

# CODART

## Courant 14

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See: [www.codart.nl/courant](http://www.codart.nl/courant) for more information

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

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## Buitenlandse Zaken

**CODART membership news**

As of June 2007, CODART has 407 full members and 29 associate members from 262 institutions in 39 countries. All contact information is available on the CODART website and is kept up to date there: [www.codart.nl/curators/](http://www.codart.nl/curators/)

New CODART members since December 2006:

Stephanie Buck, curator of drawings,

*Courtauld Institute of Art Gallery, London*

Kris Callens, curator of exhibitions,

*Rijksmuseum, Amsterdam*

Anne Dary, curator, *Musées du Jura,*

*Lons-le-Saunier, France*

Fiona Healy, European treasurer and liaison,

*Historians of Netherlandish Art, Germany*

(associate member)

Jan de Hond, curator of the department of history, *Rijksmuseum, Amsterdam*

Isabelle De Jaegere, curator, *Stedelijke Musea Kortrijk, Kortrijk*

Anne Labourdette, director, *Musée de la Chartreuse, Douai*

Ingrida Raudsepa, head of painting and sculpture department, *Museum of Foreign Art, Riga*

Marrigje Rikken, assistant curator of Dutch 17th century painting, *Rijksmuseum, Amsterdam*

Cécile Tainturier, assistant curator, *Fondation Custodia (collection Frits Lugt), Paris*

Ana Sánchez-Lassa de los Santos, curator and head of the department of collections, *Museo de Bellas Artes de Bilbao, Bilbao, Spain*

Theresa Vella, curator, *National Museum of Art, Valletta, Malta*

**Changes to the CODART board**

As of December 2006, Jeltje van Nieuwenhoven has left the board of CODART. The CODART staff wishes to thank her for her commitment to the organization's work during the past eight years. As of 1 January 2007, Sari van Heemskerck Pillis-Duvekot will take her place on the CODART board. Sari van Heemskerck was born in the Dutch province of Zeeland. She served as a member of parliament for the VVD (Dutch Liberal Party) from 1982 to 1998, acting as spokesperson for defense,

foreign affairs, media and culture. Outside government, she was, among other things, vice president of the NATO assembly, a member of the executive board of the largest broadcasting company in the Netherlands, and a member of the executive board of the Social Securities Bank. Her present functions include board memberships of UNSECO, various Dutch cultural institutions and museums (the Nieuwe Kerk in Amsterdam, the National Museum of Antiquities in Leiden, and the Army Museum in Delft), as well as membership of the supervisory board of the Institut Neerlandais in Paris. She is also one of eight city counselors for international relations for the municipal government of The Hague, the city where she lives.

**New members of the Website Committee**

Recently Katharina Bechler and Bernd Lindemann have left the CODART Website Committee. CODART wishes to thank them and hopes that both will stay with us as active members of CODART for many years to come. As of March 2007, two other members have joined the committee: Lars Hendrikman, curator of Old Master painting and applied arts at the Bonnefantenmuseum in Maastricht, and Gero Seelig, curator of Netherlandish paintings at the Staatliches Museum Schwerin. We hope to have many fruitful e-mail (and live) discussions with them and the other present committee members in the coming years.

Kudos for CODART

**It is essential for CODART to be able to point to general and specific results (exhibitions, publications, loans, attributions, etc.) that have evolved thanks to activities or services provided by our organization. Please inform us of all the successful uses you make of the CODART network in your work. We would be grateful if you would mention in your publications the ways in which CODART contributed to your project, and ask you kindly to send us a photocopy. These acknowledgements help to ensure CODART's future!**

[www.codart.nl/contact\\_us](http://www.codart.nl/contact_us)

Staring meditatively out my window, I set pen to paper for the *Courant*: the view has radically changed since I wrote the foreword for our last number. Gone are the 17th-century Amsterdam canal houses; in their place are 20th- and even 21st-century buildings: the Dutch National Archives, The Ministry of OCW (Education, Culture and Sciences) and The Hague's main station. No more old trees in the garden on Amsterdam's Keizersgracht, but train tracks and a construction site from which yet another new structure will arise, one whose function is yet undetermined. No blackbirds or pigeons, and not a single parakeet, but trams, busses and trains fill the view from my office. Yes, CODART has moved! Since 1 April we have been housed in a comfortable, modern office space in the RKD (Netherlands Institute for Art History) in The Hague, in the KB (Royal Library) complex next to Centraal Station. CODART and the RKD have collaborated on many international activities and projects over the years. Now that we are housed together, we will be able to meet "down the hallway" to exchange useful information. In addition, CODART is now more visible and accessible to our members who regularly visit the RKD. In short, we have entered an inspiring environment, one equipped with all the facilities to realize CODART's activities. Naturally the ICN, which housed CODART for many years, will remain a partner in many of our future projects.

In March, 134 members from 28 nations participated in the CODART TIEN congress in Paris, breaking our record; never before

had one of our congresses attracted so many visitors from as many countries. The visitors indicated that they were satisfied with the quality of the lectures, workshops, excursions and the chance to network in sunny Paris. The congress was successful mainly thanks to the efforts of our members, who presented interesting lectures. They also expressed and defended controversial opinions during the workshops and welcomed us on their home terrain. The Fondation Custodia provided hospitality, knowledge and contacts, in addition to playing an important role in the day-to-day preparations.

The study-trip, with 32 participants from 9 countries, was an inspirational event. The contributions from local museum officials were a *tour de force*. Each institution generously allowed our participants full access to their collections, whether on view, in storage or in the various print rooms. Some museums had prepared "case studies," leading to in-depth discussions regarding attribution, iconography or other matters. In incorporating these French museums and other cultural organizations into our circle, we have begun a serious extension of CODART's network in France. Personal reports on the congress and study-trip by Robert Wenley from Glasgow, Olena Zhivkova from Kiev and Uta Neidhardt from Dresden, are included in this *Courant*. Further reports on the workshops, etc. can be found at [www.codart.nl/codart.tien](http://www.codart.nl/codart.tien).

During the congress, two members who have recently joined CODART conducted interviews with two colleagues with long-

standing professional experience. The interviews will be published in this year's issues of the *Courant*. Included in this number is the interview with Paul Huvenne, director of Antwerp's Koninklijk Museum voor Schone Kunsten, by Sabine Pénot, who since the summer of 2006 has been assistant curator of the Gemäldegalerie at the Kunsthistorisches Museum in Vienna.

A high point during the congress was the presentation of CODART's new homepage: [www.codart.nl](http://www.codart.nl). This is the first step in the realization of an extensive web project, whose goal is to make our site more accessible to our members and other professionals and art lovers throughout the world. With this improved site, CODART hopes to increase attention for Dutch and Flemish art. We also want to assist curators in their roles and stimulate museums to better inform the interested public about their exhibitions via the Internet. The site will not only see an evolution in its content; its renewed form will increase accessibility to the available information. Prestigious donors, such as the Mondriaan Foundation, the Prince Bernhard Cultural Foundation and the Dioraphte Foundation have pledged their financial support to help us realize this project over the next two years. Visit the website regularly and you will be able to follow our renewal step by step. Through users' questionnaires, our members will be able to share their views on the various developments. But you, our members, are also welcome to do this personally, by coming to admire our new offices in The Hague!

Gerdien Verschoor, director of CODART



The new CODART office in The Hague in the Royal Library and RKD complex, May 2007 [Photo: Wietske Donkersloot]

## Jan Both, *Italianate landscape with figures* –



It all began with a frame.

Sometime in late 2005 we needed to restore an elaborate 18th-century French frame, of which little remained. A similar, larger exemplar of the same type, which could be used as a model to cast from, was found surrounding a murky anonymous landscape that seemed no more than a typical Italianate specimen of its genre.

Artifact no. 1897 had arrived in Jerusalem in November 1952 and had been registered as: “Anonymous Italian or German painter of the 18th century; Romantic landscape with washerwomen, shepherds and soldiers.” It was incorporated into the Old Master collection of the Bezalel National Museum in Jerusalem, forerunner of today’s Israel Museum Jerusalem (IMJ), which opened in 1965. Indeed, the old National Museum’s holdings served as the basis for the IMJ collections.

The painting appeared to have all the features one would expect in such a work: behind layers of grime and oxidized varnish, it seemed just barely possible to make out some hills, ruins, figures, a stream, and maybe a cow or two. We knew little about the painting. To the best of our knowledge, it has never been exhibited. Big and bulky, it hung forgotten in the European art depot.

During a visit to the museum in August 1977, Professor Colin Eisler of New York University glimpsed the painting and remarked to the curator, Ms. Yonah Yapou, that it might be worth checking if it had not been painted by Zais (a reference to the 18th-century Italian painter Giuseppe Zais). This lead was never followed, and while curators and restorers came and went the painting remained – dusty, unnoticed and anonymous.



What makes us overlook paintings, even large ones that lie under our very noses? Moreover, what makes curators write descriptions that are inaccurate and, more importantly for the case at hand, merely reflect the items one might expect to find in such a composition?

Let us take, for instance, Eisler’s remark regarding the painting in question. Ms. Yapou informed him that the painting was supposed to be the work of an anonymous Italian or German painter of the 18th century. Eisler promptly provided her with the name of an Italian painter of the same period, whose landscapes are of a similar type. Why wasn’t his hypothesis examined then, or since? Probably because, as Ghiora Elon, the IMJ’s senior conservator of oil paintings has noted: “Looking at a dirty (landscape) painting is like looking through a dirty curtain. You simply overlook the painting, it does not register in your memory, it is like looking at a plain wall.” And because, as in many aesthetic judgments, fashion has its say.

Until the late 19th century (and most probably afterwards, too), Italianate landscapes were considered an inferior form, at times thought even to border on the vulgar, due to their frequent use of figures from the lower strata of society: washerwomen, soldiers, shepherds, sometimes all of them together, with domestic animals. These compositions had an altogether too rustic flavor. Their subject matter was considered quite derivative and sentimental, and their manner and style too common to be taken seriously.

