize when I was at the Minneapolis Institute of Arts was that we had to become more sophisticated in relying on our own collections, a philosophy that deepened when I went to the Detroit Institute of Arts. We had to learn how to utilize our own collection more effectively, and devoted most of our energy to reinstalling the permanent collection. Deviating from traditional, less accessible ways of presentation, we treated each part of the collection as a special exhibition to create more sex appeal.

How do you envision the years ahead for museums, after the recent financial crisis and the slow-moving recovery? We are in for some tough times. I know through my involvement with several different institutions how serious the need for fundraising is. What is challenging for museums is that charity goes in strange waves: there may be a focus on museums, then on performing arts, then on health care. In the current financial climate, utilizing permanent collections is so important. Museums do not necessarily need more art, they need the right kind of art. I was not afraid of deaccessioning, and think I helped reduce the collection significantly at Minneapolis, deaccessioning paintings as well as objects such as frames. As a result, we were able to put the money into a handful of really important works that enhanced the collection. It is a time of retrenchment. As my wife says, there is nothing like a crisis to clean up your act. Museums will have to make some hard choices in determining what their priorities are for the future.

What would you identify as the most important criteria for deaccessioning? It depends on the institution, its size and its history. As a rule, I would never deaccession against expertise. You need to know what you are doing. When I arrived in Detroit, we were working on a whole series of catalogues, and Roger Ward at the Nelson-Atkins said

that you don't want to catalogue something you don't think should be in the collection. I agreed with that principle and applied it to objects such as works by very obscure painters, and works that were badly compromised because of damage and couldn't be brought back to life. In Detroit, I edited 40 Dutch paintings out of the collection after reaching consensus among colleagues; these paintings would have undermined the overall quality of the collection. Furthermore, maintaining material in storage has a price tag; the standard price for storing a cabinet-size picture is \$ 250 per year. At the other end of the spectrum, many American museums have made mistakes in deaccessioning against expertise. Institutions can be so eager to acquire a so-called masterpiece by a given artist that they will deaccession highly significant works by major figures.

Which lessons related to acquisitions did you perhaps have to learn the hard way? Since we never had enough money for acquisitions, I felt I was always doing it the hard way. One thing I observed in my role as advisor to private collectors is that one should be willing to negotiate with dealers - never be too hard-nosed. If you take on too much of an adversarial role, they will not treat you as a premier client. I also favored buying against fashion, which worked very well. For example, Dutch marine art had not yet been discovered and we were able to acquire a Ludolf Backhuysen for a price that we would never see today. The same occurred with a late Gerrit Dou because it was a grisaille and we therefore got it for an advantageous price.

What kind of advice would you offer to a curator just starting to propose acquisitions? It depends on the area. I had a guideline that worked well for buying Old Masters: I would say to myself, would I bother to look at this if it were hanging on the wall at the Wallace Collection in London? I would do the same in New York - is this a picture I would pay attention to in the Metropolitan Museum of Art's galleries if it were hanging there? The most important criteria are quality and condition. You don't need to get a big name. A terrific picture by a lesser-known artist can be every bit as magical to a viewer as a painting by a heavy hitter.

Do you think there is a special challenge in getting a general audience interested in Old Masters compared to, say, contemporary art? The trick is to let members of a general audience develop an intimate relationship with a work of art, with all its unique qualities. The hardest thing is getting them to the first stage, where they are willing to jump into the unknown. We are trained to see elements of a work of art that a novice member of the general public may not immediately perceive. We can help expose them to quality and technical virtuosity.

Do you see this role for curators as related to the current trends in museum education? Curators need to wake up to the reality that a museum has to promote itself and find ways to serve novice visitors. Technical jargon does not mean a thing to them. For instance, with respect to the 18th-century French decorative arts collection in Detroit, we talked about how objects were used in their period rather than fine points of style. We used the collection to narrate a typical day in the life of European nobility.

Which phase of planning or realizing an exhibition do you find most rewarding? The ability to see and experience what makes art wonderful. I love giving tours and talking from the objects.

