

CODART

Courant 15

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Winter 2007

CODART Courant

Bi-annual newsletter of the international council for curators of Dutch and Flemish art.

The CODART Courant is distributed by mail to members, donors and friends of CODART.

To subscribe: www.codart.nl/join_CODART

Publisher:

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With thanks to: Lia Gorter

Design: Typography, Interiority & Other

Serious Matters, The Hague

Cover: Lodewijk De Vadder, *The Sonian forest*

with market vendors, Museum voor Schone

Kunsten, Ghent, inv. nr. 1965-B. Copyright

Museum voor Schone Kunsten Ghent

ISSN 1388 9559

Contributions are welcome.

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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, with different levels of experience and from different types and sizes of institutions. CODART stimulates international inter-museum cooperation through a variety of activities, including congresses, study trips, publications and the website (www.codart.nl). By these means CODART strives to solidify the cultural ties between the Netherlands and Flanders, and to make the artistic heritage of these countries accessible to the international art-loving public at large.

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

CODART membership news

As of December 2007, CODART has 428 full members and 32 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/

New CODART members since June 2007:

Jonathan Bikker, research curator,

Rijksmuseum, Amsterdam

Daniel Christiaens, curator,

Maagdenhuismuseum, Antwerp

Adeline Collange, curator, Musée des Beaux-Arts de Nantes, Nantes

Bart Cornelis, deputy editor, *The Burlington Magazine*, London (associate member)

Pál Cséfalvay, director, *Keresztény Múzeum*

(Christian Museum), Esztergom

Michiel Franken, curator, R K D, The Hague

Ursula de Goede, head of the department

of foreign art, R K D, The Hague

Maartje de Haan, curator and manager,

Museum Mesdag, The Hague

Anouk Janssen, junior curator of the department of history, Rijksmuseum, Amsterdam

Guillaume Kientz-Grunhertz von Knecht, curator, *Institut National du Patrimoine*, Paris

Marijke de Kinkelder, curator of Dutch and Flemish 17th-century landscape and architecture, R K D, The Hague

Elly Klück, assistant curator of Dutch and Flemish Old Master paintings and drawings, R K D, The Hague

Roman Koot, head of public services and chief curator of the library and foreign art, R K D, The Hague

Jan Kosten, curator of Dutch and Flemish historical paintings and Flemish portraits, R K D, The Hague

Suzanne Laemers, curator of 15th- and 16th-century Netherlandish painting, R K D, The Hague

Micha Leeflang, curator, *Museum Catharijneconvent*, Utrecht

Erik Löffler, assistant curator of Dutch and Flemish Old Master drawings and prints, R K D, The Hague

Jana Lukova, curator of Old Master prints and drawings, *Galéria Mesta Bratislava* (Bratislava City Gallery), Bratislava

Fred Meijer, curator of Dutch and Flemish still lifes and genre paintings from the 17th and 18th centuries and Dutch 17th-century portraits, R K D, The Hague

Anne van Oosterwijk, research curator, *Musea Brugge - Groeningemuseum*, Bruges

Christoph Martin Vogtherr, curator of pictures pre-1800, *Wallace Collection*, London

Esmée Quodbach, assistant to the director, *Center for the History of Collecting in America*, New York (associate member)

Jaap van der Veen, research curator, *Museum het Rembrandthuis*, Amsterdam

Advisory committee to the Friends of CODART Foundation

CODART is happy to announce that the following individuals have become members of the advisory committee to the Friends of CODART Foundation:

Hedy d'Ancona, former Minister of Culture of the Netherlands

Mária van Berge-Gerbaud, director of the *Fondation Custodia* (Collection Frits Lugt), Paris

Jozef Deleu, writer and founder and former chief editor of the Flemish-Netherlands association *Ons Erfdeel*

Jan Hoekema, mayor of the city of Wassenaar and former Netherlands ambassador for international cultural co-operation

Jan Jessurun, former chair of the Netherlands Council for Culture

Jeltje van Nieuwenhoven, former chair of the Netherlands parliament

Prof. Dr. Henk W. van Os, University professor of art and society at the University of Amsterdam

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

Jan G.F. Veldhuis, former president of the University of Utrecht

Rectification Courant 14

Unfortunately CODART Courant 14 contained a small mistake. On p. 9, the caption of the left image should have been: Jan Davidsz. de Heem, *Still life with parrots*, ca. 1645, Sarasota, The John & Mable Ringling Museum of Art, inv. nr. SN 289 (bequest of John Ringling, 1936).

Autumn 2007 was filled with CODART events. 14 September was the occasion for a CODART “light” meeting in a still-summery Vienna, which brought together members from the region. In the wake of national gatherings in Berlin and Warsaw in 2006, it was now Austria’s turn. These “light” meetings are on a smaller scale than our international conferences. This is, of course, intentional: their charm lies in bringing together members who live and work in the area, giving them the opportunity to leave behind the daily frenzy and a chance to study each other’s collections and to meet in a more intimate setting. Such opportunities are rare in our workaday lives.

The regional meeting in Vienna was organized on the initiative of several Austrian members. It was Renate Trnek, director of the Gemäldegalerie der Akademie der bildenden Künste and host of the morning program, who suggested inviting not only locals but also curators from neighboring countries. Around twenty were able to attend, approximately half the total number of members from throughout this geographical region. Many Austrians were present of course, but there were also guests from Hungary, the Czech Republic, the Slovak Republic and southern Germany (Munich).

The morning session took place at the Gemäldegalerie, where Renate provided a brief preview of the exhibition *Traum vom Süden: die Niederländer malen Italien* (Dreaming of the south: the Dutch paint Italy) – discussed further in this issue of the *Courant* (p. 18). This was followed by a short explanation by Astrid Lehner on the restoration of Jan Asselijn and Jean Baptiste Weenix’s *Seaport with lighthouse*. We then had a look at the collection. Following a festive lunch at the sunny residence of the Dutch ambassador, Justus J. de Visser, it was time to view the Dutch and Flemish drawings in the Kupferstich-Kabinett der Akademie der bildenden Künste and at the Albertina, under the expert guidance of Marian Bisanz-Prakken, Fritz Koreny, Erwin Pokorny and Monika Knofler. Behind the scenes there was plenty of time to brainstorm with our Czech colleagues about a future study trip to Prague.

Both the Dutch ambassador and the Flemish representative in Vienna, Walter Moens, joined in the activities. In short, it was a day full of Dutch and Flemish art, good conversations and networking. Moreover, the meeting yielded several new members, some from institutions as yet unrepresented in CODART. This CODART “light” meeting thus entirely fulfilled its goals.

Another special event took place in New York from 28 to 30 October. The Metropolitan Museum received 40 CODART participants for an exclusive visit to the exhibition *The Age of Rembrandt*. Curator Walter Liedtke, recently elevated to the rank of Officer in the Order of Orange-Nassau, toured us through the show. He is the author of the catalogue *Dutch paintings in the Metropolitan Museum of Art. Complete scholarly catalogue of the 229 paintings in the museum from 1600-1800*, which has just been published. Naturally, we took the opportunity to see as much as we could, and the other CODART members at The

Metropolitan were more than willing to share their time and knowledge with us. We paid a visit to the exhibitions *Drawings and prints from Holland’s Golden Age: highlights from the collection* and *Tapestry in the Baroque: threads of splendor*. During the trip to New York we were also treated to receptions at various galleries, and the journey was rounded off by a breakfast at the Frick Collection and a visit to a private collector. It is very satisfying that for the first time since 2003 – when the CODART ZES study trip went to New England – we were able to organize an event in the United States, one which has strengthened the cooperation between Europe and the countries of North America.

Meanwhile at the CODART bureau in The Hague we have taken the next few steps in our website renewal campaign. Since the last issue of the *Courant*, we have moved the navigation toolbar to a horizontal position at the top of the page and added shortcuts to recent news items on the homepage. We have also developed a new format for our dossiers on individual museums, which now have a page of their own. An overview of frequently asked questions and their answers has been made available. At the moment, a new layout for all pages (apart from the already redesigned homepage) is under development, as well as an on-line registration form for new members, new friends and participants in events. CODART is able to accomplish all this thanks to the financial support of the Mondriaan Foundation, the Foundation Dioraphte, the Prince Bernhard Cultural Foundation and the Friends of CODART. Feedback on the project is welcome. See www.codart.nl/under_construction and share your thoughts with us.

All these “extra-curricular” activities have not, of course, prevented us from gearing up for the CODART ELF congress in Ghent and the accompanying study trip to Italy. More information on these events can be found on pp. 22–23. And should you wish to organize a meeting in your region, please let us know!