This attitude began to change in 1991-92, when an exhibition on the *Bamboccianti* painters opened in Cologne and later in Utrecht. This and another exhibition, at the Rijksmuseum during 2001, proved just how important the 17th-century Dutch Italianate



artists had been. Moreover, the two shows revealed the great value and influence of the connections established between those artists who resided in Rome in the 1630s and 40s and such masters as Claude Lorraine and Nicolas Poussin.

Back at the museum laboratory the cleaning process began, and not long after the first layers were removed, two discoveries were made: first, that the painting had been cut at the right, and that a portion of the composition was missing; second, that the work was signed. At the lower left, written on a tree trunk, one could clearly make out the signature of Utrecht-born painter Jan Both (ca. 1618–1652). This shed new light on the painting, and enabled us to situate it within Both's oeuvre as a probable product of the mid 1640s, following his return from Rome to Utrecht around 1641, and before his death in 1652.

Taken as a whole, the painting shows that by this time Both was no longer working in the full-blown *Bamboccianti* style that he had employed during his first years in Rome, while still under the strong influence of his older brother Andries (ca. 1612–1641). The IMJ picture, with its multi-layered composition, bears witness to the direct influence of Claude Lorraine, whom Both knew well. The two even painted together in 1638–39 and again in 1640–41.

The horizontal composition features a vast landscape of mountains, perhaps the distant peaks of the Apennines as seen in aerial perspective. The middle plane of the mountain ridge is occupied by ancient

ruins, scattered among arches and aqueducts; one can even make out a small pyramid, half hidden by trees. A rocky forest divided by a cascading stream leads to the foreground, where armed men, washerwomen, a horseman, and several other male figures and animals are depicted in strong colors and fine brushwork. Occupied though they are in diverse activities, all the figures are looking or pointing at something on the right-hand side of the composition. Unfortunately, this is the part missing from the IMJ painting, and whatever it was that once captured their attention will have to remain a mystery.

In conclusion: The painting is now in its last stages of restoration, with some re-touching still left to be done before it is fit for display. It now seems just about the right moment to conclude that sometimes it is worthwhile to remove the scales not just from old frames, but also from one's eyes.

Shlomit Steinberg is Hans Dichand curator of European art at the Israel Museum in Jerusalem and a CODART member since 2004.

#### LITERATURE

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# The Dutch influence on viceregal Mexican furniture

## Teresa Calero Martínez de Irujo



Viceregal Mexico is a geographical and chronological space little known to Europe, except as an exotic place to spend one's holidays. The truth, however, is that during the 18th century the land that today comprises part of the United States of America (Texas, California, Arizona and New Mexico), Mexico and part of Central America was one of the richest territories in the world. It held this position for some 300 years, beginning with the Spanish conquest of the ancient Mexicans in 1521 and ending with the declaration of independence from Spain in 1821.

During this period, the territory was a viceroyalty of New Spain – not a colony – ruled by a viceroy. It was one of the lands that made it possible for Emperor Charles V to declare that the sun never set on his empire. Goods from the Far East passed through the domains of New Spain, making it one of the biggest economies in the 17th and 18th centuries; the silver and gold found in the region itself was the euro of its times.

The wealth and importance of the viceroyalty had a profound effect on both the fine and decorative arts: silver, glass, textiles, ceramics and furniture all emerged with great force, with unique characteristics that reveal their origins. What is most interesting in the applied arts of New Spain is how artisans managed to blend the influences of those who had just arrived in the

Anonymous Chinese cabinet-maker, cabinet of Narra wood with oriental decorations and Dutch influences, second half of the 18th century, Museo Franz Mayer, Mexico City, inv. nr. 07141 / GEB-0008



New World with ancient traditions, creating objects that are highly distinctive.

One of these influences, seen particularly in furniture of the period, is that of the Netherlands. Viceregal decorative art is only just beginning to be studied, and until now only the Spanish legacy has been looked at in any depth – ignoring altogether the fact that globalization actually began in the 17th century. There have been no archival studies of the trade with England, Holland and Portugal. The Far East was a meeting point for all the great European powers, and they all followed the same interest: commerce. Political differences were often put aside by merchants, and we must not forget the unofficial business that went on over vast oceans.

The Museo Franz Mayer in Mexico City has a large collection of Flemish paintings and sculpture, as well as a good quantity of Dutch furniture, but what is more interesting to observe is the Dutch influence on viceregal furniture that came through commerce with the Far East. A Chinese cabinetmaker of the second half of the 18th century created the desk illustrated (this is proven by the Chinese characters found on the drawers and the overall construction), but what is strange is that it is made of Narra wood, which grows mainly in the Philippines. Moreover, its form (with some minor changes) is clearly 18th-century Dutch: the sinuous

Cabinet of granadillo wood from New Spain with Dutch influences, second half of the 18th century, Museo Franz Mayer, Mexico City, inv. nr. 01316 / CCG-0004



apron-front can be seen on Dutch examples from the first half of the century, and we find the same detail on some Dutch colonial pieces, as well as on Portuguese examples. (Here we must not forget that many of the Dutch colonies once belonged to Portugal.) The museum holds two such works.

A second example was made in New Spain during the second half of the 18th century; it shows the same apron-front as the piece mentioned above. We know for certain that it comes from New Spain by the fact that it is made of a local wood. Further, there is a cabinet where a similar influence can be seen in the undulating lines of the doors and the type of legs used.

Thank to a Getty grant for the cataloguing of the furniture collection of the Museo Franz Mayer, we have been able to take wood samples from Spanish and Peruvian viceregal furniture, and to organize a seminar on the subject that has provided interesting new information on the history of “colonial” furniture.

We know the Chinese produced goods catering to European taste, made by order of the Dutch trading companies, as the Chinese example demonstrates. The desk was clearly created with a western consumer in mind; but it was also made of a kind of wood that grows mostly in the Philippines, which, politically speaking, was a territory of New Spain. The Chinese had a large community of artisans working at the Parian in the

Philippines making export goods for the Spanish empire. Trade occurred both legally and illegally; whatever the case, there seems to have been a two-way exchange of forms, decorative motifs and use.

Due to the lack of information on the commercial relations between the Netherlands and New Spain, it is impossible to determine how these forms reached this part of the world, although by some accident of fate the same sinuous front can be found on pieces from the state of Guerrero, Michoacan, en route from the port of Acapulco (which was the official endpoint of shipping from the Philippines), and from Cuba (stopover for oriental merchandise going from New Spain to Spain).

These examples raise the question of whether Dutch influence (inspired by eastern forms and vice versa) came to Mexico through commerce with the Philippines; through contraband traders from the Netherlands who landed somewhere on the Mexican coast; or via commercial relations with the United States. There are pieces in Rhode Island with similar characteristics, which can of course be easily explained by Dutch immigration to the U.S.

These examples are particularly interesting because they touch upon the problematic relationship between Europe and the Far East; they illustrate a process of two-way influence that has never been studied in depth; and they provide insight into the incipient process of globalization. To understand these works, we need to visualize a world in which everything went around and around.

Teresa Calero Martínez de Irujo is curator of furniture at the Museo Franz Mayer and a CODART member since 2001.

# News from the John & Mable Ringling Museum of Art,

## Sarasota, Florida Stephen Borys

In the last six years, my curatorial path has taken me from the National Gallery of Canada, Ottawa, to the Allen Memorial Art Museum at Oberlin College, Ohio, in 2001, and most recently, to the John & Mable Ringling Museum of Art, Sarasota, Florida, in 2006, as curator of collections. All three have renowned collections of Old Master paintings, and all are particularly rich in Dutch and Flemish art. The gradual shift south from Canada's largest art museum to one of America's greatest college art museums, and then to one of the most beautiful museums in the country, has presented me with many rewards in my curatorial and academic work.

During my time at Oberlin, I enjoyed several visits with Ursula Stechow, the widow of the distinguished art historian and curator, Wolfgang Stechow, who spent many years at Oberlin. That the collection at the Allen is rich in 17th-century works from the Low Countries is due in no small part to Stechow's extraordinary vision. Aside from the Dutch, Flemish and German works he acquired, Stechow was also one of the first modern art historians to devote a significant part of his research and scholarship to the Dutch Italianate artists of the 17th century. The high regard for landscape painting at the Allen is long-standing. Shortly before his death in 1974, Stechow completed an article on landscape painting for a special issue of *Apollo* devoted to the Allen (1976), and he began the essay by stating: "If you want to find out whether a museum has a healthy climate, look at its landscapes... in none will success be more rewarding."

As curator and teacher at Oberlin, I sought to honor the legacy established by Stechow and his successors, beginning with my first purchase for the collection: Pierre-Antoine Patel's *Landscape with classical ruins and figures* (1698). The Patel joined a small but distinguished group of landscapes that represent the major developments in European landscape painting. It was also featured in my 2005 exhibition, *The splendor of ruins in French landscape painting, 1630-1800*, which was presented at Oberlin and at the Museum of Fine Arts, Houston. In the area of Dutch and Flemish art at the Allen there are important works by Peter Paul Rubens, Anthony van Dyck, Jacob Jordaens, Jan Steen, Hendrick Ter Brugghen, Michael Sweerts, Joos de Momper, Paul Bril, Meindert Hobbema, Jan van Goyen and Adriaen van de Venne. An annual donation from R. T. Miller (Oberlin class of 1891), which began in 1940 and continued for almost 20 years, enabled the museum to acquire many fine paintings, including: Ter Brugghen's *Saint Sebastian tended by Irene and a companion* (1625); Hobbema's *A pond in the*

*forest* (1668); Sweerts' *Self-portrait* (ca. 1656); Steen's *A merry company* (ca. 1667); Rubens' *The finding of Erichthonius* (1632); and Van Dyck's *Portrait of a bearded man* (ca. 1618).