What do you consider essential to a curator's training? While I was living in the Netherlands (for 11 years), I used the photo archives of various dealers. In one of them, the paintings restorer was working in the same space. It was an amazing opportunity to see works of art that had been battered during the wars. When I arrived back in the United States, I was lucky to be invited to participate in one of the weeklong seminars designed by John Brealey to expose curators to issues of conservation. I think it is very important not to be afraid of the conservation lab.

I wish younger curators could be given time off to go to Europe just to spend three months in a collection. And also that there were more exchanges between American and European museums (not to mention among American museums) to allow curators more opportunities simply to look at art. I had the crazy idea that American museums should establish boarding houses in the major European cities, on an equitable, first-come, first-served basis.

What role has CODART played in your career and what kind of opportunities do you think CODART presents? CODART is a wonderful organization and provides a lovely way of meeting colleagues. When I needed to travel behind the iron curtain, I faced tremendous challenges securing visas and organizing access to collections. After the iron curtain came down, CODART was instrumental in bringing curators from Central and Eastern Europe together with curators from the United States and Western Europe. CODART engineered opportunities for curators to travel to Central and Eastern Europe and also for curators from Central and Eastern Europe to become familiar with collections in the West. I would like to have gone on every one of the study trips; they provide a fantastic forum for sharing ideas and concerns and a means of getting to know more curators in the field.

Victoria Sancho Lobis is curator of the print collection and fine art galleries at the University of San Diego, California and a CODART member since 2009.

CODART DERTIEN congress
in Rotterdam, 30 May-1 June 2010

Review by Lloyd DeWitt, Philadelphia
Museum of Art

As a leader in self-transformation, the Museum Boijmans Van Beuningen was a fitting host for this CODART congress on *Digitization: blessing or burden?* As Director Sjarel Ex explained in his welcoming remarks, the museum has planned reinstallations of its entire collection, transforming itself on schedule. We look forward to Peter Hecht's rehang in April 2011.

Amy Walsh (Los Angeles County Museum of Art [LACMA]) opened the CODART DERTIEN congress on behalf of CODART by raising the questions that were, indeed, guiding themes of the subsequent discussions and talks. Who controls digital images, curator or registrar? How is content kept alive – by the curator or education department, and to whom is web content addressed – everyone, the scholar, pupil or student, or should museums provide information at different levels? Who controls the website? How is it maintained?

In highlighting the Boijmans Museum's digital initiatives, Peter van der Coelen and Alexandra Gaba-van Dongen announced the ALMA website linking artifacts in their collection of pre-industrial design with paintings showing the objects, and a very nice postcard was circulated to promote ALMA. This is the third in a series of media initiatives that includes bringing the collection catalogue online. They touched on the long history of documenting the artifact database, raising what became a sub-theme of the congress: the advantages of starting late.

Antony Griffiths of the British Museum explained in elaborate and entertaining detail the long and circuitous history of electronic documentation at the British Museum, resulting in their new and remarkably rich database. This kind of metahistory was the theme of the congress. Griffiths also highlighted the ways in which latecomer advantage was manifest in the British Museum experience, especially in recounting tales of data loss during platform transitions. In this case, however, the wealth of experience gained at least partly explains the authority

of their achievement. Their experience was driven by their need to control and record a particularly large collection.

In her Market table on the restoration of Rembrandt's *Portrait of Nicolaes van Bambeeck* in Brussels, Liesbeth de Belie (Koninklijke Museum voor Schone Kunsten van België, Brussels) explained the pragmatic, sensitive approach to supporting the canvas of this, the sole surviving, unlined painting in his oeuvre. The Market table meeting on frames presented by Eric Domela Nieuwenhuis (Rijksdienst voor het Cultureel Erfgoed, Rijswijk) buzzed with ideas about documenting and repurposing frames, as well as the reliability of information on period frames, and avenues for new research.