Gerdien Verschoor, director of CODART



[Photo Jan Griffioen, Zutphen]

Flemish paintings of the 17th century from the National Gallery in Prague sent to Japan

Olga Kotková

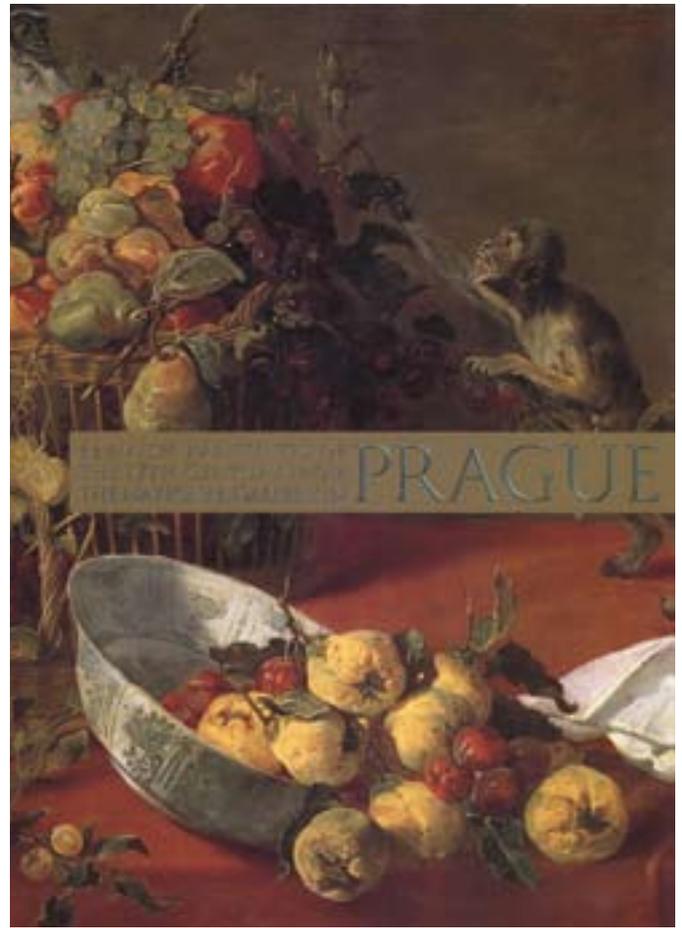
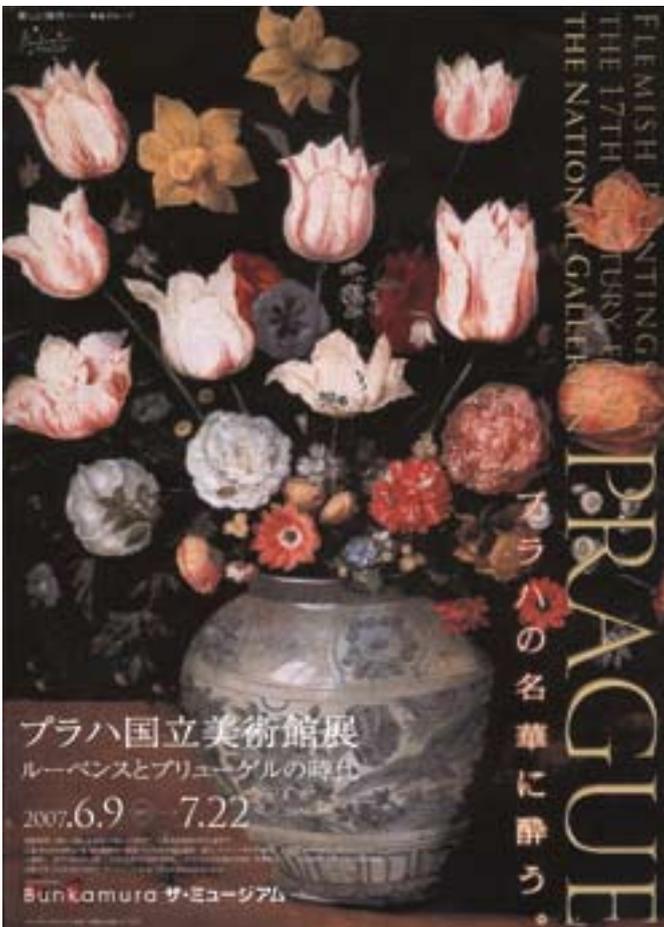
The decision to send the “Flemings” to Japan for a touring exhibition was a difficult one. The negotiations took several years, and the list of paintings was changed about a dozen times – however, anyone who has had to organize a similar exhibition knows exactly what it entails, and there is no need to explain that such a venture takes time. Moreover, it was clear from the very beginning that no fewer than three gems of the Prague Flemish collection – all by Rubens – would have to stay at home. Potential viewers were thus *a priori* deprived of an exquisite sketch depicting *The expulsion of Adam and Eve from the garden of Eden*; a monumental altarpiece, *The martyrdom of St. Thomas*; and the majestic portrait of Marchese Ambrogio Spinola. The reasons were naturally those of conservation. In fact, National Gallery restorers intervened with the selection several times, so that the final ensemble of 70 paintings sent to the “Land of the Rising Sun” was the result of a compromise involving many parties. The selection was also influenced by the Japanese organizer (White International Relations Co., Ltd.): many religious works were dropped. As an alternative to several rejected “holy pictures,” requests were made for flower still lifes, representations of animals, and portraits of emperors and various other statesmen. For the Japanese, the main criterion was apparently the subject of the work, which prevailed over the choice of artist. This is why the group also included several contemporaneous copies (after Van Dyck and Rubens in particular). Despite these limitations, however, the exhibition provided an idea of the 17th-century Flemish painting collection at the National Gallery in Prague, its history, and the response to the Flemish painters by their Bohemian counterparts.

The hero of the story was to be Peter Paul Rubens (the show presented five of his works), a man who epitomized 17th-century Flemish painting and whose name was uppermost in the minds of the Japanese organizers. All the more surprising, then, was a move made during the preparatory stages of the project: originally, the exhibition was to be entitled *Rubens and Flanders*. Shortly before the opening, however, the title was changed – Rubens disappeared, replaced by *Flemish paintings of the 17th century from the National Gallery in Prague*. I am not sure I approve of this decision, and I suspect my fellow curators reading this issue of the *Courant* would concur. In any case, the Japanese specialists came to the

conclusion that the living city of Prague, so popular with tourists, would be a better draw than Rubens, who has been dead for so long (even if in our minds he remains immortal). It would have been ideal to combine the two “magnets” – but a title like “Rubens from Prague” would simply have confused everyone. One can only trust the organizers and hope that the chosen title is the aptest and most comprehensible, and that it will attract visitors in the midst of an overwhelming number of Japanese cultural events.

The most positive outcome of this project is that it has led to the comprehensive restoration of 25 Flemish paintings. A number of frames were also repaired at great expense. We should also add that care was provided even for so-called “eternal storage pieces,” works whose complex conservation is normally postponed for a lack of time or money (or both) and which are thus condemned to slow and gradual decay that can only be stopped by help from abroad. The restored works included, for example, *The death of Mary Magdalene* by Abraham Janssens; *Cartouche with a children's portrait in a garland of fruit* by Joris van Son and Erasmus II Quellinus; *Gabrons Still life with fruit and vegetables*; and a large canvas entitled *Peasants in front of a tavern* by David II Teniers. The restoration of so many neglected works, which in some cases are of very good quality, thus provides an opportunity for the National Gallery to present them anew once the Japanese exhibition is finished – be it in the permanent collection or in individual exhibitions.

Another welcome consequence, we hope, will be that this ensemble of 17th-century Flemish paintings from the National Gallery in Prague will generate a greater awareness among the general public and international specialists alike. The collection has been worked on in its entirety, but Slavíček's catalogue (see reference below), albeit published in English, has remained outside the scope of many scholars and has hardly been cited. However, thanks to Lubomír Slavíček in particular, a number of paintings have been identified and correctly attributed. Moreover, his work covers the now almost forgotten history of the collecting of Flemish paintings in Bohemia. Its origins reach deep into the past. The Flemish masters were very popular at the Prague court of Emperor Rudolf II and during the 17th and 18th centuries. At the end of his life, Rubens designed two



monumental altarpiece canvases depicting St. Augustine and *The martyrdom of St. Thomas* for the Church of St. Thomas in Prague. These paintings became a model and source of inspiration for several generations of local artists. Consequently, Flemish painting was never perceived as a foreign element in Prague and Bohemia, but rather as a living resource for local artistic work. The Bohemian residential galleries of the late 17th century were dominated by works by Netherlandish artists in a wide array of genres.

The situation changed considerably in the latter half of the 18th century. Many works of art left the country; painters and sculptors found it increasingly difficult to win commissions and Prague lacked a modern art school and public gallery. To help redress this state of affairs, a group of enlightened noblemen, clergymen and members of the intelligentsia established the first Bohemian picture gallery in 1796. This eventually became the National Gallery in Prague. Dutch and Flemish painters prevailed over Italian in both number and quality. In the course of time, the collection of 17th- and early 18th-century Flemish painting reached the respectable number of almost 500 items.

Despite all the difficulties presented by the selection of works for Japan, the 70 paintings offer a representative sample of the Flemish schools of the time. The fact that

they also include works by epigones or copies does not diminish the value of this ensemble, for the fame of the great Flemish painters was also spread by the works of their admirers, followers and copyists, and by the works of minor masters. All of them share in the great interest which, even after long centuries, is still aroused by Flemish painting.

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

The exhibition *Flemish paintings of the 17th century from the National Gallery in Prague* can be viewed in Tokyo, Bunkamura Museum of Art; the Kagoshima Municipal Museum of Art; the Yamanashi Prefectural Museum of Art; Hiroshima, Okuda Genso Sayume Museum of Art; Ehime, The Museum of Art from 8 June 2007 to 31 March 2008.

LITERATURE

Lubomír Slavíček, *The National Gallery in Prague. Flemish paintings of the 17th and 18th centuries. Illustrated summary catalogue I/2*. Prague 2000.
Olga Kotková, Masao Miyazawa, Vít Vlnas et al., exhib. cat. *Flemish paintings of the 17th century from the National Gallery in Prague*. Tokyo 2007.

Flemish paintings from the Royal Collection on show in Edinburgh, Brussels and London

Jennifer Scott



The exhibition *Bruegel to Rubens: masters of Flemish painting* brings together 51 masterpieces of Flemish art, including works by Quinten Massys, Jan Gossaert, Pieter Bruegel the Elder, Jan Brueghel the Elder, Anthony Van Dyck, Peter Paul Rubens and David Teniers the Younger. Created in the Southern Netherlands during a turbulent period in European history (1500–1665) the portraits, religious paintings, still-lives, genre scenes and landscapes on display define the Flemish tradition in art. All the paintings in the exhibition come from the Royal Collection, demonstrating British appreciation of the exquisite craftsmanship of Flemish sixteenth and seventeenth-century painting.