When John and Mable Ringling first arrived in Florida in the 1920s, Sarasota was primarily a resort town and an escape for wealthy tourists and convalescents. John had already achieved renown with his circus empire; he now saw opportunity in the Florida land boom and bought up land on the Sarasota Keys. Having traveled often to Europe in search of new circus acts, Ringling developed a passion for all that the continent offered in terms of art and architecture, and it was not long before he began buying art and planning a museum. John became a regular at the New York and London auctions, and enlisted the help of international dealers to assemble his collection, which focused on Old Masters from the 15th to the 18th centuries. In 1925 John hired New York architect John Phillips to design a museum inspired by the Renaissance and Baroque palaces and galleries of Italy. Construction began in 1928, and in October 1931 The John & Mable Ringling Museum of Art was opened to the public. When John died in 1936 he left his estate to the people of Florida.

The collection of Old Master paintings at the Ringling is among the finest in the United States. Among the Dutch and Flemish masters represented are: Frans Hals, Adam Pynacker, Karel Du Jardin, Nicolaes Maes, Jan Davidsz. de Heem, Frans Post, Peter Paul Rubens, Anthony van Dyck, Jacob Jordaens, Frans Snyders, Paul Bril, and Abraham Janssens. John Ringling assembled his collection in a remarkably short time, almost entirely in the 1920s and early 1930s. Although he enjoyed the guidance of dealers like Julius Bohler and Sir Joseph Duveen, as well as agents representing the various auction houses, Ringling often acted on his own. He located the four enormous tapestry cartoons by Peter Paul Rubens for the *Triumph of the Eucharist* series, after they had failed to sell at the 1922 auction of the Duke of Westminster's collection in London. Upon purchasing the paintings in 1926, Ringling wasted no time in instructing Phillips to design a special gallery for them. A fifth work from the series, *The triumph of divine love*, was added to the collection in 1980. The cartoons comprise the only large-scale painting cycle by Rubens outside Europe, and they are joined in the collection by several other paintings by the artist

Ringling's first major Dutch acquisition was Frans Hals' *Portrait of Pieter Jacobsz. Olycan* (ca. 1639), which he





bought in 1926 from an English collection for approximately \$100,000. When Duveen saw the picture in New York shortly after the purchase, he immediately offered Ringling \$300,000 for it. Around the time of the Hals acquisition Ringling purchased Jan Davidsz. de Heem's *Still life with parrots* (ca. 1645), which has become one of the museum's most popular works.

In February of this year, the Hals portrait was reunited with its pendant, the *Portrait of Maritge Claesdr. Voogt*, on loan from the Rijksmuseum, and recently restored at the Clark Art Institute. Working with Richard Rand and Nadia Baadj at the Clark, and Gwen Tauber, senior paintings conservator at the Rijksmuseum, and supported by new scholarship and technical data, we have been able confirm the two works as pendants, and bring them together for the first time in more than 170 years. In May, the paintings traveled to the Clark and in September they will go on to the Rijksmuseum.

The Frans Hals partnership with the Rijksmuseum will be followed by a new cultural exchange between the Ringling Museum and the city of Antwerp, which is a natural fit given our respective holdings and interests in Peter Paul Rubens. Working with the vice-mayor of Antwerp, and the directors and curators of the Koninklijk Museum voor Schone Kunsten and the Museum Mayer van den Bergh, we plan to initiate a

series of painting exchanges, supported by cultural programs and events, symposia and publications.

This past February, the museum opened the doors to its newest galleries, The Ulla R. and Arthur F. Searing Wing, which is the fourth new building to open on the 60-acre estate in 14 months, and marks the completion of the museum's five-year transformation. The new buildings have doubled the size of the Ringling Museum, ranking it among the 20 largest art museums in North America.

In his recent publication *Only in America: 100 paintings in American museums unmatched by European collections*, Pierre Rosenberg selected two (Italian) works from the Ringling, and for the cover the Hendrick Ter Brugghen from the Allen Memorial Art Museum. When polled by Rosenberg, American art historians consistently mentioned the latter more than any other painting as unmatched by European museums. There is great satisfaction in working with outstanding collections of Old Master paintings, especially when they are admired and enjoyed by scholars and visitors from across the country and abroad.

Dr. Stephen D. Borys is the Ulla R. Searing Curator of Collections at The John & Mable Ringling Museum of Art in Sarasota, Florida, USA and a CODART member since 2002.



## The Museo Nacional de Bellas Artes de Cuba –

For the last few years, the Foundation for Cultural Inventory (SCI), and in particular its director, Lia Gorter, has been working in close collaboration with the Museo Nacional de Bellas Artes de Cuba in Havana. This cooperation involves activities related to the study, cataloguing and preservation of the museum's collection of Dutch and Flemish paintings. Other institutions have also become involved along the way. Particularly worth highlighting is the contribution of the Stichting Restauratie Atelier Limburg (SRAL) in Maastricht.

In April 2001, specialists from this institution attended a workshop held in Havana. This workshop greatly helped improve the technical abilities of the museum's restorers. The cooperation resulted in the restoration of a noteworthy group of works from the collection of Dutch and Flemish paintings currently on permanent display.

In 2002, two of our young restorers received training at the SRAL, with considerable assistance from its director, Anna van Grevenstein, and her team. The training lasted six months and provided in-depth knowledge on restoration techniques. Six paintings from our collection, four on canvas and two on panel, underwent a variety of treatments. All of the work was done under the technical supervision of the SRAL specialists.

Restoration of the works was completed in Havana in 2003, according to the work schedules agreed upon in Maastricht. The treatment processes and their end results were displayed to the public in the exhibition *Masterpiece rescue* in early 2004. When the exhibition ended, the six pieces were included in the general overview of the permanent collection display.

In 2005 and 2006, we performed restoration work on the series *The four elements*. The series comprises four paintings of the same size (76 x 58 cm) on copper plates, thought to be 17th-century copies, and is attributed to

the school of Jan Brueghel II (the Younger). This project was part of the major push towards better preservation of the Dutch and Flemish collection as a whole.

For many years, a group of paintings on copper plates from the museum collection, which had begun to show signs of conservation problems, had been awaiting someone with the necessary knowledge for a proper restoration. A few treatments carried out in the past had used the same techniques, materials, methods and approaches as those applied to paintings on canvas. The exchange of experiences mentioned above led one young restorer at the museum to become particularly interested in restoration techniques on pictures done on metal plates. The information gathered on the subject and the minimal treatment of some of the museum's smaller pieces facilitated her progressive learning of these techniques. The results led us to approve her plan to restore the Brueghel's paintings, as part of a thesis for her degree in the conservation and restoration of objects at the Higher Institute of Art in Havana. In addition to achieving the aim of recovering the series, her research now also provides an excellent reference point on the subject.

Although the artistic quality of the works in question is not top rate, they have a dual function for us. On the one hand, they serve as an introduction to the style and work of Jan Brueghel II; on the other, they are the only depictions of this type of subject matter in our collection.

The restoration work has made the series more readily available for further study. The laboratory analysis of the materials and structure confirms that they date from the 17th century. In addition, the elimination of successive layers of yellowing varnish, substituted by a thin protective translucent layer, now allows us to faithfully interpret the scenes.

Continuing with the recovery plan for the collection, we are currently in the early research phase for a painting



## conservation and exhibition Oscar Antuña

on panel, *The tax collectors* (91 x 69 cm), catalogued as an old copy after Marinus van Reymerswaele. Considered by several experts to be the earliest Flemish work in our collection, it can be dated to the first third of the 16th century. This picture, of good technical quality, introduces the moneychanger theme – so typical for Flemish painting from that period – into the collection.

Thanks to both the quality of the painting and its subject matter, the work could easily have found its place in the permanent display. However, its state of preservation has so far prevented this. Earlier restorers were extremely cautious with regards to its restoration, as they considered their experience and skills to be insufficient to undertake an intervention on old works on panel. The restoration department's current technical training, however, has now made it possible to take on the treatment and restoration of the piece. The project will be executed in the form of a workshop, under the supervision of the specialists trained in Maastricht.

The workshop will be an opportunity for in-depth study of the production techniques used in this type of work in 16th-century Flanders and the materials and methods involved, as well as restoration techniques and procedures in general. The exchange of technical opinions and a collective review of the intervention criteria will inform the workshop methodology. The search for coherent and feasible alternatives with regard to our specific working conditions is an essential goal.

Once the restoration is complete, an exhibition is planned to discuss the work process involved in both the research for cataloguing the painting and the intervention on the panel itself. The treatments will be thoroughly documented and these materials will serve as documentation for the exhibition. The idea of the show is to foster technical discussions with colleagues from other restoration workshops in the city, and guided tours for the general public will help

to spread knowledge about heritage preservation in an effort to bring this specific aspect of the museum's activities closer to the community. When the exhibition ends, the painting will be hung in the permanent display of the Flemish School.

The Museo Nacional de Bellas Artes de Cuba has been integrating cultural promotion and education with heritage conservation and restoration work for several years now. This has resulted in considerable attention to the collection of Dutch and Flemish paintings. The efforts made towards the development and training of the visual-arts restoration specialists have improved their individual abilities and the overall quality of the restoration and conservation department. The results are increasingly apparent, not only in the conservation of our collections, but also in the condition of the museum as a whole.

Oscar Antuña Benítez is curator of the Dutch and Flemish collections at the Museo Nacional de Bellas Artes de Cuba in Havana and a CODART member since 2006.



## The print room of Leiden University –

When the widow of Jean Theodore Royer bequeathed the collection of prints and drawings of her late husband to Leiden University in 1815, the university's governors were somewhat at a loss as to what to do with the 22,000 prints and 800 drawings. It took them ten years to realize that they could be put to use in educating students. Not only could the students thus gain first-hand knowledge of the history of art, the prints and drawings would also be instrumental in improving their taste. Although nowadays the university is less concerned with raising its students to be fine young gentlemen and ladies with proper cultural *savoir faire*, the basic use to which the collection is put has not changed all that much: to illustrate the history of European art from the 16th century onwards.