The panel on Digitization on Tuesday morning was chaired by the Rijksmuseum's Huigen Leeflang, who compared the rapid progress made by museums in cataloguing prints electronically to the glacial pace of the Hollstein project. Pierre-Yves Desaiue outlined how the Koninklijke Musea voor Schone Kunsten in Brussels put significant parts of their collections online, a long process in which platform changes resulted in data loss: a familiar comment. He pointed to the lessons learned about standardization and consistency in data input. Judith van Gent of the Amsterdam Museum described the new database, which has two interfaces – one public, one professional – and that is maintained by a separate documentation department. Marco de Niet of Digitaal Erfgoed Nederland noted the coming shift from the currently dominant use-generated content to computer-generated content, as well as the tension between object-focused curators and the other, user-focused departments. He discerned five tasks: availability, description, organization, control and durability. Thomas Döring of the Herzog Anton-Ulrich Museum in Braunschweig told of the joint development of his museum's database with Wolfenbüttel, a project that also skipped the in-house model stage and went straight to web.

The wonderful histories that many gave of their museum websites underlined the transition that has taken place. Museum websites now frequently go beyond helping visitors prepare for their visit, forming instead a new kind of museum and experience.

Review by Maria Ordeanu, Muzeul Național Brukenthal (National Brukenthal Museum), Sibiu

I have been an enthusiastic participant of CODART since its founding in 1998. In the beginning, CODART was the only pathway open to curators of Eastern European countries to become acquainted with Western European and American museums with Dutch and Flemish art. The CODART network provided an invaluable bridge of knowledge, understanding and cooperation. Less visible but also very important were the East-to-East talks during informal CODART meetings. Sharing experience was sometimes easier among curators from the same area who did not need to explain the context. CODART has also opened up a huge window for me with its excellent website, notifications of upcoming exhibitions and events, and the Courant.

The theme of each year's congress has always enriched my knowledge of the art and culture of the Netherlands. In my opinion, however, the CODART DERTIEN congress theme "Digitization: blessing or burden?" was the most interesting to date. The reason for this is because digitization – a blessing AND a burden – has become a priority for curators. Thus, I was very eager to hear about the achievements in this area made by the larger institutions represented at the congress such as the British Museum, the Museum Boijmans Van Beuningen, the Amsterdam Museum and the Koninklijke Musea voor Schone Kunsten van België. As a prints and drawings curator, I was particularly keen to hear what was involved in the complex process of digitizing the collection of prints as outlined by the project coordinators Antony Griffiths and Thomas Döring. The vast experience they accumulated and communicated to all the participants made me consider what I should do or not do in digitizing our collections. The evaluation of the results of digitization, a work-in-progress in many museums, was a valuable guide for how to avoid certain mistakes in compiling an accurate (to the extent possible) database.

At this time, the curators of the National Brukenthal Museum Sibiu are completing the National Database for Cultural Heritage, named DOCPAT, which is being made

available online by CIMEC (Institute for Cultural Memory). The inventory of the national movable cultural heritage has records of about 24,000 items, classified as Thesaurus or Fund of the National Cultural Heritage. A small number of them, approximately 120, are Dutch and Flemish paintings in Romanian collections. While we are burdened by the task of constantly providing information to the nationally administered (i.e., centralized) database, a time-consuming system, we began to complete an electronic inventory of the Brukenthal museum's collection (data and images) administered by the museum. The first stage was completed in 2009, with the basic database of European painting, including close to 450 records of Dutch and Flemish paintings. This year the Dutch and Flemish prints are being entered with text and linked images. The digital records are presently only for in-house use. We still have work to do for the following step, namely online publication. Therefore the experience of other museums in this matter was of particular interest to me.

The interactive searchable catalogue project of all the paintings of the Brukenthal Museum, as recorded in 1909, was undertaken by CODART in cooperation with the National Brukenthal Museum. The online catalogue was the result of CODART VIER: Dutch and Flemish art in Romania, 11-13 March 2001, Maastricht and Cologne, and was re-launched in September 2007, in Ghent. However, the lack of images significantly reduces the usefulness of the catalogue. Moreover, most people find the 1909 data non-relevant for the research as it draws attention to matters already known and corrected a long time ago. To make this research tool really useful we should perhaps think of another method of cooperation. The basic database with images of the works in the National Brukenthal Museum might be a better starting point.