There are fine examples of portrait painting of the sixteenth century, which show meticulous technique and extraordinary realism. In Hans Memling's *Portrait of a man*, the subject appears to project into our space, while Jan Gossaert's *The three children of Christian II of Denmark* blurs the boundaries of the real and painted world by the use of a fictive inner frame. *The boy at a window*, by an unidentified artist, is the most striking example of such illusionistic tricks. He rests his left hand on the window ledge directly below the catch, while with his right hand he taps the glass.

Also represented is the recurring theme in Flemish art of an ancient story recast in a modern guise or set in

contemporary surroundings. Hans Vredeman de Vries places the biblical story of *Christ in the house of Mary and Martha* in a magnificent interior, probably a prosperous Antwerp merchant's home. But perhaps the most arresting of the genre is Pieter Bruegel's *Massacre of the innocents*, a deceptively beautiful scene of a Flemish village under snow that is in fact one of the most savage satires in the history of art. Bruegel casts the Flemish townspeople in the role of the innocents and their families, while the perpetrators of the crime are Imperial troops serving their Habsburg overlords. The painting later belonged to the Emperor Rudolf II, when the subject was changed to a scene of plunder.

The great tradition of Flemish landscape painting is explored in the exhibition. A type of ideal panoramic landscape, first seen in the work of Pieter Bruegel, served as the setting for a range of subject matter, from genre scenes to Biblical stories. In Jan Brueghel's *Adam and Eve in the garden of Eden*, the Southern Netherlands is transformed into a Christian Arcadia, while Roelandt Savery depicts the fear and fascination of a more hostile nature in *Lions in a landscape*. Three of Rubens's greatest landscapes are included, which were painted for the artist's personal pleasure and hung in his house in Antwerp. "*The farm at Laken*," *Summer* and *Winter* are a celebration of the blessings of peace, the fertility of the region and of the sacred ritual of work on the land.

Also featured is an important group of religious paintings in the tradition of the Italian Renaissance and strongly influenced by the study of classical antiquity. Among these are two treatments of *The assumption of the virgin* by Dionys Calvaert and Rubens respectively, Crispin van den Broeck's *Christ healing the sick*, Marten van Heemskerck's apocalyptic *The four last things* and Van Dyck's *Christ healing the paralytic*, one of three religious paintings by the artist in the exhibition.

At the heart of *Bruegel to Rubens: masters of Flemish painting* are paintings created during the reign of Archduke Albert and his wife, the Infanta Isabella, regents of the Spanish crown from 1598 until 1633. From this period comes a group of powerful portraits by Van Dyck and Rubens, including the latter's self portrait (a gift to Charles I when Prince of Wales). These works possess a painterly sensuality, a richness of colour and confidence of touch which could possibly be seen as a reflection of a new-found stability, prosperity and Flemish national identity. From the late 1630s and 1640s are the everyday peasant scenes of David Teniers. "*The stolen kiss*," *Interior of a kitchen with an old woman peeling turnips* and *A kermis on St George's day* show the artist's extraordinary command of light effects, delight in the textures of simple interiors and masterful depiction of the comic character.

The exhibition was designed to coincide with the publication of Sir Christopher White's scholarly catalogue *The later Flemish paintings in the collection of her Majesty the Queen*, published in September 2007. In this major, authoritative catalogue – the first to cover this area of the Royal Collection – the author presents 147 works by Flemish artists who were active principally in the seventeenth century. Starting with an account of the close relations Charles I enjoyed with Rubens, the introduction gives a detailed history of the growth of the collection. Together with the exhibition *Bruegel to Rubens*, the book celebrates the conclusion of an extraordinary campaign to catalogue all the Netherlandish Old Master paintings in the Royal Collection, complementing the earlier publications *Tudor, Stuart and early Georgian pictures in the collection of her Majesty the Queen* by Oliver Millar (1963); *The Dutch pictures in the collection of her Majesty the Queen* by Christopher White (1982) and *The early Flemish paintings in the collection of her Majesty the Queen* by Lorne Campbell (1985).

The exhibition is also accompanied by the catalogue *Bruegel to Rubens: masters of Flemish painting* by Desmond Shawe-Taylor and Jennifer Scott. An education programme supporting the exhibition at the Queen's Gallery, Palace of Holyroodhouse, offers lectures and tuition. Artists of all levels can take inspiration from the paintings and the beautiful surroundings of Holyroodhouse on a one-day practical art course *Looking at landscapes* on 18 March 2008. Bookings are also being taken for a joint study afternoon with the National Galleries of Scotland on 28 February 2008. This event entitled *Masters of Flemish painting* will explore sixteenth and seventeenth-century Flemish masterpieces in the Royal Collection, the National Galleries of Scotland and The Royal Museum of Fine Art, Antwerp.

Jennifer Scott is assistant curator at the Royal Collection in London.

Bruegel to Rubens: masters of Flemish painting is at the Queen's Gallery, Palace of Holyroodhouse, Edinburgh, until 6 April 2008. The exhibition then moves to the Royal Museum of Fine Arts of Belgium in Brussels until September 2008 before opening at the Queen's Gallery, Buckingham Palace, in London in October 2008.

The exhibition catalogue *Bruegel to Rubens: masters of Flemish painting* by Desmond Shawe-Taylor and Jennifer Scott, Royal Collection Publications (192 pages, 160 colour illustrations), and *The later Flemish paintings in the collection of her Majesty the Queen* by Sir Christopher White, Royal Collection Publications (hardback, 432 pages, 178 colour illustrations), are available from Royal Collection shops at The Queen's Gallery, Buckingham Palace; Windsor Castle and the Palace of Holyroodhouse, from www.royalcollection.org.uk and all good bookshops.



Netherlandish art in the Ostrobothnian Museum in Vaasa:

The Hedman art collection in the Ostrobothnian Museum in Vaasa, Finland, originated in the efforts of one collector. Professor Karl Hedman (1864-1931), the city medical officer, belonged to the first generation of art collectors in Finland. He began to gather valuable objects – art, silver, furniture, jewelry, porcelain, hand-made rural articles, etc. – in the 1890s and continued until his death. Apart from the marvelous collection of Finnish art there is a small collection of foreign art, mainly from the Netherlandish and Italian schools.

The Hedman Foundation, established in 1931, administered Karl Hedman's collection and still plays a major role as financial backer to the Ostrobothnian Museum, funding research and other activities. In 2003 the Foundation began sponsoring a program to clarify the attributions of the Netherlandish paintings in the Hedman collection and to work towards their conservation.

When Dr. Hedman needed advice he turned to the well-known Finnish dealer Gösta Stenman (1888-1947), who ran a gallery in Helsinki and later in London and Stockholm. It was Stenman's taste and connoisseurship that to a large extent determined the collector's choices. Unfortunately, Hedman did not document his acquisitions very well. Some information can be gleaned from his correspondence, found in the archives of the Ostrobothnian Museum, mainly involving prices and dates. It is true that he catalogued the objects he purchased, but the scanty details provided is perhaps also proof of how little he really knew himself regarding the background of his acquisitions.

Dr. Hedman's first non-Finnish painting was *Burning town*, which he bought in 1912 as a Herri met de Bles. In the course of the project this attribution, along with several others, has become uncertain. Many of the Netherlandish paintings were purchased from Russian collections during the First World War. Hedman's collecting activity reached its peak in the

years 1916-19, and again in 1926, when Gösta Stenman opened his gallery in London.

It is exclusively the foreign works in the Hedman collection whose origins have remained obscure. This is why the Ostrobothnian Museum launched the present project in 2003. We chose the most important works and had them transferred to the well-equipped conservation laboratories in the Institute of Art and Design in Vantaa (EVTEK), Finland, and to the Sinebrychoff Art Museum in Helsinki, under the care of conservator Jukkapekka Etäsalo. Mr. Etäsalo was then preparing his thesis at the Institute of Art and Design, and he took two of our Netherlandish paintings as his subject. Having conserved them, he brought photos of the paintings to be examined at the RKD in The Hague and at the Noordbrabants Museum in Den Bosch.

The information we received from Mr. Etäsalo's work encouraged us to research further. We decided to scrutinize all the attributions. Our conservator, Unni Marjaaho, met Fred G. Meijer from the RKD at the CODART congress in Haarlem in 2005 and invited him to Vaasa the same autumn. As a result of this visit and subsequent research several paintings were reattributed.

There are about 20 Netherlandish works in the Hedman collection, of which a few are insignificant copies and some are without any attribution at all. The art market in St. Petersburg was chaotic in 1916-17 when Stenman was there, and he apparently took advantage of the situation. He got to know Josef Braz, a prominent Russian painter and connoisseur. Stenman learned much from Braz and even bought a few paintings from his collection, for example Ludolf de Jongh's *Portrait of a man*, which was sold to Karl Hedman as a product of the Brueghel family. Two of our landscape paintings also came from Braz's collection, among them *Evening landscape*, acquired as an Adam Pynacker but now reattributed as a joint work by Jan Snellinck III and

School of Herri met de Bles, *Burning town*,
Ostrobothnian Museum, Vaasa, inv. nr. KH 1286.
No signature found during conservation

Dirk van Loonen, *Portrait of a merchant*, signed
and dated 1654, Ostrobothnian Museum, Vaasa,
inv. nr. KH 1290

Jan Fijt, *Still life with game and dog*, dated to ca. 1650
by Fred Meijer, Ostrobothnian Museum, Vaasa,
inv. nr. KH 1302



conservation and attribution Marianne Koskimies-Envall

Adam Colonia. Hedman paid considerable sums for the two aforementioned paintings as well as for the other landscape painting from Braz's collection, *Village scene*. It was bought as a Jan van Goyen, and does in fact include the signature vG; however, as there is an identical, signed and dated (1623) painting by Van Goyen in Braunschweig (Herzog Anton Ulrich Museum), the version in the Hedman collection must be either a copy or a fake. Both Stenman and Hedman paid dearly for their inexperience.