During the 19th century, the print collection increased mainly through donations and bequests; drawings, on the other hand, were mostly acquired in the 20th century via the purchase of private collections. The print room now holds some 14,000 drawings and 100,000 prints, the majority Dutch or Netherlandish in origin. Beginning with a few 15th-century drawings, the collection extends to the present day. Most Dutch artists are represented, either with drawings or prints or both, sometimes a single example, sometimes larger groups. Two artists painfully missed, and ones that will not be easily come upon, are Hercules Seghers and Vincent van Gogh. And although Dutch art has always been the focus, there are, especially among the prints, some interesting groups from other countries, notably a large collection of French prints from the 17th century.

Being a university collection and not a regular museum has consequences for prospective acquisitions as well. Acquisition policy has been developed together with members of the Faculty of Arts, and this has led to a focus on contemporary Dutch art. Curators and professors alike are concerned that the collection be

kept up to date, so that students will be able to consult drawings and prints from all ages in the future. Since the focus within the faculty is mainly on Dutch art, and since financial resources are limited, it has been decided that only Dutch works will enter the collection.

The position of the print room as an academic institution has also had an effect on the nature of its collections. For example, in recent years some 2,000 anatomical drawings have come to be stored in the print room, and more academic collections on paper are expected to find their way here, too. This has changed the role of the print room from an exclusive art collection to keeper of the university's visual heritage.

Since 2002 the print room has been housed in the university library, where it has joined the special collections that include maps, manuscripts and old and valuable books, and where it can profit from common facilities. The role of the library has changed drastically over the last decade. Formerly a place where works could be studied on the spot, it is rapidly turning into an information center that provides access to digital publications and collections worldwide. No longer can the library be satisfied with helping actual visitors to its premises; it also needs to be prepared to bring as much information as possible to everyone's desk. Making the drawings and prints available digitally is therefore quintessential to the library's task in the modern, virtual world.

The print room has been working on the digitization of its collections since 1989. Since then, most of the drawings and about one-third of the prints have been described in the library's databases. Digital images have been added for about 10,000 drawings, while the digitization of the prints only began in 2006; some 2,500 images are now available. Having started at such an early date, however, has its disadvantages as well.



## online access to prints and drawings Jef Schaeps

Ideas about metadata, i.e. the verbal description of objects, have changed dramatically over the years, and many digital images no longer live up to present-day standards. Their resolution is too low, the size too small and they are often scanned in black and white. Much effort is now devoted to updating the digital images as well as their descriptions. Another downside of our early start relates to the software used. Since 1989 the print room has changed its software four times. The system presently used is DigiTool 3.0, a management system for digital collections based on an Oracle database, designed by the Israeli company Ex Libris.

This year, during the summer of 2007, the databases of both prints and drawings will be made public through the university website ([www.ub.leidenuniv.nl](http://www.ub.leidenuniv.nl)). This means that some 13,000 drawings and 35,000 prints will be made available. It does not, however, mean that users will be offered perfect and definitive descriptions of every object. Metadata and digital images are constantly being updated – for one thing, the descriptions are now in the process of being translated from Dutch into English – while the databases themselves need expanding as well. Still, the benefits of publicizing the collections online will outshine all possible drawbacks. One of the benefits of the DigiTool software is that it can interact with the library's online catalogue, another product of Ex Libris, meaning that it can also function as the retrieval system for visitors. No doubt many flaws will become visible only after the launch, and in addition to questions and remarks regarding the system itself, users will certainly have comments regarding the content. Indeed, the library would very much welcome comments and amendments from researchers all over the world

Although probably of less interest to the members of CODART, the same applies to the print room's collection of photographs. Some 50,000 photographs will also go online this summer.

One of the highlights of the collections is unquestionably the collection of around 320 16th-century Netherlandish drawings. About two-thirds of the drawings originate from the collection of the Amsterdam surgeon Albertus Welcker, who sold his 5,500 drawings to the university in 1957. With interesting groups by Abraham Bloemaert, Jacques de Gheyn, Hendrick Goltzius, Crispijn de Passe and Joachim Wtewael, and some wonderful sheets by Jan Gossaert, Bernard van Orley and Maarten van Heemskerck, the Leiden print room can be considered a major keeper of works on paper of this period. The long overdue catalogue of all the drawings is to be finished this year and is scheduled for publication in 2008.

Jef Schaeps is curator of prints and drawings at the Leiden print room and a CODART member since 1999.

### LITERATURE

Exhib.cat. Jef Schaeps (ed.), *Rembrandt in prent gebracht. Uit de collectie van het Prentenkabinet*, Leiden 2006.

Huigen Leeftang, "Van ontwerp naar prent: ontwerptekeningen voor prenten van Nederlandse meesters (1550-1700) uit de collectie van het Prentenkabinet van de Universiteit Leiden," *Delineavit et Sculptit* 27 (2003).

Exhib.cat. *Achttiende-eeuwse Nederlandse tekeningen uit het Prentenkabinet der Rijksuniversiteit te Leiden*, Leiden 1987.

Exhib.cat. *Oude tekeningen van het Prentenkabinet der Rijksuniversiteit te Leiden = Dessins anciens du Cabinet des Dessins et des Estampes de l'Université de Leyde*, The Hague and Amsterdam 1985.



## The Rijksmuseum Maastricht - collection mobility

“The museum collections of Europe are, first and foremost, one of society’s common assets. It is therefore important to safeguard them, but also to make them available to society as much as possible. In this sense, museums hold collections in trust.” So stated a group of experts chaired by the director of the Rijksmuseum, Ronald de Leeuw, in 2005 (*Lending to Europe: recommendations on collection mobility for European museums*, p. 8; available at [www.codart.nl/special—features](http://www.codart.nl/special—features)). This pronouncement was no doubt in part motivated by the success of an extensive loan program initiated when the Rijksmuseum began its renovation. Ten specific parts of its collection were to be given on loan to museums in the Netherlands and abroad, in order to match and strengthen their own presentations. The preceding initiative for the scheme, however, had been taken already in 1996 by the Bonnefantenmuseum, which subsequently received an important selection of the Rijksmuseum’s 16th- and 17th-century southern Netherlandish paintings, under the title *Rijksmuseum aan de Maas*. This loan contained masterpieces such as Jacob Jordaens’ portraits of Rogier le Witer, Catharina Behagel and Magdalena de Cuyper, and Joachim Beuckelaer’s *Christ in the house of Mary and Martha*. These paintings are currently exhibited next to Rubens’ *Portrait of Father Jan Neyen* (ICN) and the Bonnefantenmuseum’s own *Butcher shop* from the workshop of Pieter Aertsen.

This successful collaboration led to the desire among both boards to continue and expand the formula, and from March 2007 onward the two institutions will collaborate under the name *Rijksmuseum Maastricht*. The official contract period of the collaboration begins on 1 January 2008 and will last for five years, with the intention of renewal. The Rijksmuseum Maastricht is a combined effort in collection mobility and research

output. The aim is not only to display parts of the Rijksmuseum’s collections in relation to those of the Bonnefantenmuseum, but also to organize joint exhibitions, research projects and publications in the fields on which the Old Master department of the Bonnefantenmuseum traditionally concentrates: late-medieval Netherlandish and Mosan sculpture; 16th-century southern Netherlandish painting; and early Italian painting. Especially in the case of Netherlandish art, the particular focus is, and will remain, workshop practice and technical aspects of art production and conservation.

In September 2007 a selection of the Rijksmuseum’s collection of southern Netherlandish painting will again be presented, spotlighting different artistic traditions in the individual artistic centers, new developments in painting, and workshop practice. In the case of Bruges, for example, the focal point will be the continuing strength of the 15th-century tradition. The rise of the various genres will be demonstrated in the galleries devoted to Antwerp painting. Court culture is the theme in the galleries on art production in Brussels. This dynamic exhibition will change regularly, and will be complemented by displays of 16th-century painting and sculpture from the Bonnefantenmuseum, such as the collection Brueghel and Jan van Steffeswert.

From March 2008 the Rijksmuseum Maastricht will also host the collection of early Italian art bequeathed to the Rijksmuseum by Amsterdam collectors in the first half of the 20th century, most notably Otto Lanz. This permanent exhibition will feature painting, sculpture, furniture and decorative arts, re-evoking the private collections of the former owners. In one or two adjacent galleries, a temporary exhibition will take place on the figure of Otto Lanz. Research carried out at the Rijksmuseum in Amsterdam has brought together

Jan Borman, Reinier van Tienen, *Pleurant from the tomb of Isabella of Bourbon*, 1475/76, Rijksmuseum Amsterdam, inv. nr. BK-AM-33f (features in the exhibition *From Vulcan’s Forge*).

Adriaen Thomasz. Key, *Portrait of a man at the age of 38*, 1581, Rijksmuseum Amsterdam, on long-term loan to the Bonnefantenmuseum/Rijksmuseum Maastricht, inv. nr. 5120. [Photo: Peter Cox]

Joachim Beuckelaer, *Christ in the house of Mary and Martha*, 1566, Rijksmuseum Amsterdam, on long-term loan to the Bonnefantenmuseum/Rijksmuseum Maastricht, inv. nr. 5333. [Photo: Peter Cox]



## and joint research output Lars Hendrikman

new material on this important collector and yielded new insights into his collection.

The most important expansion of the collaboration between the two museums are the scheduled temporary exhibitions of the parts of the Rijksmuseum's collection that link into the aforementioned interests of the Bonnefantenmuseum.

The first (and current) exhibition in the series, *From Vulcan's forge: bronze sculpture from the Rijksmuseum Amsterdam (1450-1800)*, covers its title, but therein focuses on Italian and Netherlandish bronze sculpture of the 16th and early 17th centuries. The accompanying one-day symposium, organized by the Dutch Post-graduate School for Art History, and held on 2 May in the Bonnefantenmuseum, was a modest foretaste of the possibilities of combined research output.