In any case, the CODART DERTIEN congress theme helped me identify the difficulties as well as the benefits of this process far more clearly. I participated in the Market tables 9 (E-Publishing: a new journal dedicated to Netherlandish art) and 12 (CODART forum: brainstorm with the webmaster). E-publishing is a major step forward that will greatly benefit research on

Dutch and Flemish art. Accessibility is vital to me, as I come from an area with no libraries in a position to acquire the recent literature. The CODART forum is important as well in this age of rapid communication. However, it is not yet an active part, probably because we have too little time and would rather ask the question directly to the right person.

Finally, I also benefited immensely from the excursion to the Atlas van Stolck Museum as it gave me new ideas on how to organize our collections of prints and drawings to offer specialists and a broader public an idea of the history and culture of Transylvania, formerly a principality within the Habsburg Empire and part of Romania since 1918.

CODARTlight Brugge, 8 November 2010

Review by Leonore van Sloten, Museum het Rembrandthuis, Amsterdam and Norbert Middelkoop, Amsterdam Museum

This edition of CODARTlight, hosted by the Musea Brugge not only for CODART members but also the Contact Group of Early Netherlandish Painting and the Historians of Netherlandish Art, attracted a fine mix of more than seventy curators, academics and city officials. The program was twofold: a morning session on the presumed necessity of reshuffling the permanent presentation at Sint-Janshospitaal, formerly known as the Memling Museum, and an afternoon dedicated to the *ars nova* displayed at the Groeningemuseum – the mega-exhibition Van Eyck to Dürer.

Strolling through the magnificent hall of Sint-Janshospitaal, participants might easily have questioned the advisability of changing a museum display less than ten years after it opened to the public. However, this was in line with the invitation of Manfred Sellink, director of the Musea Brugge, to hold an open discussion on all the options, although not before two statements on the issue were made by members of a so-called “think tank” of specialists. Hilde De Bruyne, archivist-curator at the Openbaar Centrum voor Maatschappelijk Welzijn (Public Center for Social Action), sketched the history of the building and outlined the project leading to the current

installation: a historical presentation in an old hospital hall, using added museum walls and modern showcases to create a routing leading to the apotheosis of the visit, namely six altarpieces by Memling grouped together in the chapel at the end. Jos Koldeweij, professor of medieval art history at Radboud University, Nijmegen, pleaded for a radical change to this approach, since the monumental building is at odds with a display that behaves simultaneously like a “Memling Museum,” an “Art Museum” and a “Hospital.” In his view, the main entrance should be moved to the back of the building, the hall freed of museum architecture and the large Memling altar in the chapel placed elsewhere as it blocks the view of the baroque setting behind it. The current entrance could be turned into a huge visual “appetizer” for passers-by. And, a large part of the permanent collection could be installed on the upper floor to restore the great hall's sense of space.

The subsequent discussion proved fruitful and touched upon a number of aspects worth considering. The general consensus was that the current display is overcrowded and the routing too complex. Suggestions for solving these problems ranged from: “The current permanent exhibition is far too extensive; show a smaller selection of the collection and perhaps move most of it to the attic for special presentations,” to “Make the building feel right to the visitor: be more clear about its former function as a hospital,” and “Take away the current showcases and confusing museum architecture. Then reconstruct what the interior looked like, using the painting with a view of the hospital interior as the key to a clearer permanent exhibition. Showcases in the form of box bed-like structures – like those in the painting – could be used for objects related to the hospital's history.” A plea was made to “Help the visitor to step into medieval times, and take them from there to the various treasures of the collection, such as the Memlings.”

All in all, this CODARTlight was highly successful in its focus on both permanent and temporary presentations. Studying and discussing them with colleagues at the invitation of a hosting museum offers an excellent model for future editions.