There were two other interesting collections in St. Petersburg from which Hedman purchased. They were Paul Delaroff's collection and the Schwartz gallery. One of the finest Netherlandish paintings in our collection is Jacob Gillig's *Still life with fish*, which is signed and dated 1684. Another painting from the Delaroff collection is *Cavalry battle*. Bought as a Jan Asselijn it was later reattributed by Fred Meijer and Marijke de Kinkelder to Palamedes Palamedesz.

In 1918 Hedman bought the *Riding school*, attributed to Philips Wouwerman, from the Schwartz gallery. The painting was examined by Jukkapekka Etäsalo for his thesis, using the stereomicroscope, ultraviolet light, infrared photography and x-radiography. According to the archives of the Ostrobothnian Museum there should have been a label from the Schwartz gallery on the back, but no such label was found. The size of the panel appeared to be original, but the waxy layer and the cradle were added after the painting arrived from St. Petersburg. The paint layers were so severely damaged that no proper information regarding the painting technique could be gleaned. The signature in the lower left corner was a later addition. Wouwerman specialist Frits Duparc from the Mauritshuis believes the painting is a copy or a later work in the manner of Wouwerman. According to Fred Meijer the work is in such a poor state of preservation that it is impossible to either attribute or reconstruct it properly.

The beautiful *Still life with fruit* has always been the pride of the Hedman collection. But during the current project it became evident that the author is not Willem van Aelst, to whom it was attributed traditionally, but "most likely the work of a talented pupil or follower and perhaps from van Aelst's studio," as Meijer put it.

The *Portrait of a merchant* is another treasure of the Hedman collection. Before our current research began it had already been attributed to three different painters and lately was given to Johannes Verspronck. Mr. Etäsalo chose this portrait as the main focus of his thesis. During the course of his research it was found that the work included an almost unreadable and fragmented signature. With the help of a stereomicroscope and by computer manipulation it was possible to read the signature D.V. Loonen fecit 1654. Rudi Ekkart from the RKD and Paul Huys Janssen from the Noordbrabants Museum concurred with the discovery. Dirk van Loonen was a portrait painter in Zutphen. The first works he signed were from the year 1654. He is known to have produced only a few dozen paintings. The *Portrait of a merchant* proved to be the most rewarding of all the material in the project.

Jan Fijt's *Still life with game and dog* is one of the largest paintings in the Netherlandish collection. The signature, J Fyt, was found during the project by Fred Meijer. He has stated that it is a characteristic work by Fijt and that it was painted around 1650.

The Netherlandish project at the Ostrobothnian Museum has thus far been most fruitful. I am conscious of the fact that later new discoveries will perhaps again be made, but for now we can be satisfied with the notably more secure basis of our attributions. The project shows that conservators and art specialists must work together to achieve results in attributive research.

Dr. Marianne Koskimies-Envall is director of the Ostrobothnian Museum in Vaasa and a CODART member since 2003.



Cataloguing war losses from the Wilanów Palace Museum

A large group of paintings in the collection of the Wilanów Palace Museum in Warsaw are by painters of the Northern school. The museum is presently preparing a catalogue raisonnée of these Dutch and Flemish works, which is due to appear in 2009 or 2010. Apart from the paintings still present in the museum today, an annex to the catalogue will describe all paintings lost during and since the Second World War.

Throughout the centuries this collection has undergone many changes, but its roots go back to the first owner of the palace, King Jan III Sobieski. He was a true amateur of paintings originating in this cultural sphere, and he possessed a large collection of such works. He first came across Dutch and Flemish art in his youth, when he traveled to western Europe for his education. This seems to have resulted in his passion for the northern masters, which is reflected most explicitly in the Wilanów Palace “Dutch study,” the central chamber featuring numerous Dutch and Flemish works of art. (For a description of Sobieski’s collection see Krystyna Gutowska-Dudek’s article in *Courant* 8 (2004), pp. 26–30.)

Subsequent owners of Wilanów enlarged the collection. A particular role in its history was played by Count Stanisław Kostka Potocki, the founder of the first museum at Wilanów Palace. A true representative of the Enlightenment, Stanisław was a protector of artists and savants. The Wilanów collection he inherited was greatly enlarged with acquisitions made during his Grand Tour to France, Italy and England, as well as by purchases of works of art from Polish collectors, such as King Stanisław August Poniatowski or Julian Ursyn Niemcewicz. Altogether, his museum comprised roughly 7,000 prints, 485 paintings and over 100 antique vases. The heirs of Stanisław Kostka, his son Aleksander and his grandson August, maintained the collecting tradition. The museum itself was managed by another noble family, the Branickis, from 1892 until the end of

the Second World War, when it was taken over by the Polish government.

It is confirmed that before 1939 the number of paintings kept in the Wilanów Palace Museum was nearly 1,200, among them approximately 180 examples from Northern School. The Second World War was a decisive turning point in the history of the Wilanów collection. Following the outbreak of hostilities, the most precious works were packed and “secured,” *note bene* by the occupiers. The palace itself was used as a barracks and its historical furnishings were used for everyday purposes. Many valuable objects, among them paintings, were bricked up in the palace basement, but this hiding place was soon discovered and most of its contents taken away. The last major transport of stolen paintings took place on 31 October 1944. Interesting evidence is provided by the written notes of Jan Morawiński, then curator of the National Museum and an eye-witness to the events. Assisting in the last transport, he hastily listed 137 paintings, of which about 23 were by Dutch and Flemish artists.

Efforts by the Polish government after the war led to the return of numerous works. A large number of artifacts were seized on German territory by the Red Army and subsequently transferred to the Soviet Union. A major exhibition organized in 1951 in Poland was dedicated to objects of art looted by the Nazis and then rediscovered and saved by the Red Army. Consequently, over 50 canvases were returned to Wilanów.

The Wilanów Palace Museum today contains 208 objects from the pre-war collection, while nearly 305 are still considered missing. In order to estimate the scale of the losses and the quality of the missing paintings we work with extremely valuable and helpful source materials, such as old inventories dating back to the end of the 18th century, with the last major register drawn up in 1932. Unfortunately, due to the vague and

17th-century Flemish, *Market scene*, oil on canvas, 56 x 49.5 cm, Wilanów Palace Museum, Warsaw, former inv. nr. 295

Dirck van Santvoort, *Portrait of a man holding a chalice*, oil on panel, 82 x 71 cm, Wilanów Palace Museum, Warsaw, former inv. nr. 23

Pieter Nason (signed and dated), *Portrait of a married couple*, 1648, oil on panel, 83 x 65 cm, Wilanów Palace Museum, Warsaw, former inv. nr. 102



in Warsaw Marta Gołabek and Dominika Walawender-Musz

laconic descriptions it has proven impossible to identify all the artifacts.

The Wilanów Documentary Research Department has fragmentary photo documentation of the war losses, made by Jan Morawinski. Due to their imperfect quality and age, the pictures – illustrating only a fraction of the whole group – are inadequate and require further support from other historical sources. What may also prove useful is an album entitled *Willanów, Album Widoków i Pamiątek oraz Kopje z obrazów Galeryi Willanowskiej* (Wilanów, Album of landscapes, souvenirs and copies of paintings from the Wilanów Gallery), published in 1877 and containing woodcut reproductions of numerous Wilanów paintings. Many clues may also be found in a 1940 publication from Breslau entitled *Sichergestellte Kunstwerke im Generalgouvernement* – the catalogue of “secured” works of art intended for transport abroad. This exceptional and unique document – written from the occupier’s point of view – lists the art objects in terms of their artistic quality.

The losses from the historical collection (the group with old marks and frequently stamped with Potocki’s coat of arms, Pilawa, on the reverse) can be broadly estimated at around 350 paintings, among them several dozen works by the Dutch and Flemish schools. Around 20 of these are identifiable based on archives and photographs. It is not easy to evaluate these paintings from an artistic point of view, given the poor-quality reproductions and uncertain, earlier attributions based on old inventories. Nevertheless, we can assume that apart from some very high-quality works, there were undoubtedly some copies and pastiches. The true value of the Wilanów collection is not simply based on the number of famous names and beautiful pictures. The collection, created at the beginning of the 19th century, had an important pedagogical dimension and for that reason did not exclude copies.

Today, the Wilanów Palace Museum houses one of the most treasured collections in Poland. It contains 1,100 objects, among them an important number by Dutch and Flemish artists (ca. 160). The tradition of Sobieski’s “Dutch study” is very much alive in the museum, which aspires to maintain his ideals, among others by acquiring new objects of a related character. Who can say what future surprises may be in store, and it is not entirely infeasible to assume that some of the lost paintings will one day find their way back to the historic venue where they originally belonged.

Marta Gołabek and Dominika Walawender-Musz are both assistant curators of the Wilanów Palace Museum and CODART members since 2006. They would kindly like to acknowledge their colleague Krystyna Gutowska-Dudek for her helpful instructions.

More information on the images from left to right:

Flemish Market scene: Purchased by Count Stanislaw Kostka Potocki in France in 1808 and described in his ledgers as a “Baut and Baudoin” (P. Bout and A.F. Boudewyns?). Also described as the work of an unknown painter or in the manner of Tebald Michau. Mentioned for the last time in the *Registration and Estimation Inventory* (1932).