The subsequent exhibition will concentrate on southern Netherlandish tapestries of the same period, the 16th and early 17th century. In 2006 the Rijksmuseum Amsterdam acquired three important tapestries with scenes from Ovid's *Metamorphoses* (ca. 1610, after a late 16th-century design). The museum already owned three other tapestries from the series, and the Rijksmuseum Maastricht will exhibit the reunited six in 2008, in the landmark cupola of the Bonnefantenmuseum building. This display will be complemented by a selection of 16th-century southern Netherlandish tapestries.

In 2009 the Rijksmuseum Maastricht will exhibit highlights from the collection of 16th-century Netherlandish prints held by the Rijksprentenkabinet, focusing on the diversity of this collection, but also including many masterpieces.

A loan exhibition on the enigmatic oeuvre of a group of wood sculptors known collectively under the name Master of Elsloo, usually believed to have worked in and around Roermond, will not be assembled from

the Rijksmuseum Amsterdam's collection, but will be part of Rijksmuseum Maastricht all the same. The Bonnefantenmuseum keeps seven works by this group, one of which is the property of the Rijksmuseum Amsterdam. A substantial part of the attributed oeuvre of the Master of Elsloo is still in its original location in the southeastern Netherlands and neighboring regions in Germany and Belgium.

Notwithstanding the name given our cooperation, the Bonnefantenmuseum will remain an independent institution, and will not become an annex of the Rijksmuseum in Amsterdam. The title *Rijksmuseum Maastricht* applies only to the permanent and temporary exhibitions of the Old Master department, our joint research and the publications of the same. The building, its staff and its employees remain the Bonnefantenmuseum.

Lars Hendrikman is curator of Old Master painting and applied arts at the Bonnefantenmuseum in Maastricht and a CODART member since 2006.

The exhibition *From Vulcan's forge: bronze sculpture from the Rijksmuseum Amsterdam (1450-1800)* in the Bonnefantenmuseum in Maastricht runs until 16 September 2007.

Pieter Aertsen, *Cowshed*, c. 1551-55,  
Bonnefantenmuseum/Rijksmuseum Maastricht,  
inv. nr. 4873. [Photo: Peter Cox]

Master of Elsloo, *Saint Roch*, ca. 1520,  
Bonnefantenmuseum/Rijksmuseum Maastricht,  
inv. nr. 368

Jan van Steffeswert, *Kneeling Mary Magdalene*,  
ca. 1525, Bonnefantenmuseum/Rijksmuseum  
Maastricht, inv. nr. 5269. [Photo: Peter Cox]

# The exhibition catalogue:

Everyone working as a curator is familiar with exhibition catalogues. Everyone has read them, used them, wrote them, enjoyed them or been annoyed by them. The big, thick exhibition catalogue as it is usually published today – with scholarly essays and entries for each object, lavishly illustrated and annotated – is actually a remarkably recent innovation. Twenty years ago exhibitions could get away with quite a bit less. A simple list of the objects on display was often sufficient. Within a remarkably short period of time the exhibition catalogue has become a replacement for the traditional monograph or in-depth study on a group of artists or specific topic. These days it is one of the few remaining venues for art historians to publish their findings.

And yet the exhibition catalogue is under serious pressure at the moment, especially within larger museums. The financial risks involved in such an undertaking are sometimes simply too great for the museum and for the publisher. The content and form are also often considered, by some, to be too “learned” and too traditional to interest a new and younger public. There are also alternatives: museums are experimenting with new types of publications and using new media to make the results of their research and exhibitions known to the world. Should the museum curator stand in the breach to defend “her” exhibition catalogue, the platform in which she can publish her work? Or are there curators who have their doubts about the ever-expanding-catalogue phenomenon? Are they tired of circulating the same old entries? Do they think things can be different?

To discuss the various visions on this subject, one of the five workshops at CODART TIEN was devoted to current trends in museum publishing in general, and to the exhibition catalogue in particular. The workshop was prepared by Edwin Buijsen, curator at the RKD, and Axel Rüger, director of the Van Gogh Museum, who also acted as chairman during the event. Two introductory speakers (Peter van der Ploeg, chief curator of the Mauritshuis, and Pauline Retèl, senior publications manager of the Rijksmuseum) got the discussion going with two totally different examples from their experience. While Van der Ploeg pleaded warmly for maintaining the exhibition catalogue as “an ideal platform for research in progress,” Retèl, using with five examples of recent publications from the Rijksmuseum – some published in conjunction with exhibitions and some independently – illustrated how her museum has consciously chosen another path, appealing to a broader and diverse public through different types of publications. The 24 workshop participants then exchanged their thoughts on the matter.

It quickly became apparent that exhibition catalogues are today produced in a variety of types and sizes. Not only do museums organize very different kinds of exhibitions, they also attract very different audiences (even through the year), and they do so in very different numbers. This fact, together with other basic conditions (the size of the museum, its location, the available budget, etc.), largely determines the content and shape of the exhibition catalogues.

Whereas The Metropolitan Museum in New York (not represented at the workshop, but referred to many times) can afford to publish very large volumes with endless footnotes and is even successful in selling these publications, colleagues from most other museums can only dream of this. Even a large institution like the Van Gogh Museum in Amsterdam – though it attracts a large number of visitors – would not think of producing a full-blown exhibition catalogue for a summer exhibition. The tourists who form the large majority of visitors would not buy it anyway. Other museums have a large store of unsold catalogues and have therefore begun searching for alternatives: summary catalogues, catalogues in the shape of a pocket book or glossy magazine, online presentations, DVDs... In contrast, an institution like the Mauritshuis can seemingly rely on a long-standing tradition in which one out of every 20 visitors buys a printed exhibition catalogue, even if it is more than averagely academically oriented.

After sharing these diverse experiences, the participants continued to discuss the value of the exhibition catalogue as such. True “opponents” of the exhibition catalogue could not be found among the participants, but there were a few skeptics. To spark a bit of controversy, the documentation handed out beforehand had contended that “the exhibition catalogue is not the best medium for the dispersion of scholarly research, as often the preparation time is limited and the choice of subject matter is governed by the exhibited works of art (which are not necessarily the best examples).” If a catalogue is not even read by the general public, then it is merely a vanity publication that only has meaning for the curator and her small circle of colleagues, claimed the doubters. They particularly criticized the practice of continually circulating previously published entries. They found remarkably little support from the rest of the workshop participants, who rightly pointed out that this practice is actually only viewed as problematic by the specialists themselves. They are the ones who visit nearly every exhibition in their field and who always have the catalogue at hand. For the average visitor – the audience



# curse or blessing?

most curators claim to write for – this is not the case. Moreover, this view is not entirely accurate, as original research is still being done and much new information is published in the context of exhibitions.

Still, according to the critics, there are other ways to provide background information and commentary for an exhibition, and other ways to disseminate information about a collection. The financial risks of publishing a traditional catalogue are too great. Museums simply cannot continue to put this kind of product on the market if it only appeals to a small segment of the public. The costs are especially prohibitive if the museum is expected to print editions in several languages, or to print a less expensive paperback edition in addition to the hardcover version. Although “sales” and “breaking even” are not the primary goals of a museum – as all the participants of course agreed – it is also not desirable to have to store unsaleable products. For the Rijksmuseum, which recently founded its own publishing house, linking a publication to an exhibition is undesirable from a marketing viewpoint. Stand-alone publications sell better and for a longer period. This philosophy was taken so far that in 2006 the word “exhibition” was scrapped from the entire Rembrandt – Carravaggio catalogue.

Should the exhibition catalogue then be completely abolished? No, on the contrary! Introductory speaker Peter van der Ploeg received considerable support when he stated that publishing the results of research in the context of an exhibition is not a question of vanity, but one of the curator’s most important tasks. As the exhibition catalogue is one of the few remaining means for art historians to publish their findings it must in fact be cherished. Van der Ploeg also claimed that exhibition catalogues offer some specific advantages over other kinds of scholarly art-historical publications. Because time (and exhibition space) is limited they are often more focused. The results of exhibition-related research can be shared with colleagues more quickly. Authors of exhibition catalogues (the curators) always work eye to eye with real objects, and during the period of the show itself information can be “checked” against the objects on display. When an exhibition is organized in connection with a symposium, a “high speed” research situation may result. If the findings of the symposium are then published in a specialized journal, it can function as a catalyst for new research. None of the participants objected to the fact that an exhibition catalogue combines various functions geared to different types of visitors (a souvenir for the tourist, a reference for the specialist, etc.). The experiences of the Mauritshuis,

the Louvre or the Nationalmuseum in Stockholm indicate that there is actually a huge group of visitors who are seriously interested in art. If the subject appeals to these people, then the catalogue will sell.

Moreover, should a museum choose not to publish a catalogue, there are practical difficulties that need to be overcome. Lenders to an exhibition are not happy if their works fail to feature in some more permanent way. A thorough, well-designed publication is proof that the museum has treated the loan seriously. In contrast to a checklist catalogue, the traditional catalogue with essays also offers the curator the opportunity to create her “ideal” exhibition, with illustrations of loan objects that she was unable to obtain. A printed catalogue has the advantage over online publications in that it offers other ways of gaining knowledge and insights than something digital (although one could argue that this is different for younger generations). Online publishing has its own problems in relation to copyright; some of the workshop participants had experienced this personally. Some expect that this will change in the near future, now that many museums have released their images for use by colleagues at other institutions.

Proponents of the maintenance of the traditional exhibition catalogue brought some convincing arguments to the fore. The opponents, or rather those who had begun looking for alternatives, indicated that their museums lacked the necessary funds and were thus being forced to look for other, more commercially viable alternatives. The discussion might have ended there. But fortunately the experiences of the workshop participants demonstrated that even academic catalogues can still be profitable: the museum can always have a hand in the catalogue’s market appeal by considering issues such as the allure of the subject, the target group, the design, the price, the timing and the degree of connection to the exhibition and other related products. Sponsors, subsidy funds and cooperative efforts with other museums can help to lower the financial risks. Also, “new” forms of publishing are often not only trendy, but can also add something of substance for a new public. And this was something all participants could agree on: you publish a catalogue for the public, not only for your colleagues!