Appointments

Claire Baisier was appointed curator at the Museum Mayer van den Bergh in Antwerp.

Ben van Beneden was appointed curator at the Rubenshuis in Antwerp.

Alan Chong, previously William and Lia Poorvu curator at the Isabella Stewart Gardner Museum in Boston, was appointed director of the Asian Civilisations Museum in Singapore.

David Franklin, previously deputy director and chief curator of the National Gallery of Canada in Ottawa was appointed director of the Cleveland Museum of Art.

Frans Grijzenhout has been appointed as the new professor of early modern art history at the University of Amsterdam. He succeeds Eric Jan Sluiter, who retires in April 2011 after having held the chair since 2002.

Sandra Janssens left the Musea Brugge to become director of the Zilvermuseum Sterckshof in Antwerp where she succeeds acting director Wim Nys.

Véronique Van de Kerckhof resumed her position at the Rubenianum in Antwerp after temporarily working at M in Leuven.

Ruud Priem, previously curator of Old Masters of Museum Het Valkhof in Nijmegen, was named artistic director of the Museum Catharijneconvent in Utrecht.

Ron Spronk, professor of art history at Queen's University in Kingston was named Jheronimus Bosch Chair at the Faculty of Arts at the Radboud University in Nijmegen as of 1 September 2010.

James A. Welu, director of the Worcester Art Museum for more than 24 years, stepped down in October 2010. Welu will remain director emeritus of the museum.

A newly discovered painting by Adam Colonia

During the CODART DERTIEN congress in Rotterdam, participants had the opportunity of visiting the Historisch Museum Rotterdam. Curator of art and applied art Liesbeth van der Zeeuw received eight curators of different nationalities. On the tour past the racks of paintings many lively discussions arose regarding their attribution, subject matter and provenance. Just how useful such gatherings can be was underscored by the fact that one painting, whose attribution had been

debated for some time, could now be given to a different master on solid grounds. The picture in question is a nocturnal scene with ships acquired as a work by Lieve Pietersz. Verschuier (1627-1686) in 1993. However, it was reattributed by Van der Zeeuw, with some reservation, to Egbert van der Poel (see N. Schadee [ed.], *Rotterdamse Meesters uit de Gouden Eeuw*, Rotterdam 1994, p. 335). This Rotterdam painter is known primarily for his surprising light effects, an interest he shared with other local painters. Fires, "maneschilderijen" (moonlit scenes) and sunsets were frequently rendered by Rotterdam artists, including Egbert van der Poel, Cornelis Snellinck, Claes Jansz. van der Willigen, Philips van Leeuwen, Willem Verboom, Cornelis Saftleven and Adam Colonia. Although the painting fit into Verschuier's oeuvre in terms of subject matter, its execution deviates considerably and so the attribution to him had to be rejected. Who, then, made it? The first clue to a possible solution was found in the lower left corner of the painting, in the cows, sheep and a cattle driver depicted there. Marijke de Kinkelder, curator at the RKD in The Hague specialized in 17th-century landscape painting, namely, recognized the hand of Adam Colonia (1634-1685) in this section. Further investigation revealed that other passages (the ships, cloudy sky and swell of the sea) were also comparable to the work of this Rotterdammer, and the painting in the Historisch Museum Rotterdam could be convincingly given to Adam Colonia.

Marijke C. de Kinkelder, curator of 17th-century Dutch and Flemish landscape and architecture painting, RKD (Netherlands Institute for Art History), The Hague

Mobility 2.0/Lending for Europe, 21st Century

A group of nine highly ranked institutions from eight European member states received a grant from the European Commission for their project Collection Mobility 2.0/Lending for Europe. The grant was awarded within the context of the European Culture Program (2007-13).

Exhibitions and museums play a vital role in spreading knowledge of and appreciation for our richly varied European culture. Sharing

our heritage is highly important to the European ideal and stimulates the European intercultural dialogue. Therefore, European citizens' access to our common cultural heritage should be enhanced by improving the mobility of collections between member states.