Dirck van Santvoort: From the mid-19th century described as a work of the Dutch School or as from the circle of Frans Hals. Mentioned for the last time in the *Registration and Estimation Inventory* (1932) as a work by a Dutch artist.

Pieter Nason: In the inventory of 1834 described as a work by J.M. Miervelt or Keyser. Mentioned for the last time in the catalogue of *Sichergestellte Kunstwerke* (1940).

Dutch Portrait of a young man with a pipe: From the collection of Count Stanislaw Kostka Potocki. Since the early 19th century attributed to the Flemish School and so defined for the last time in the *Registration and Estimation Inventory* (1932).

Dutch Landscape: From the mid-19th century described as a work of the Dutch School or connected with the work of Hobbema. Mentioned for the last time in the catalogue of *Sichergestellte Kunstwerke* (1940).

17th-century Dutch, *Portrait of a young man with a pipe*, oil on panel, 25 x 22 cm, Wilanów Palace Museum, Warsaw, former inv. nr. 188

17th-century Dutch (Meindert Hobbema?), *Landscape*, oil on canvas, 51 x 73 cm, Wilanów Palace Museum, Warsaw, former inv. nr. 346

Museum Leuven: architecture and installation hand in hand (then and now)

Veronique Vandekerchove

With its roots in an 18th-century cabinet of curiosities, in the 200 years since 1823 the Leuven art collection has grown into a full-fledged municipal museum. The collection was first displayed on the second floor of the town hall, around a century later moving to the former private apartments of the mayor, Leopold Vander Kelen. In both instances, the location determined not only the look of the museum, but also its operation, as it was continually confronted with the difficulty of finding space for the growing number of works in its care. Thanks to several important gifts, the original historical collection soon grew to encompass an overview of the art production of Leuven and Brabant from the medieval period onwards, with the city itself as its main focus. In addition to the donations that enriched its collections, the curators, too, played a seminal role in forming the museum's current profile. History, religion and bourgeois culture are the three themes that define the museum's public face.

Over the years, the present museum building has undergone a variety of transformations. The most important of these were the additions of 1928 and 1937, which greatly increased the available exhibition space. The interventions carried out around 1960, which hid the 19th-century decor behind neutral walls and ceilings, were reversed in the 1990s, returning the *hôtel* to its original state.

Until 2006 the museum functioned with a permanent installation of fine and applied art in the former *hôtel* Vander Kelen. This display, however, was repeatedly required to make way for both larger and smaller exhibition projects. This was one of the reasons it was decided to re-examine the museum, both as an institution and a building.

The diversity and uniqueness of its objects, together with the locale, were the museum's strong suits. Above all the notion of "art as ambiance" – that is: art as part of life and society – served as the basis for further considerations regarding the elaboration of a new museum concept. The concept was completed in 2002; the following year it was translated into a programmatic architectural plan.

At the end of 2004 the architectural firm of Stéphane Beel was hired to design the future museum. By extending the existing basement of the neighboring

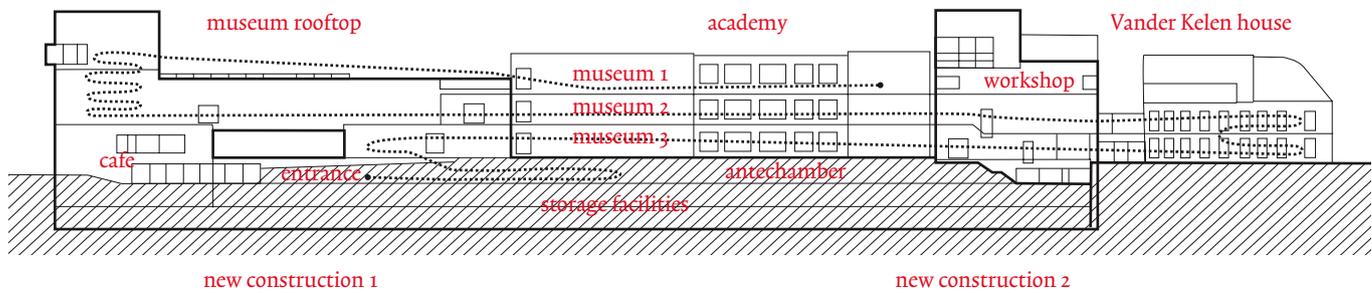
building – the former academy – under the entire complex, Beel created a new, half-sunken level and much high-quality new space in the lower lying regions of the property. He thus succeeded in giving a coherent and accessible structure to the difficult sloping terrain on which the museum is located.

The combination of existing buildings and new elements orders and divides the surrounding municipal spaces into a number of clearly defined areas. The museum is opened up from various perspectives and brought into relation with the urban fabric. The latter provided a specific impulse to the museum's development and the museum will now reveal itself to the city in a particular way.

Six floors, spread over two existing buildings and two new structures, will accommodate various aspects of the operation. In each case, the permanent collection, the temporary exhibitions of older and contemporary art, and the public functions are relegated not to one particular architectural type but are rather spread over the whole site per floor, each receiving a variety of accommodations. The Vander Kelen-Mertens apartment will become one of the museum's artifacts, a part of the collection, disengaged from the former academy. Both buildings are thus recognized and understood as separate entities.

The resulting stratification can also be read as a metaphor for the stratification and complexity of the urban fabric and the museum understood as an excavated archaeological site. The horizontal organization provides an enormous diversity of possibilities and interactions. Along the route, views through to the other levels and out onto the city are provided. These vantage-points and vistas not only frame the environment but are also features in themselves. They help direct the visitor through the exhibition, each time providing a variety of new perspectives.

The new museum will have a pronounced historical character, anchored in its collection. In the new permanent display, the story of the city will be told through art. The motto of the city of Leuven, *eeuwenoud, springlevend* (Legendary, Living, Leuven) is important in this respect and also provides a clear picture of how the contemporary art of all periods came into being: the new is grafted onto the old.



The concept of the Museum Leuven has three pillars: preservation, creation, and communication. “Preservation” stands simultaneously for the respectful treatment of the municipal collection and its renewal. The fundamentals here are acquisition, preservation, management and research into the collection. “Creation” stands for a new and more project-oriented manner of treating what is already there. Creation is both artistic creation and, at the same time, reflection on, experience of and participation in that artistic creation. “Communication” stands, among other things, for the transfer of content and information; the clarification and return of identity of and to objects. The museum will be a laboratory of communication techniques, of the management of visual culture and patrimony. Communication stands for all forms of interaction with the public. The cornerstone is the active participation the museum aims to encourage in its visitors. Their first encounter with the museum is in the so-called “antechamber/vestibule/porch,” where they will be introduced to the three principles in all their various aspects.

The route through the collection is semi-chronological and in the first rooms will be constructed around the two major facets of the collection: the late Gothic and the 19th century. Along the route the visitor will also encounter more purely art-historical statements, with rooms devoted to Leuven as a center of late-Gothic carving; the 15th- and 16th-century painters active in the city; the 18th-century painter and draftsman Verhaghen; and the sculptor Constantin Meunier. This approach has the advantage of putting the collection’s strongest points forward and, from an aesthetic point of view, providing the display with a solid backbone. Within each of these “statements” the viewer will be offered other works of art that will provide comparative material and context. The layered route will explore a variety of themes over various periods and in relation to a variety of artists – for example, the notion of the work of art, the landscape, the human figure, the portrait, or the image of women. With this type of installation it will also be possible to abandon chronology and to bring objects from various periods together during public tours.

The period rooms in the Vander Kelen house will form the décor for a large-scale display of applied art, installed in centrally placed vitrines. The view of the courtyard garden is an important element here; the windows have also been unblocked.

Finally, the archaeology department has been designed to appeal to the huge number of children that frequent it within the framework of class visits. The archaeological collection focuses on pre- and proto-history, the Roman and Merovingian periods, and the Middle Ages. A cremation and two burials from the respective periods serve as an introduction to the visit; the dead are brought back to life to serve as virtual tour guides to their different eras.

The various renovations will bring about a radical change for the museum. Some numbers: the total surface area of the complex will be no less than 13,500 m², of which around 6,000 m² will be designated for the public. In comparison to the old museum, this represents a quadrupling of the public spaces. The storage area will comprise 2,000 m² and is situated below ground on two levels. The total cost is nearly twenty million euros, of which the Flemish government will contribute five.

During the closure from April 2006 to September 2009 the museum will experiment with all the various aspects of its future operation, naturally on a small scale and in a variety of permutations. During this time, the collection will appear throughout the city in large and small boxes, sometimes in unexpected places.

The majority of the museum’s collection, around 46,000 objects, is currently in storage. During the closure a number of masterpieces have been lent to the Schepenhuis in Mechelen (Malines), the Groeningemuseum in Bruges and the Rubenshuis in Antwerp. These initiatives offer the museum the chance to remain active in expectation of its triple reopening in September 2009, featuring the new permanent installation, the exhibition Rogier van der Weyden (1400/1464): *Master of Passions*, and an exhibition of new work by the contemporary Belgian artist Jan Vercruyse.

Veronique Vandekerchove is director of the Stedelijk Museum Vander Kelen Mertens in Leuven and a CODART member since 2003.

The new Museum voor Schone Kunsten in Ghent

Robert Hoozee and Cathérine Verleysen

On 26 May 2007, the Museum voor Schone Kunsten in Ghent reopened its doors after four years of renovation. The building has been thoroughly restored and modernized. The renovation was designed to solve many of the technical problems that had emerged over the century of the municipal museum's existence and to meet today's demands for accessibility and visitor friendliness.