Wietske Donkersloot has been a senior associate of CODART since 2001 and was secretary at the workshop.

This text is a condensed version of the workshop report. The full reports on all five workshops at the CODART TIEN congress are online at [www.codart.nl/codart\\_tien](http://www.codart.nl/codart_tien)

# Paul Huvenne, interviewed by



Paul Huvenne (1949) started his professional career as scholarly associate at the department of culture of the city council of Ghent. After that, he worked for more than ten years at the Centrum voor de Vlaamse Kunst van de 16de en de 17de eeuw, as one of the authors and editors of the *Corpus Rubenianum*. In 1984 he published his dissertation on the life and work of Pieter Pourbus and curated a show on Pourbus in the Groeningemuseum in Bruges. From 1984 to 1997 he was chief curator/director at the Rubenshuis in Antwerp. He curated several exhibitions such as *Antwerp masters from the Hermitage* (1986), *Antwerp silver* (1988-89), *Jan Boeckhorst, Rubens' associate* (1990) and *The Rubens "Cantoor"* (1993). Since 1997 Paul Huvenne has been director of the Koninklijk Museum voor Schone Kunsten in Antwerp. He has been a CODART member since 1998 and a member of the CODART board since 1999.

*One of the vividly debated questions in the museum world these days is the creation of a branch of the Musée du Louvre in Abu Dhabi. Which other "innovative" ways of financing do you expect to expand in the near future?* The information that has been given out on the "Abu Dhabi Louvre" is only partly a reflection of the facts, and a lot of it is polemical. I think it is essential, therefore, to highlight two aspects of the affair. First: given that it doesn't make sense to shut works away in the vaults for centuries with no opportunity to exhibit them, there seems to be no a priori contraindication regarding initiatives that enable these works to be seen in museum outposts throughout the world. Second, however, in the case of the "Abu Dhabi Louvre" it seems that decisions weren't always arrived at in consultation with the people concerned. I think it is essential to create the right atmosphere first, before taking steps of this kind, which have multiple

repercussions. To generate clientele, museums need to meet their particular needs, and also to create a whole structure of both logistical support and scholarly advice. This kind of thing is still fairly new and we lack points of reference in this area. I don't think we should rule out such (generally short-term) initiatives, provided the solutions adopted result from constructive consultation and respect the integrity of the works. Clearly, we have to reconcile cultural needs and money.

*You once made a comparison between the museum world and the construction site of the Tower of Babel. Is this metaphor still valid today?* It seems the metaphor is still entirely appropriate.

*What would an ideal museum look like in your opinion?* The definition of the word "museum" adopted by the 16th General Assembly of ICOM at the conference in The Hague in 1989 sets out the basic requirements for the ideal museum in terms that are still valid today: "A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment" (ICOM Statutes, article 2, paragraph 1). I think, however, we particularly need to emphasize the role of museums as "motors of culture."

*Which mission of a museum do you consider to be the most important? (Conservation, research, education, acquisition...) And how do you manage to combine these different tasks?* The multiple roles a museum director fulfills are all essential, even if they are sometimes difficult to reconcile satisfactorily, but let's not forget that museums are there above all to accommodate collections and to welcome the public.

*You once stressed the importance of the social engagement of museums. How would you define the social role of museums today?* Historically speaking, we can divide museums into two types. The first is a legacy of the 18th-century Anglo-Saxon model, based on a humanist perspective, the ideal being to contribute to the well-being of mankind. The second developed out of the French Revolution and corresponds to a state system in which the state is the protector of culture. The Anglo-Saxon model, based on private enterprise, currently generates

# Sabine Pénot

more resources for the public and for presenting works than the continental system. The attention paid to the public is essential, I think, and conducive to good museum practice. A modern educational service is part and parcel of a successful museum. Museums should be laboratories and schools of *bildliches Denken* – something that is too often forgotten in traditional education and generally neglected in Europe, as compared with verbal culture.

*With the exhibition “Homo Faber” you achieved your goal of attracting different kinds of publics into your museum. Do you have similar projects for the future that confront Old Masters and modern art?* That exhibition sprang from a spontaneous idea to contrast the works of the lay-mystic Jan Fabre with those in the Museum voor Schone Kunsten in Antwerp, most of which came out of a religious environment. The gulf between traditional and modern art is artificial; ideally the old and the new should be combined. My hope is that the slant of that exhibition will have shown the public familiar only with the Old Masters a way into contemporary art, and vice versa. The confrontation has in fact inspired similar initiatives elsewhere.

*What would an ideal exhibition look like in your opinion?* The Rubens-Brueghel exhibition mounted by the Mauritshuis in The Hague, in collaboration with the National Gallery in Washington, can serve as a reference point of an ideal, intelligent exhibition that is nevertheless within the grasp of the general public.

*Of which past exhibition are you especially proud, and what are you working on today?* The Early Netherlandish diptychs exhibition (on view in Antwerp until 27 May) was conceived as an ideal exhibition, on a human scale, aimed at the academic world and the general public alike. Based on research, it spotlights the objects themselves.

*What kinds of exhibition do you imagine will increase in the future? Will there still be room for scholarly exhibitions?* I believe in balance. We need to alternate exhibition projects of a scholarly nature with presentations of the *Homo Faber* type. It is worthwhile to show the public that “art” doesn’t just mean “art history,” and that it often appeals more to the emotions than to the

mind. Art history is still necessary, however, in that it provides access to art and because museums have an important educational responsibility.

*Your research reflects the close relationship between paintings and drawings. Do you think that the correlations between these different kinds of art productions are emphasized enough, or do you consider art studies in general to be too media based?* Drawings, just like sketches, are expressions of the artist’s *prima idea* and observation, and are the most “honest” of works. A drawing often corresponds to the *disegno* (in the concept of the work). We cannot understand a painting without grasping the process of its creation, and that makes the various media inseparable in my view.

*What do you think art history can expect from new technological developments in the exploration of paintings?* These have become tools for confirming or rejecting our hypotheses. They enable us to correct some of our mistakes and to avoid overly simple speculation. Nevertheless, they call for a rigorous approach and direct consultation between art historians and restorers.

*You teach at the University of Antwerp. Would you characterize the exchange between museums and universities, curators and academics as sufficient? Is a forum like the CODART TIEN able to stimulate this kind of interaction?* Yes, I teach students of communication and cinema at the University of Antwerp. It’s not purely and simply an art history course, more a question of giving students the tools they need to decode an image, so that they are also able to recognize the message and the intention behind what they see. I teach them *bildliches Denken*. To my way of thinking, the museum is a natural place for exchange to take place between academics and museum specialists. It seems to me that we need a fruitful partnership between the two types of institution, and a conference such as CODART TIEN undoubtedly facilitates exchanges of this kind.

Sabine Pénot is curator of Dutch paintings at the Kunsthistorisches Museum in Vienna and a CODART member since 2006.

### Appointments

Stijn Alsteens, former curator of the Fondation Custodia (Collection Frits Lugt) in Paris, has been appointed associate curator at the department of drawings and prints of The Metropolitan Museum of Art in New York as of January 2007. Following these changes, Cécile Tainturier has been appointed assistant curator at the Fondation Custodia.

Jetteke Boltzen-Rempt will retire as director of the Stedelijk Museum De Lakenhal in Leiden as of 1 September 2007.

Eric Domela Nieuwenhuis, curator of the Instituut Collectie Nederland (ICN) in Rijswijk, has replaced Liesbeth Helmus at the Centraal Museum for the duration of her leave of absence (April- November 2007). During this period he will continue to work part-time for the ICN.

Karin van Lieverloo has been appointed curator of the Museum De Fundatie in Heino and Zwolle as of May 2007. She succeeds Hildelies Balk, who is presently engaged as manager of national projects at the Koninklijke Bibliotheek in The Hague. On 1 February 2007 Ralph Keuning was appointed director of the Museum De Fundatie.

Ron Spronk, former research curator at the Straus Center for Conservation and Technical Studies at the Harvard University Art Museums, has been appointed professor of art history and head of the Department of Art at Queen's University in Kingston, Canada per 1 July 2007.

Helen Wüstefeld, former director of the Kasteel-Museum Sypesteijn, has been appointed researcher at the J.R. Ritman Library (Bibliotheca Philosophica Hermetica) as of April 2007. The BPH is a private library located in the heart of Amsterdam with a collection of manuscripts and printed works in the field of the Hermetic tradition.

### New publications on Slovak collections

Two new surveys of the collections of Dutch and Flemish art in the Slovak Republic have recently appeared. CODART member Ingrid Ciulisová has published a catalogue of the holdings in 16th-century Netherlandish art in Slovak collections. She provides an overview of the history of art collecting in what is now

Slovakia. The remarkable art collections of Prince Albert, duke of Saxony-Teschen, Count János Pálffy, Enea Grazioso Lanfranchi, and Baron Raoul Kuffner, among others, are treated in detail. The publication furnishes carefully formulated assessments regarding the provenance, iconography, attribution and date of all 31 paintings. Moreover, a useful survey of the opinions given in earlier publications, many of them inaccessible due to the language barrier, has been included.

CODART member Ivan Rusina has published a catalogue of masterpieces of Netherlandish art in Slovakia. The book was published on the occasion of the exhibition *Flying Dutchmen: Masterpieces of Netherlandish art in Slovakia* (Bratislava, Slovak National Gallery, 14 December 2006-18 March 2007 and Zvolen Castle, 10 May-2 September 2007). Many Dutch, Netherlandish and Flemish works from the 15th, 16th and 17th centuries can be found in the collections of Slovak galleries and museums, as well as in the permanent exhibitions of forts and castles. The book deals with the activities of collectors, the history and formation of the collections, and also offers a basic introduction to Netherlandish art. Sixty works are reproduced in color and are discussed per genre; 200 artworks are catalogued alphabetically with a short synopsis for each. The exhibition *Flying Dutchmen* was also accompanied by an exhibition catalogue, containing a complete list of the exhibited paintings, engravings and applied arts.