The Collection Mobility 2.0/Lending for Europe project aims to introduce into everyday museum practice the most recent concepts, standards and procedures on the lending and borrowing of museum collections. Many of these concepts, standards and procedures have already been developed within the context of The Action Plan for the EU Promotion of Museum Collections' Mobility and Loan Standard (2006).

To achieve this an innovative training package has been developed covering the best standards and practices for lending and borrowing between museums in different member states. The package will be made available to each member state on a "train the trainers" principle: Collection Mobility 2.0 provides three three-day expert courses covering subjects such as insurance, legislation, indemnity, long-term loans, standards and safety. The courses are open to professional delegates from each country.

A new digital platform will be set up to sustain the information of the training package and to centralize the relevant information in a practical and accessible way for trainers, trainees and other professionals. Moreover, a handbook will be published containing theoretical background information on the subjects covered by the training program.

For additional information on the project, the training package or the handbook, please visit: www.lending-for-europe.com. Or contact Frank Bergevoet, project coordinator, Rijksdienst voor het Cultureel Erfgoed (Netherlands Institute for Cultural Heritage), Amersfoort: f.bergevoet@cultureelerfgoed.nl

Dieuwertje Wijsmuller, office manager, Collections Mobility 2.0/Lending for Europe 21st Century/Rijksdienst voor het Cultureel Erfgoed (Netherlands Institute for Cultural Heritage), Amersfoort

CODART membership news

As of February 2011, CODART has 518 full members and 77 associate members from 322 institutions in 41 countries. All contact information is available on the CODART website and is kept up to date there: www.codart.nl/curators/

WELCOME NEW MEMBERS!

Yvonne Bleyerveld, research curator, Museum Boijmans Van Beuningen, Rotterdam (associate member)

Geerte Broersma, assistant curator/trainee, Mauritshuis, The Hague

Renske Cohen Tervaert, researcher educational department, Koninklijk Paleis, Amsterdam

Marjan Debeane, curator of early modern art and sculpture, M, Leuven

Laurel S. Dial, curator, Leiden Gallery, New York

Terry van Druten, curator of exhibitions, Teylers Museum, Haarlem

Bastian Eclercy, curator of Old Master paintings, Niedersächsisches Landesmuseum, Hannover

Pascal Ennaert, coordinator, Vlaamse Kunstcollectie, Ghent (associate member)

Catherine Hess, chief curator of British and European art, Huntington Library, Art Collections and Botanical Gardens, San Marino

Mireille Franken, head of public affairs and collections, Historisch Centrum Het Markiezen, Bergen op Zoom

Maria Gordusenko, head of the department of West European art, Ekaterinburg Museum of Fine Arts, Ekaterinburg

Annemieke Hogervorst, curator, Gemeentemuseum Helmond, Helmond

Matthijs Ilsink, curator Jheronimus Bosch Research, Noordbrabants Museum, Den Bosch (associate member)

Koenraad Jonckheere, guest curator, M, Leuven (associate member)

Ingrid De Meûter, curator, Koninklijke Musea voor Kunst en Geschiedenis – Jubelparkmuseum, Brussels

Vanessa Paumen, coordinator Documentation Center of 15th-Century Flemish Art, Vlaamse Kunstcollectie, Bruges (associate member)

Almut Pollmer-Schmidt, assistant curator, Städel Museum, Frankfurt am Main

Irene Schaudies, researcher, Koninklijke Musea voor Schone Kunsten van België – Museum voor Oude Kunst, Brussels (associate member)

Joanna Elizabeth Sheers, curatorial assistant, Frick Collection, New York (associate member)

Marina Tarasova, curator, The A.A. Deineka Picture Gallery of Kursk, Kursk

Jane Shoaf Turner, editor, Master Drawings, New York (associate member)

Nadia Vangampelaere, policy officer collection and documentation, Musea Brugge, Bruges

Andrew Carl Weislogel, associate curator and master teacher, Herbert F. Johnson Museum of Art, Ithaca

John Wilson, director, Timken Museum of Art, San Diego

Lina van der Wolde, curator, Atlas van Stolk, Rotterdam

Tim Zeedijk, head of exhibitions, Rijksmuseum, Amsterdam

Marianne van der Zwaag, head of educational services, Koninklijk Paleis, Amsterdam

Who is the most active CODART member?