The Museum voor Schone Kunsten is in fact Belgium's oldest museum. It was founded in 1789 by the French government as the "Musée du Département de l'Escaut" and was intended to house the confiscated works of art that had not been moved to Paris by the occupying forces. For many years the collection was displayed on the top floor of the city's art academy. At the end of the 19th century, however, the decision was taken to build a new museum. The initiative came mainly from the Friends of the Museum, established in 1897 and still surviving today; like the museum itself, it is the oldest society of its kind in the country. Its founder, Fernand Scribe, was the driving force behind the large expansion of the collection that took place around 1900 (Bosch, Géricault); he also encouraged the building of the new museum and in 1913 bequeathed his own collection in its entirety.

The building was completed in two phases, in 1902 and 1913 – the latter on the occasion of the World's Fair in Ghent. The museum is located in a park just outside the town center and was designed by Charles Van Rysselberghe, brother of the painter Théo Van Rysselberghe. Van Rysselberghe expressly rejected the pompous museum architecture of his time, conceiving the building instead as a classical villa surrounded by greenery. His basic concept has withstood the test of time: all the galleries are located on one floor and all are daylight illuminated; despite the simplified and rigorous ground plan, the rooms are nonetheless greatly varied. The scale is human, and the detailing and materials are highly refined. The many curves and unexpected vistas make the museum a pleasure to visit.

For over a century the museum was the only major art museum in Ghent. Throughout this time the building fortunately remained untouched. The building itself was seriously damaged during the Second World War and was in need of substantial renovation after the war. In fact, it only reopened to the public in 1951. Between 1951 and 1961 some of the galleries were electrified; others were re-floored and provided with central heating. Large-scale temporary exhibitions were organized regularly from 1950 onward. 1975 saw the foundation of Ghent's Museum voor Hedendaagse Kunst, which was installed

in one wing of the museum. The building, however, was ill suited to the growing number of activities and expanding staff. A number of alterations were made between 1985 and 1995. Offices, storage facilities, a workshop for young people and the cafeteria were relocated to the basement, as were the cloakroom and toilets. The entrance was redesigned and a new entrance porch installed. A freight elevator was also put in, as well as an adapted access and elevator for the handicapped. A system of automated blinds was introduced in the tapestry room (now called the Forum) and the adjacent galleries to control the influx of daylight.

Despite a functional concept and these successive modifications, the museum was still unable to cope with today's museological demands. The building had a number of material flaws that put the artworks at risk and which hampered the museum's smooth operation. The fundamental problems could only be solved by tackling the entire building. Coats of paint could no longer hide the fact that the interior was becoming ever shabbier. Moreover, the floors in some of the galleries were unstable. The climate was detrimental to the works and disagreeable to the visitors: it was nearly impossible to regulate the (steam!) heating in winter, and temperatures above 30 degrees centigrade were not uncommon in the summer. The old building lacked many of the facilities now considered essential for a museum: good storage, a reading room, an auditorium, galleries for temporary exhibitions, a print room. The additions made to the basement had a provisional and somewhat unwelcoming character. Circulation between the offices and the galleries was complicated and inconvenient. Finally, the exterior was also in dire need of renovation: the façades (including the *sgraffito* frieze encircling the building) were damaged and dirty. A concomitant but nonetheless fundamental problem was the coexistence of two museums under a single roof: one devoted to the presentation of the permanent collection of Old Masters and to scholarly exhibitions; the other focused on the contemporary, with a busy schedule of smaller exhibitions and related events. In 1997 the Museum voor Hedendaagse Kunst moved to the empty festival hall across from the museum. As part of the global renovation scheme and in anticipation of the exhibition *Paris-Bruxelles, Brussel-Parijs* its former galleries were the first to be taken in hand.

The plan was carried out under the auspices of the museum's director, in cooperation with the responsible municipal bodies and the office of the commissioned



architects. It included a thorough revamping of the existing building, whereby nothing essential to the original architecture was altered. The “invisible renovation” consisted in hiding the new technical equipment (for climate and light control as well as security) as far as possible under the ground and beneath the roof. It was decided that all the galleries would remain dedicated to display and not (as often happens) adapted to new functions such as a library or cafeteria. In many parts of the building the original woodwork, such as doors and paneling, had been preserved; this typical *Beaux-Arts* décor was left intact and restored, while elsewhere modern alternatives were sought. The interior now speaks two stylistically distinct languages. The first large gallery, the Forum, is in classic *Beaux-Arts* style and lies in the same central axis as the classicizing hemicycle with its Doric columns. The visitor’s route begins in the modern wing designed to house the Old Masters (eight galleries). This is followed by 14 rooms in which the original decoration has been retained; the collection here is mainly 19th century. This is followed by another eight galleries in the contemporary idiom, providing an excellent framework for the modern masters. The differences in style thus mark the different periods represented in the collection. The colors of the walls,

too, give each of the sectors its own accent. Also incorporated into the circuit are six small rooms that together form a permanent print room.

As noted above, the first phase of the renovation, comprising ten galleries, was carried out in 1997, and even before that various alterations had already been made. Working in stages like this is normal for larger projects and results from the necessity of staggering expenditures due to limited financial resources. In the end, however, the Ghent museum chose to go down another route. For art institutions, namely, this step-by-step process has a number of serious disadvantages. The continual interruptions to the building work expose the collection to risks and are inconvenient to both the public and the staff. It is impossible to close off the construction sites completely. There is a lot of noise, and dust finds its way into every nook and cranny. For the visitor, an unfinished museum featuring temporary installations and frequent disruptions is anything but pleasant.

Two important preconditions need to be met before tackling a museum renovation in one go. First, all the funding needs to be in place already. To this effect, the city of Ghent and the subsidizing government bodies (the Flemish Community and the Province of East Flanders) entered into an agreement that guaranteed

the works' continuity. Second, the museum has to be prepared to close its doors completely, and to find another, temporary home for the collection. For the duration of the renovation – in total four years – both the museum staff and the collection moved to the empty wing of a nearby military barracks, known as the Leopoldskazerne.

The museum's closure did not, however, lead to years of inactivity. A varied program was instituted under the motto "Grand Tour." Even in the Leopoldskazerne the museum remained "open." Every effort was made to ensure the continuation of services to the public as regards the library, the documentation center, the administration and the workshop for young people. The artworks, too, remained partly accessible. Exhibition spaces were created in the former officers' mess. In this building, re-baptized the "Kunstpaviljoen," works from the collection were shown in thematic installations. A number of masterpieces were given on long-term loan to museums in Ghent and its environs. Major works from the collections of religious art from the Middle Ages through the Baroque were shown in the crypt and ambulatory of Sint-Baafskathedraal – a splendid and highly appropriate location. Two exhibitions were put together with works from the modern collection: *D'En sor à Magritte dans les collections du Musée de Gand* (From Ensor to Magritte: Works from the collection of the Museum of Fine Arts, Ghent) in Lodève in 2004; and *The collection of the Museum of Fine Arts, Ghent. Modernism in Belgian art: From Neo-classicism to Surrealism* in 2005, which traveled to four museums in Japan. The museum was also generous in its exhibition lending policy, made possible by the fact that the collection remained close at hand. At the same time, the painting collection was given a thorough examination and the inventories were updated. This enabled the museum to present a brand new catalogue of the collection of Old Masters and modern art to the public at the opening in May 2007.

For the first time since 1950, the visitor is now able to become acquainted with the whole collection, on display in more than 40 galleries. New labels and wall texts have been written and are available in four languages (Dutch, English, French and German). There is a new audioguide (in Dutch, English, French and German) and a new general guide to the museum (in Dutch and English). On the occasion of the reopening a display of artists' portraits was shown in the Forum. Those were brought together from the Groeningemuseum Bruges, the Koninklijk Museum voor Schone Kunsten Antwerp, and the Museum voor Schone Kunsten Ghent.

On view until 13 January 2008 is the first large-scale exhibition in the new museum: *British vision: observatie*



en verbeelding in de Britse kunst, 1750-1950 (British vision: observation and imagination in British art, 1750-1950).

This major presentation is in line with the museum's aim not only to focus on the art of the Low Countries but also to present the international context.

Robert Hoozee is director of the Museum voor Schone Kunsten in Ghent and a CODART member since 2005.

Cathérine Verleysen is research curator of the museum on behalf of the Vlaamse Kunstcollectie and a CODART member since 2006.

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The Museum voor Schone Kunsten in Ghent will host the CODART ELF congress in March 2008. For more information, see pp. 22-23

CODART celebrates its 10th anniversary!

In 2008, CODART will celebrate its foundation as an international network for curators of Dutch and Flemish art ten years ago. In fact, CODART has three birthdays: On 15 January 1998, 108 individuals working in 76 museums in 20 countries received a letter from Rik Vos, former director of the Netherlands Institute for Cultural Heritage (ICN), and Gary Schwartz, inviting them to become members of CODART. On 9 March 1998, the first CODART congress was opened in The Hague, in the presence of 68 “founding members”. Finally, on 18 June 1998, the foundation charter was signed.

Since then, CODART has grown and blossomed. In its first ten years, CODART has achieved the following:

- ▶ attracted 428 full members and 32 associate members from 262 institutions in 39 countries
- ▶ organized 11 congresses, 13 study trips and 3 regional meetings
- ▶ raised funds to make it possible for curators from Eastern Europe and Latin America to attend CODART meetings
- ▶ listed 590 museums from 49 countries with significant collections of Dutch and Flemish art on its website
- ▶ listed 1,367 exhibitions held since 1 January 1999 on its website
- ▶ posted 312 news items on its website
- ▶ listed 455 titles of essential publications on Dutch and Flemish art in its online curator’s bookshelf
- ▶ created 124 links to research resources in its online research guide
- ▶ attracted an average of 2,700 users to its website

- ▶ on a daily basis
- ▶ published 416 pages of note worthy information in 15 bi-annual newsletters
- ▶ attracted 1,120 subscribers to its e-mail notification service
- ▶ established a friends organization
- ▶ taken up residence in a new office in The Hague
- ▶ had its personnel increase from one to five individuals

And, yes: we like presents!
Our list of gift suggestions:

- ▶ Help us to make Friends (see www.codart.nl/friends/)
- ▶ Send us posters of exhibitions of Dutch and Flemish art held in your museum since 1998
- ▶ Give us the names of potential new members in Croatia, Greece, India, the Netherlands Antilles, the Vatican and Wales, and in museums in other countries not yet represented in our network.