Ingrid Ciulisová, *Paintings of the 16th-century Netherlandish masters: Slovak art collections*, Bratislava (Publishing House of the Slovak Academy of Sciences VEDA) 2006. 216 pp., 22 x 16 cm., 46 illustrations in black and white and 1 in color.

ISBN-13: 978-80-224-0928-5, veda@savba.sk

Ivan Rusina, *Majstrovské diela nizozemského umenia na Slovensku – Masterpieces of Netherlandish art in Slovakia*, Bratislava (Slovak National Gallery & Slovart) 2006. 214 pp., 29 x 24 cm., 60 illustrations in color and 205 in black and white.

ISBN-13: 978-80-8085-217-7, info@sng.sk

Ivan Rusina (ed.), in collaboration with Z. Ludiková and M. Čičo, *Bludní Holanďania. Majstrovské diela nizozemského umenia na Slovensku (Flying Dutchmen: Masterpieces of Netherlandish art in Slovakia)*, Bratislava (Slovak National Gallery) 2007. 95 pp., 27 plates. Texts in Slovak.

### An update on the anonymous Battle scene in Auckland

In the previous issue of the *Courant* (CODART Courant 13, Winter 2006, p. 15), curator Mary Kisler of the Auckland Art Gallery Toi o Tāmaki described a painting of a *Battle scene* in her collection attributed to an unknown master. She welcomed any suggestions regarding its attribution. In the same issue (pp. 6-7), Zoltán Kovács, deputy head of registration at the Szépművészeti Múzeum in Budapest, introduced a recently identified *Cavalry skirmish* by Pieter Quast in a Hungarian private collection. As the issue went to press, it became clear that the works had much in common, mainly in terms of their motifs. However, the handling of the surface and the details seemed to be quite different. Zoltán remarked that the motifs were probably derived from Palamedesz. Palamedes I, so that the painter of the Auckland picture must be someone from his circle. Judging on the basis of photographs, he thought not of Quast but rather of Pieter Meulener, Abraham van der Hoef, Jan Martszen de Jonge or Jan Jacobsz. van der Stoffe. Kisler noticed that the horses' expressions in the painting in Auckland were more animated than those in the Hungarian *Cavalry skirmish*. The painting also looked more damaged (it has recently been restored without too much retouching). It will be reframed while the main gallery of the museum is closed for redevelopment later this year. Anyone with a suggestion regarding the name that should appear on the label is asked to contact Mary Kisler at: mary.kisler@aucklandcity.govt.nz

# CODART ELF in Ghent and Italy: Save the date!

From 9 to 11 March 2008, CODART will hold the CODART ELF congress in Ghent, Belgium, in cooperation with the vlaamse-kunstcollectie (Historical art museums Antwerp, Bruges, Ghent). As per tradition, the congress is scheduled a few days after the opening of TEFAF, which will run from 6 March (private view) until 16 March 2008.

In June 2008, CODART will organize its annual study trip to and around Florence, Genova and Turin, in conjunction with the 50th anniversary of the Istituto Universitario Olandese di Storia dell'Arte in Florence (NIKI) and the jubilee exhibition *Florence and the Netherlands, 1430-1530: art connections*.

## Congress

The program will include:

- A plenary program devoted to collections of Dutch and Flemish art in Italy
- Workshops devoted to various aspects of curatorial work
- A members' meeting devoted to future projects in museums, and to lesser-known collections
- A walking tour of Ghent
- Visits to the Museum voor Schone Kunsten; the Boekentoren, with its university collection of old prints and miniatures; Ghent's hôtels and their 18th-century interiors; Bijloke Abbey; the Belvedere; St. Baafs cathedral with Jan and Hubert van Eyck's *Adoration of the Lamb*; various churches and the historical museum of the city of Ghent

## Study trip

The program will include visits to:

- Florence: Palazzo Pitti and Galleria Palatina (with the exhibition *Florence and the Netherlands, 1430-1530*); Galleria Corsini in Palazzo Corsini; Galleria degli Uffizi and Stibbert Museum
- Genoa: Museo Palazzo Bianco; Palazzo Rosso; Museo di Palazzo Spinola
- Turin: Galleria Sabauda and its storages; Dutch and Flemish drawings in the Biblioteca Reale
- Walking tours and visits to collections and churches in and around Florence, Genoa and Turin

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A complete and up-to-date program of the congress and the study trip will be posted on the CODART website in due time. Registration begins in October 2007.

The congress has been made possible by a grant from the Prince Bernhard Cultural Foundation.



CODART TIEN Congress in Paris,  
11-13 March 2007

Review by Robert Wenley, Glasgow Museums

Paris in the spring! It could not have been more idyllic under the clear blue skies. The strong temptation to join the *flâneurs* and sip wine in the sun was, however, counteracted by a compelling and full CODART program, and by the joyful opportunity to catch up with friends old and new. For me, slightly out of the loop up in Glasgow and funding my own way because of Council cutbacks, to (re)connect with colleagues in the field was the major incentive to participate, together with the chance to learn about (and experience) new developments in Paris and elsewhere.

Events began on Sunday afternoon at the charming Hôtel Turgot, once home to the remarkable *amateur accompli* Frits Lugt (1884-1970), and now to his Institut Néerlandais (Fondation Custodia). It made for more than a pleasant *amuse-bouche* to be able to explore the distinctive collection of paintings (often quirky), and to make first contact with colleagues (ditto). During a break I was party to an enlightening discussion about the state of affairs in Belgian politics – typical of the sort of tangential *aperçus* that CODART provides. Later we could savour the final moments of the superb Rembrandt-school drawings exhibition from Berlin. Since the drink was already flowing and the galleries were packed there was probably more talking than looking, and this continued at the dinner very generously provided by the Fondation.

Monday opened at the enviably plush quarters of the École du Louvre, where we were given curatorial overviews of the Louvre's collections of drawings and paintings – the latter especially frank and promising a fresh approach to displays in the near future. A short film on the scientific examination of Rembrandt's *Bathsheba* unintentionally elicited gasps of amazement at the non-chalance with which the Louvre's technicians moved and carried Rembrandts with one hand. However, of greatest interest for me was Sophie Raux's paper on collecting Netherlandish art during the *ancien régime*; her recent (2005) publication on the subject is *un must* for the bookshelf. Nevertheless, this paper might have sat better with those

given at the end of the congress, and more time allocated here for visiting the Louvre collections themselves. As it was, although I appreciated the informative introductions to the excellent selections of drawings, I was only able to see the paintings – the main focus of my own interests – during an unsatisfactory lunchtime dash round the endless and densely-hung galleries (TEFAF at Maastricht was useful preparation).

Tuesday was, for me, spent entirely at the Petit Palais, one of a number of important Parisian museums recently refurbished, and in this case beautifully done: certainly the choice collection of Dutch paintings (rich in genre) is now much better presented than in the dusty galleries of old. I was also privileged to be part of the group that was shown round the prints and drawings department, with new facilities carved out of the director's flat, and a selection of works that well demonstrated the exquisite tastes and sharp eyes of the Dutuits. The afternoon session of members' papers was uniformly interesting, even entertaining as some speakers grappled with new presentation technologies. Afterwards, I managed to squeeze in a rapid visit to another recently (if less successfully) refurbished museum, the Musée des Arts Décoratifs – which, like a number of other Paris museums not on the program (Jacquemart-André, Coqnaq-Jay), has some interesting Netherlandish art of its own among its many treasures (a list of such locations would have been useful for the pack).

By the end, I had spoken to some 50 participants, about half of them new to me, ranging from students to museum directors. This alone, with the resulting exchanges of information and projects, made the congress, beautifully managed by the CODART team, a valuable experience.

Review by Elena Zhivkova, Bohdan and Varvara Khanenko Museum of Arts, Kiev

CODART TIEN is already the third congress in which I have participated. This time, as usual, there were many chances (members' meetings, receptions and dinners) to catch up with my colleagues, with many of whom I have regular email contact, and to get acquainted with other museum curators and keepers of Netherlandish art.

For me as curator and keeper of paintings at Kiev's Khanenko Museum, it was very important to see the Louvre's new display, which now presents the whole magnificent collection of paintings from the Dutch and Flemish schools. As I am currently writing a catalogue of these works in our own museum, it was an excellent opportunity to get acquainted with works by Gerard de Lairesse, David Teniers, Willem Kalf, Melchior d'Hondecoeter, Theobald Michau, Cornelis Pietersz. Bega, Jan Steen, Dirck Hals, Abraham Jansz. Begeyn, Dirck van Bergen, and Herman van Swanevelt in the Louvre's collection, and to compare them to those in Kiev. Very fruitful for me as well were the discussions regarding the principles behind this new presentation, initiated by curator Blaise Ducos, and the visits to other departments of the museum.

No less important was the chance to see the works of Dutch and Flemish painters (Jacob van Ruisdael, Abraham van Calraet, Pieter Stevens, Jan Weenix) in other the museums of Paris, such as Institut Néerlandais (Fondation Custodia) and the Petit Palais, but especially in the private collection of Hôtel Lambert, which is not normally open to the public.

This year I took part in the workshop chaired by Manfred Sellink: "Professionalizing the muses: in how far do curator studies matter?" Discussing specialized training programs in museology, hearing about the experiences at the École du Louvre and the German tradition of the *Volontariat*, and participating in various activities in the museums were especially important for me. In 2007-08 I will organize the museology course given at the National University – Kiev Mohyla Accademy, and the workshop provided me with new ideas regarding the organization of the course program. In general, this year's workshops were so interesting that I would have liked to participate in them all. Especially compelling was the workshop on "Technical research and the museum curator: possibilities and limitations." I hope that this topic will be continued at next year's conference. Luckily, the presentation of the results of the workshops given during the plenary session provided an overview of the other discussions.