CODART counts 518 members in 41 countries. Of this group, 304 are considered active members of CODART – at least according to the latest participation survey conducted by the CODART bureau in August 2010.

A survey of the participation of CODART members and museums has been conducted for the third time in CODART's history. This is a useful way of reviewing the network's functioning. We surveyed the participation of every CODART member in the last 12 years of the curators' network. A member is considered active when he or she has participated in one or more CODART activities, including the congress, a study trip, writing for the *Courant*, membership on one of the CODART committees and of course membership on the board. But not only the participation of members was reviewed; museums and institutions with Dutch and Flemish art worldwide were also subject to a count to ascertain how many of them included CODART members. In addition to member and museum participation, the

survey quantified the statistics of CODART's website.

Let's take a brief look at the results. As of July 2010 CODART has 510 members and 74 associates in 39 countries. Of the 510 members, 249 are women and 261 are men. According to our website list of museums and institutions, 50 countries have 699 museums and institutions with holdings of Dutch and Flemish art. We counted CODART members in 326 of these institutions.

Most of the members are from the Netherlands: 126 members from 57 institutions. The United States and Belgium are next, with 68 members from 47 institutions and 45 members from 23 institutions respectively. The Netherlands also counts the highest number of active CODART members: 82 of the 126 members have participated in a CODART activity at least once.

Of course, we have some very active members. For instance, Charles Dumas, Norbert Middelkoop, Manfred Sellink, Maciej Monkiewicz and Helen Wüstefeld have not missed a single congress!

Curious about your own participation? Send an email to: info@codart.nl

New board of the Friends of CODART Foundation

We welcome the new members of the board of the Friends of CODART: Hildelies Balk, head of European projects at the Royal Library in The Hague; Greetje van den Bergh, chair of the board of CODART and former vice-president of the board of the University of Amsterdam; Norbert Middelkoop, curator of paintings, prints and drawings at Amsterdam Museum, and Wim Weijland, director of the National Museum of Antiquities in Leiden.

We thank our parting board members Wim Jacobs and Arnout Weeda for their valuable contribution to the Friends of CODART.

Museums have announced 34 exhibitions on Dutch and/or Flemish art to open between February and November 2011. They are arranged by country and city in alphabetical order in the list below.

BELGIUM

Kortrijk, Broelmuseum, Roelandt Savery. Visionair hofschilder in Praag (Roelandt Savery. Visionary court painter in Prague), 20 April-11 September 2011

Leuven, M, Pierre-Joseph Verhaghen: een Brabander in de wereld/Coda van de eeuw van Rubens (Pierre-Joseph Verhaghen: a Brabanter in the world/Coda of the age of Rubens), 1 April-1 August 2011

Leuven, M, Isala Van Diest, 15 September-1 December 2011

FRANCE

Paris, Institut Néerlandais, Maîtres des Pays-Bas 1500-1700: dessins de la Kunsthalle de Hambourg (Dutch masters 1500-1700: drawings from the Kunsthalle Hamburg), 24 March-22 May 2011

Paris, Institut Néerlandais, La renaissance de Scorel: les retables de Marchiennes (Scorel's renaissance: the altarpieces from Marchiennes), 24 March-22 May 2011

Paris, Institut Néerlandais, Rembrandt et son cercle: dessins de la collection Frits Lugt (Rembrandt and his circle: drawings from the collection Frits Lugt), 30 June-2 October 2011

Paris, Musée du Louvre, Rembrandt et la figure du Christ (Rembrandt and the face of Jesus), 20 April-18 July 2011

GERMANY

Aachen, Suermondt-Ludwig-Museum, Leonardo of the north: Joos van Cleve, 17 March-12 June 2011