Frits Duparc, interviewed by

This interview marks the occasion of the retirement of Frits Duparc, CODART member and long-time supporter, from his position as director of the Mauritshuis. Upon completing his studies in Leiden, Frits Duparc (1948) began his career as a curator at the Mauritshuis (1975-82). Following a period in the art trade and abroad (as chief curator at The Montreal Museum of Fine Arts), he returned to The Hague in 1991 to take up the post of director. When Duparc resigns at the end of this year, he can look back on a period in which the museum was successfully privatized, the number of visitors increased to an average of 250,000 per year, more than 30 masterpieces were acquired, and important exhibitions were organized on a regular basis. After his departure, Duparc will remain involved in a number of projects the museum is planning in the coming years.

Which major developments have you seen in the museum world since 1975? If I restrict myself just to the Netherlands, the most profound change has come with the privatization of the state museums. The Mauritshuis had always been a national museum, but has had to stand on its own two feet since 1995. I think this is a very healthy development, although there is always room for improvement. The government subsidizes the museum, but the amount of the subsidy is based on the situation before privatization. Moreover, it is completely ridiculous that I – and the directors of the other 20 former national museums – have to explain every four years in our policy plan why it's important that the Mauritshuis continues to exist in the future. The building and the collection have to be maintained no matter what. The ministry has finally realized this and is now rethinking the way it will provide funds.

It's difficult to compare the Dutch situation with that in the United States and Canada, because the museums there were private institutions right from the beginning, and of course because the fiscal system is so different. The experiences I had in Canada were very useful when it came to privatizing the Mauritshuis. On the European level, I think the Netherlands could certainly provide a model for other countries thinking about privatizing their own museums.

Another development of the last few years, to which I myself made a certain contribution, is the shrinking of the enormous gap between museums and universities on the one hand, and the art trade and auction houses on the other. It is imperative this gap be bridged, because we all need each other: in order to strengthen our collections, to get loans for exhibitions, and for research.

I worked for three years as a dealer and the museum is still profiting from the contacts I made in the art market and with collectors. Although I found the work too superficial and not very satisfying – you run around like a chicken with its head cut off to get a certain painting in order to then sell it off as fast as you can – I would still recommend it to young curators as a first career step.

How would you compare the international position of the Mauritshuis when you began as director and now? I think that the Mauritshuis' international reputation has grown over the last 16 years. First, we have succeeded in organizing a number of large-scale, high-quality exhibitions (Vermeer, Holbein, Rembrandt's self-portraits). This meant the average number of visitors has more than doubled. Second, we've made a name for ourselves in the field of restoration. Starting from the idea that important works in the collection belong to everyone, we've made our restoration projects both public and transparent. We've gotten advice from international committees, made the results of our research widely available, and opened up the actual process to our visitors. We may not have been the first to take this approach, but we did set an example. Third, we've made a number of truly spectacular purchases, among them three paintings by Rubens and one by Rembrandt. Sixteen years ago – when the museum was still dependent on government subsidies for acquisition (amounting to less than € 60,000) – this would have been impossible. These days we can call on a variety of sources, the most important being the Bank Giro Loterij, with whose support I could really build the collection. At the moment we're busy with the next big coup!

What do you think about the blockbuster exhibition as a phenomenon? The Mauritshuis organizes one or two exhibitions per year, and once in three or five years there's a big name in there somewhere. I think such exhibitions do a lot of good for the museum's reputation. And I don't think that there's a lot of pressure regarding loans. We don't have to turn requests down very often. If it's a serious exhibition in which the loan will play an important role, and the conditions are right, we're always ready to lend – provided of course the work is in a good enough state. By "serious exhibition" I mean one with a well thought-out concept and a scholarly basis. No "Masterpieces from...". But that doesn't mean the shows can't be popular. Our own *Holland frozen in time* was a good example of an exhibition with an entertaining theme but a serious approach.

Wietske Donkersloot

You and your staff have done a great deal to awaken the interest of young people for the Mauritshuis and for the Dutch and Flemish Old Masters in general. Do you consider your efforts in this direction to have been a success? Around 30,000 children visit the museum every year. We're very proud of this and continue to work hard to make it a success. What does worry me, though, is the erosion of primary- and secondary-level education. Over the years we've noticed a marked deterioration in the quality. The basic knowledge we expect teenagers to have simply isn't there. Museums already play a large role in education – in teaching our youth about culture and history in the broadest sense of the terms – and it ought to be even greater. The government should be providing the financial means to accomplish this, but that's just not happening. It's one of the things that frustrates me most. Fortunately, they are now starting to realize how important it is to make this kind of investment.

The supervisory board has recently expressed its worries about the effect of the increasing number of visitors on the collection, the building and facilities. The Mauritshuis is, after all, a relatively small museum. Are you worried that it might become the victim of its own success? No. Of course you have to take measures well in advance. Neither the board nor I want to see an extension to the existing building. After all, the museum's small scale is one of its greatest assets. At the same time, we're nearing the limit of our capacities as far as visitor numbers are concerned. What we would like to do is transfer most of the facilities to the other side of the street, linking them with the museum via an underground tunnel. Something like this simply has to happen if the Mauritshuis wants to be in good working order ten years from now.

How would you describe the relationship and division of competences between the curators and the director during your time at the head of the Mauritshuis? The organization is "flat" and the contacts between the various departments are open, intense and based on the principle of equality. As director, I was not a full-time manager but could also function as a member of the curatorial team – as was the case with the writing of the Fabritius catalogue, for example. I read everything the staff produces. Not only out of interest, but also for quality control. At the same time, I let my own things be read by members of the staff, and I expect them to be critical. I help in thinking about the design of the exhibitions and the installation of the permanent collection. When

it comes to acquisitions, though, I take the lead. I am also involved with the curators and restorers when it comes to questions of restoration. I like this way of working. If I were director of the Rijksmuseum I would never have the time for things like this. That's why I chose to be at the Mauritshuis and not to work at a larger museum, although there were certainly a number of opportunities.

I have the feeling that I've been successful in creating a team. In the beginning, of course, the staff and I had to get used to each other. When I arrived, each of the departments was its own little kingdom. I had to work quite hard to bring these individual entities together. The collections and restoration departments, for example, have been telescoped and the restoration workshop, which used to be located outside the building, has now become part of the museum. At the time, the government wanted to create a coordinated center for restoration in Rijswijk, but I was dead against it. A doctor needs to be with his patients, and a restoration studio should be "in house." I go by almost every week, and if there's something that needs immediate attention I can be there within minutes.

You've been a supporter of CODART since its founding in 1998 and offered to host the first congress even before it was certain the idea would work out. What is the greatest value of CODART as far as you are concerned? I'm a great believer in networking, both within the museum and beyond. Not only via letters or e-mail, but face to face. Whenever I'm abroad I always go and visit art dealers, museums and collectors. But of course not everyone has the opportunity to travel – think of our colleagues from the former Eastern bloc. CODART's activities provide a fantastic opportunity to spend a few days together. You get to know what other people are up to, particularly in informal chats during the breaks. Sometimes you just aren't aware of what's going on until a particular project has been announced or there's a book launch. I believed in CODART from the start. It brings together people from throughout the world working on Dutch and Flemish art, and although that's a rather small group, I think it's great that we're able to get to know one another better. I've been to the meetings of the College Art Association in the US, which are much larger. Because CODART has such a tight focus its meetings are far more useful.

Wietske Donkersloot is senior associate of CODART.

Appointments

Frits Duparc, director of the Royal Picture Gallery 'The Mauritshuis' in The Hague since May 1991, will resign at the end of this year.

Emilie Gordenker, presently curator of early Netherlandish, Dutch and Flemish painting at the National Gallery of Scotland, Edinburgh, will succeed Frits Duparc as director of the Mauritshuis as of 1 January 2008.

Edwin Jacobs, former "cultural broker" for the township of Tilburg and director of Museum Jan Cunen in Oss, has been appointed director of Stedelijk Museum De Lakenhal in Leiden as of 1 September 2007.

Micha Leeftang, formerly employed by the Rijksmuseum in Amsterdam and the Centraal Museum in Utrecht among others, has been appointed curator of medieval art at the Museum Catharijneconvent in Utrecht as of July 2007.

Ronald de Leeuw, general director of the Rijksmuseum Amsterdam since late 1996, will step down from that position in the summer of 2008. He will go into retirement, ending his career as a museum director. In recognition of his contribution to bringing some of the world's greatest artistic masterpieces to the Australian public, De Leeuw received an Honorary Degree of Doctor of Letters of the University of Melbourne on 11 August 2007.

Walter Liedtke, curator of European paintings at The Metropolitan Museum of Art, was made Officer in the Order of Orange-Nassau on 10 September 2007 by the consul-general of the Netherlands in New York, Gajus Scheltema. Liedtke was decorated as "a true ambassador of Dutch Old Master paintings in the USA" and a "truly inspired curator of the collection of The Metropolitan Museum of Art [...] with personal dedication, vision and high standards of excellence."