One more (more personal) piece of luck was that I made the acquaintance of both director Peter Schoon and curator Sander Paarlberg

of the Dordrechts Museum. I hope that with a joint effort we will manage to organize a cooperative exhibition project next year.

It should be mentioned of course that the Paris spring was also a great success, so that sometimes one wanted to linger a bit on the way from one museum to another. I wonder if the blossoming trees, the sun and the warmth weren't also a magnificently organized trick of the CODART team.

Texts of all presentations and reports on all workshops are on the CODART website: [www.codart.nl/codart\\_tien](http://www.codart.nl/codart_tien)

CODART TIEN Study trip to Northern France, 13-17 March 2007

Review by Uta Neidhardt, Gemäldegalerie Alte Meister, Dresden

In the year 1841, so the sources tell us, the prefect of Lille, Vicomte de Saint-Aignan, allegedly expressed the following sentiment in view of the successful repression of Flemish culture in the northeast of France: "Je les ferai aller, ces Flamands." History has shown that he and his successors never managed to realize this goal entirely: it still exists and asserts its independence – the French region of Flanders – occupying parts of the present-day Département of Nord Pas de Calais near the border to Belgium. It was a highly interesting lecture by Luc Devoldere, the director of the Flemish-Dutch foundation "Ons Erfdeel," that sensitized the participants of the CODART TIEN study trip to "French Flanders" – a cultural region quite difficult to grasp nowadays. The aim of the CODART study trip was to track down the Flemish or, more precisely, Netherlandish, art and culture in the northeast of France.

It was clear to all of us that the approach to French Flanders would be taken on two levels. On the one hand, an awareness was to be reawakened of the region as a foundation of Burgundian-Netherlandish culture. On the other hand, in the museums of the cities of northeastern France there are extensive and outstanding holdings of Netherlandish painting – naturally the chief object of the trip participants' attention. Something the museums of this region have in common is the fact that their history is bound up with a number of events aimed at or leading to the

destruction of culture, from the disastrous actions of the iconoclasts to the merciless art theft under Napoleon to the devastation of precisely this region during the First and Second World Wars. In consequence, the visit or to the museums founded here in the early 19th century almost intuitively senses the strange uprooted quality characterizing the artworks that have found homes within the walls.

Shortly after 1800, the French government founded 15 municipal museums in the larger provincial towns to provide accommodations for the artworks confiscated in the respective regions. Among them was the stately Musée des Beaux-Arts in Rouen with extensive holdings of Netherlandish paintings. Outstanding early works such as Gerard David's *Virgin among the virgins* or the *Eliezer and Rebecca* series by Maerten de Vos served as impressive testimonies to the region's intimate artistic connections with the old Flemish art centres of Bruges and Antwerp. A tour of Rouen's beautiful Renaissance old town on the following day emphasized those close ties yet again: stained-glass windows by the glass painter Arnoult de Nimégue (ca. 1490-ca. 1536) of Nijmegen are to be found in several churches. The dinner served in the museum's impressive entrance hall, crowned by a revisitation of the painting galleries to discuss issues of attribution, was a typical CODART event and – despite the nocturnal hour – one of the trip's brightest highlights.

The museum of Caen provides a good overview of European painting of the 15th to the 20th centuries. Of particular interest among the Netherlandish works were a *Virgin and child* by Rogier van der Weyden, the *Portrait of an old woman* by Frans Floris, Cornelis Cornelisz. van Haarlem's *Venus and Adonis*, the monumental altarpiece *Massacre of the innocents* by Cornelis Schut – brought here after having been seized from the *Abbaye-aux-Dames* – and naturally Rubens' *Abraham and Melchizedek*. Many of the participants were surprised to find here one of Europe's wealthiest collections of graphic arts, still stored to a large extent in historical "Klebebande" albums.

In the Musée de Picardie in Amiens, the participants were particularly struck by a series of early 16th-century panel

paintings for the "Confrérie du Puy Notre-Dame d'Amiens." Another *pièce de résistance* during the visit to Amiens was the tour of the cathedral itself, where an impassioned historian provided us with countless insights into the building's architectural history and complex pictorial programme.

In Lille, our great expectations were fulfilled to a very special degree by the wonderful tour we were given through the Medieval and Renaissance sections by the highly motivated curator Florence Gombert. Following the enjoyment of major monumental works by Peter Paul Rubens, Jacob Jordaens, Jan Boeckhorst, Gaspard de Crayer, Anton van Dyck, Pieter Boel and many others, it was all the more regrettable that the department of 17th-century Dutch painting was only "discovered" by a few persistent participants, following repeated inquiries, in the basement, particularly in view of the fact that the time was now too short for this newly installed part of the collection.

Our travels through French Flanders were rounded out with visits to the regional art museums in Douai und Valenciennes. The museum of Douai accommodates not only a series of highly interesting panel paintings of the 15th and 16th centuries – for example two by the Master of the Manna – but also superb altarpieces by the local artist Jean Bellegambe. In Valenciennes we had one last opportunity to visit a regional museum typical of northeastern France in its combination of archaeological, sculpture and painting departments. The jewels of this collection are works such as the famous Aertgen van Leyden triptych with the depiction of the Last Judgement, a *Adoration of the shepherds* by Maerten de Vos, and one of Rubens cartoons for the tapestry series *The triumph of the Eucharist* intended for the "Delcalzas Reales" convent in Madrid.

Following in the footsteps of Abraham Bredius, the travellers benefitted greatly one and all from this concentrated encounter with Netherlandish painting in the northeast of France – thanks to CODART.

The text of the lecture *Vous êtes en Flandre* by Luc Devoldere is on the CODART website: [www.codart.nl/codart\\_tien](http://www.codart.nl/codart_tien)

Museums have announced 23 exhibitions on Dutch and/or Flemish art to open between 15 June and 31 December 2007. They are arranged by country and city in alphabetical order in the list below.

## BELGIUM

**Antwerp**, Zilvermuseum Sterckshof Provincie Antwerpen: Waas zilver (Silver from the Waas region), 2 October 2007-6 January 2008

**Bruges**, Musea Brugge – Groeningemuseum: Brugge – Parijs – Rome: Joseph-Benoît Suvée en het neoclassicisme in Europa (Bruges – Paris – Rome: Joseph-Benoît Suvée and Neoclassicism in Europe), 18 October 2007-31 January 2008

**Brussels**, Koninklijke Musea voor Schone Kunsten van België - Museum voor Oude Kunst: Rubens: een genie aan het werk (Rubens: A genius at work), 14 September 2007-27 January 2008

## CHINA

**Beijing**, Palace Museum: The forbidden empire: World views of Chinese and Flemish masters, 17 June-2 September 2007

## ENGLAND

**Blackwell**, Grundy Art Gallery: Rembrandt as printmaker, 30 June-18 September 2007

**London**, National Gallery: Dutch portraits: The age of Rembrandt and Frans Hals, 27 June-16 September 2007

## FRANCE

**Paris**, Fondation Custodia (Collection Frits Lugt): Louis Napoléon, 10 October-18 November 2007

## GERMANY

**Kassel**, Staatliche Museen – Gemäldegalerie Alte Meister: Vom Adel der Malerei: Holland um 1700 (The aristocratic art of painting: Holland about 1700), 21 June-30 September 2007

Schwerin, Staatliches Museum Schwerin: Nicolaes Pietersz. Berchem, 1622-83, 1 September 2007-6 January 2008

## JAPAN

**Nagoya**, Nagoya/Boston Museum of Fine Arts: Rembrandt, 8 September-9 December 2007

## NETHERLANDS

**Amsterdam**, Rembrandthuis: Rembrandt in Brussel: meesterwerken van Nederlandse tekenkunst in het Koninklijke Museum voor Schone Kunsten Brussel (Rembrandt in Brussels: Masterpieces of Dutch 17th-century drawing from the Royal Museum, Brussels), 1 September-25 November 2007

**Arnhem**, Museum voor Moderne Kunst Arnhem: Het Mankes perspectief: schilderijen, tekeningen en grafiek van Jan Mankes (1889-1920) (The Mankes perspective: paintings, drawings and prints by Jan Mankes (1889-1920)), 13 October 2007-27 January 2008

**Assen**, Drents Museum: Meesters en molens: van Rembrandt tot Mondriaan (Artists and windmills: From Rembrandt to Mondriaan), 18 September-9 December 2007

**The Hague**, Mauritshuis: Nederlanders in beeld: portretten uit de Gouden Eeuw (Picturing the Dutch: Portraits of the Golden Age), 13 October 2007-13 October 2008

**The Hague**, Mauritshuis: Portretten (Portraits), 15 October 2007-15 January 2008

**The Hague**, Museum Bredius: Meesters en molens: van Rembrandt tot Mondriaan (Artists and windmills: From Rembrandt to Mondriaan), 15 June-2 September 2007

**Nijmegen**, Museum Het Valkhof: Een echte Toorop! (A genuine Toorop!), 3 November 2007-27 January 2008

## SCOTLAND

**Edinburgh**, The Queen's Gallery, Palace of Holyroodhouse: Bruegel to Rubens: Masterpieces of Flemish painting, 28 September 2007-6 April 2008

## SPAIN

**Madrid**, Museo Thyssen-Bornemisza: Van Gogh: "Les Vessenots" en Auvers, 1890 (Van Gogh: "Les Vessenots" in Auvers, 1890), 19 June-9 September 2007

## SWITZERLAND

**Geneva**, Musée d'Art et d'Histoire: Philippe de Champaigne, 1602-74, 20 September 2007-13 January 2008

## USA

**New York**, The Metropolitan Museum of Art: The age of Rembrandt: Dutch paintings in The Metropolitan Museum of Art, 18 September 2007-6 January 2008

**New York**, Morgan Library and Museum: Painted with words: Vincent van Gogh's letters to Emile Bernard, 28 September 2007-6 January 2008

**Roslyn Harbor**, Nassau County Museum of Art: Works by Pieter Bruegel, the Younger, 26 August-4 November 2007

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