Aachen, Suermondt-Ludwig-Museum, Unpacked for research: the early Netherlandish & German paintings from Aachen, 2 July-2 October 2011

Hamburg, Hamburger Kunsthalle, Bruegel, Rembrandt & Co: niederländischen Zeichnungen 1450-1850 (Bruegel, Rembrandt & Co: Dutch drawings 1450-1850), 17 June-11 September 2011

Munich, Alte Pinakothek, Vermeer in München: König Max I. Joseph von Bayern als Sammler Alter Meister (King Max I Joseph of Bavaria as a Collector of Old Masters), 17 March-19 June 2011

JAPAN

Tokyo, National Museum of Western Art, Rembrandt: the quest for chiaroscuro, 12 March-12 June 2011

THE NETHERLANDS

Amsterdam, Museum van Loon, Thérèse Schwartze: de Amsterdamsse fine fleur geportretteerd (Thérèse Schwartze, the Amsterdam elite portrayed), 11 February-3 May 2011

Amsterdam, Rijksmuseum, Anselm Kiefer en de Nachtwacht (Anselm Kiefer and the Night Watch), 7 May-30 June 2011

Amsterdam, Rijksmuseum, Rembrandt & Degas, 2 August-23 October 2011

Dordrecht, Dordrechts Museum, Romantische nachten (Romantic nights), 21 June-21 October 2011

Dordrecht, Dordrechts Museum, Jan Veth (1864-1925), een 19e-eeuws netwerker (Jan Veth [1864-1925], a 19th-century networker), 1 November-31 December 2011

Enschede, Rijksmuseum Twenthe, Nicolaas Verkolje (1673-1746): De fluwelen hand. (Nicolaas Verkolje [1673-1746]: The velvet touch), 5 February-12 June 2011

Enschede, Rijksmuseum Twenthe, Rembrandt in Rijksmuseum Twenthe, 17 March-26 June 2011

The Hague, Mauritshuis, Leven in de brouwerij: Jan Steen in het Mauritshuis (Spice of life: Jan Steen at the Mauritshuis), 3 March-13 June 2011

Leiden, Museum De Lakenhal, Lucas van Leyden en de Renaissance (Lucas van Leyden and the Renaissance), 19 March-26 June 2011

Maastricht, Bonnefantenmuseum, Schatten uit Moskou: Hollandse tekeningen uit het Pushkin Museum (Treasures from Moscow: Dutch drawings from the Pushkin Museum), 17 March-12 June 2011

Nijmegen, Museum Het Valkhof, Mythen van het atelier (Studio myths), 4 February-8 May 2011

Rotterdam, Museum Boijmans Van Beuningen, De collectie verrijkt (The collection enriched), 16 April 2011-31 December 2012

UNITED KINGDOM

Edinburgh, National Gallery of Scotland, Dürer's fame, 9 June-11 October 2011

London, Dulwich Picture Gallery, Presiding genius: June: Rembrandt, 1 June-30 June 2011

London, Dulwich Picture Gallery, Presiding genius: August: Vincent van Gogh, 1 August-31 August 2011

London, National Gallery, Man, myth and sensual pleasures: Jan Gossaert's Renaissance, 16 February-22 May 2011

USA

Cambridge, Harvard Art Museum/Arthur M. Sackler Museum, Prints and the pursuit of knowledge in Early Modern Europe, 6 September-10 December 2011

Detroit, Detroit Institute of Arts (DIA), Rembrandt and the face of Jesus, 20 November 2011-12 February 2012

Philadelphia, Philadelphia Museum of Art, Rembrandt and the face of Jesus, 1 August-1 November 2011

Raleigh, North Carolina Museum of Art, Rembrandt paintings in America: collecting and connoisseurship, 30 October 2011-22 January 2012

Salem, Peabody Essex Museum, Golden: Dutch and Flemish masterworks from the Rose-Marie and Eijk van Otterloo collection, 26 February-19 June 2011

Washington, National Gallery of Art, Gabriël Metsu, 1629-1667, 17 April-24 July 2011

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