Exhibition news from Vienna

From 9 November, the Gemäldegalerie of the Akademie der bildenden Künste in Vienna will present *Traum vom Süden: die Niederländer malen Italien* (*Dreaming of the south: The Dutch paint Italy*). The exhibition's theme is the longing of northern Europeans for "the South" as the epitome of gaiety, warmth and carefree

living in a utopian Arcadia, for which the real land of Italy supplied the paradigm. In the history of European art it was above all Dutch painters who established the long-standing tradition of traveling beyond the Alps, from which the tradition of painting in the "Italianate" style developed. These cheerful landscapes of southern shepherds and mythological and historical themes – inspired by Italy but ultimately springing from the artists' imaginations – enjoyed great popularity among the public at home. Even today, the artistic merit of this aspect of Dutch art is still not properly appreciated – hence this exhibition.

Nowadays, Dutch art of the Golden Age is more than ever associated with the seemingly realistic glimpses of bourgeois domestic life that artists such as Rembrandt and Johannes Vermeer have left us. The 17th-century public, however, saw things differently, distinguishing between a "dark" style of painting – referring to Rembrandt and a host of "tonal" Dutch landscape pictures – and a "bright" style, the Italianate landscapes and populated scenes initially inspired by Italy and Rome that translated the sun-drenched world of the south into brighter colors.

The Akademie's collection comprises a large number of these Italianate Dutch paintings, and the show will bring them together with those in the prince of Liechtenstein's collection. Additional highlights are numerous loans from home and abroad, in particular from Polish collections and from Sibiu, which will here be shown for the first time in Austria.

The exhibition will run until 9 March 2008 at the Gemäldegalerie der Akademie der bildenden Künste in Vienna, Schillerplatz 3, <http://www.akademiegalerie.at/>.

A visit to this exhibition is a nice inspiration to the CODART study trip to Italy next year (see p. 23).

Renate Trnek, director of the Gemäldegalerie der Akademie der bildenden Künste in Vienna

Cooperation with the Brukenthal Museum in Sibiu

Brukenthal Museum has been invited to take part in the above-mentioned exhibition

in Vienna, organized by the Gemäldegalerie der Akademie der bildenden Künste. The show *Traum vom Süden* focuses on paintings from private collections that form the nuclei of three present-day public museums: the collections of the earl of Lamberg (now in the Akademie), the prince of Liechtenstein (now in the Liechtenstein Museum in Vienna) and Baron Samuel von Brukenthal (now in Sibiu). The Brukenthal collection is similar to the Viennese collections, however many of its works are less known or even unknown to the European public. The largest part of the exhibition is occupied by the paintings from the Gemäldegalerie and from the Liechtenstein Museum. The seven paintings from the Brukenthal Museum will underline themes or certain motifs from some paintings from the two Viennese collections. On display from Sibiu are: *Landscape with an ex-voto monument* by Jan Baptist Weenix, *Winter landscape* by Nicolaes Berchem, *The mill* by Thomas Wyck, the pendant works *Harbour at sunrise* and *Harbour at sunset* by Lieve Verschuur, and the pendants *Peasants playing cards* and *Merry company with sailors* by Andries Both. The cooperation with the Gemäldegalerie and the Liechtenstein Museum in Vienna might be considered the beginning for future exhibition projects in which the Brukenthal Museum would like to take part.

Sanda Marta, curator of the Brukenthal Museum in Sibiu

Catalogue raisonné of Dutch and Flemish drawings in the Pushkin Museum

The Pushkin Museum in Moscow owns a collection of 627 Dutch and Flemish drawings, including works by Rembrandt and Rubens. In 2001 the collection was published in an extensive catalogue, in Russian, written by its curator at that time, Vadim Sadkov. On the initiative of the Amsterdam-based Foundation for Cultural Inventory (SCI), the catalogue is being translated at the moment into English. SCI is a Dutch non-profit organization, focusing on documenting unknown or lesser-known Dutch and Flemish artworks from the 16th and 17th centuries in countries outside western Europe.

The text of the Russian catalogue has been updated by the author and the project is

supervised by Egbert Haverkamp Begemann, Thera Folmer-von Oven, Charles Dumas and Stijn Alsteens and edited by Bernard M. Vermet. The new catalogue is foreseen for 2008. After the publication there is the possibility to show a selection of the drawings.

Information:

Lia Gorter and Bernard Vermet
 Foundation for Cultural Inventory (SCI),
 T +31 20 624 4710
 sic@xs4all.nl

An update on the panel from Juan de Flandes' Miraflores Altar in Belgrade

CODART Courant 7 (December 2003), pp. 10-11 featured "A typical CODART story". This story recounted the successive events that had led to the discovery of the last missing panel of the polyptych known as the Miraflores Altar, made in 1496-99 on the commission of Queen Isabella of Castile. The whereabouts of this panel had been unknown, up till the moment that Tatjana Bosnjak, curator of the National Museum in Belgrade, on the invitation of the aforementioned Foundation for Cultural Inventory (SCI), presented it as part of her collection during the members' meeting of the CODART ZES congress in Amsterdam. Till Holger-Borchert, curator in Bruges and participant in the congress, recognized it immediately. In 2002 he had managed to bring the other four panels together (from collections in Cleveland, Madrid, Geneva and Antwerp) for the Jan van Eyck exhibition in Bruges.

Recently, the panel in Serbia has been investigated by Livia Depuydt-Elbaum, head of the painting conservation department of the Koninklijk Instituut voor het Kunstpatrimonium (KIK/Royal Institute for the Conservation and Study of Belgium's Artistic Heritage) in Brussels. Technical analysis has shown that the painting is indeed the missing panel, *The preaching of John the Baptist* (*Ecce agnus Dei*). Several institutions (SCI and KIK, together with the Centre for the Study of Fifteenth-Century Painting in the Southern Netherlands in Brussels and the Museum Mayer van den Bergh in Antwerp) have joined forces to raise the necessary funds to bring the panel to Brussels for restoration.

Lia Gorter, SCI

Russian-Dutch collaboration

The Russian Museums Association (RMA) and the aforementioned Foundation for Cultural Inventory (SCI) have signed an agreement to start the joint project *Hidden treasures*. RMA unites some 500 Russian museums, most of which keep small but interesting collections of Dutch and Flemish art. The majority of these collections are relatively unknown. They are hardly digitized and printed collection catalogues – insofar as they exist at all – are out of date or very brief. In order to make these collections more widely known, RMA and SCI will initially start courses in digitization in seven regional Russian museums. The relatively small number of works of art from the Low Countries in these collections – an average of 100 works in each participating museum – will serve as teaching material for the courses. The goal of this collaboration is twofold. On the one hand, the Russian museums can apply their newly gained insights to digitize their collections as a whole and make them more well-known, thereby also helping to protect them from theft. On the other hand, SCI will gain access to the basic data of the Dutch and Flemish works in regional Russian collections and will be able to use them for further research and publication in the Netherlands.

Lia Gorter, SCI

Results of the CODART study trip to northwest France

Apart from new or renewed personal contacts with colleagues, future plans or ideas for inter-museum cooperation and fresh or refreshed impressions of collections outside one's own region or country, CODART study trips also result in new discoveries concerning specific works of art. During the CODART TIEN study trip to Rouen, Caen, Amiens, Lille, Douai and Valenciennes CODART had specifically asked the hosting curators to show the participants – apart from the better known masterpieces – several "problem cases" from the collections: works of art with an unclear attribution, dating or iconography. As with the study trip to the Netherlands in 2006, this resulted in a lot of discussions, scribbling in notebooks and – at best – a fruitful exchange of knowledge.

For instance, Eric Domela Nieuwenhuis from the ICN studied two portraits dated 1611 in the Musée des Beaux-Arts de Valenciennes attributed to the Middelburg painter Salomon Mesdach (See: P. Ramade, *Musée des Beaux-Arts de Valenciennes: guide des collections*, Valenciennes and Tours 1998, pp. 54-55, cat. nr. 28). These two portraits represent Jacob Cornelisz. Nobel and his wife Adriana van Nesse, who lived in Alkmaar and not in Middelburg. The attribution to Mesdach was based on presumed similarities with portraits by Mesdach in the collection of the Rijksmuseum. In fact both paintings, especially the portrait of Adriana van Nesse, are much closer in style to the portrait of Margrita Heynkes in the Provenhuis in Nordingen in Alkmaar. This portrait is also dated 1611 and signed by Nicolaes van der Heck, a painter who worked his entire life in Alkmaar. Further research is needed, but an attribution of the two portraits in Valenciennes to Nicolaes van der Heck seems much more convincing than the one to Mesdach.

Charles Dumas from the RKD attributed a series of 11 large drawings of scenes from the *Odyssey* in the print room of the museum in Valenciennes to Mattheus Terwesten (1670-1757) from The Hague. Further research showed that these monumental drawings originally belonged to a series of 50 *Odysseus* drawings, mentioned in the sales catalogue of the auction of Terwesten's estate on 20 September 1757. They were auctioned again on 12 February 1850 in Amsterdam. Three other drawings from this series are now in the Musée des Beaux-Arts in Liège, one is in a private collection in The Hague, and one was put up for auction on 22 March 2007 in Paris. Charles Dumas is planning to write an article about this series.

In order to keep monitoring the results of its activities, CODART strives to record more of these exchanges on its website in the future.

CODART ELF congress: Dutch and
Flemish art in Italy
Ghent, 9-11 March 2008

The CODART ELF congress, devoted to Dutch and Flemish art in Italian museums, will for the first time in several years take place in Flanders. CODART's partners are the Museum voor Schone Kunsten, the Vlaamse Kunstcollectie and Ghent University. It is at the annual meetings that CODART best fulfils its mission, bringing together a large number of colleagues from around the world to participate in a variety of activities. The congress offers a platform for international cooperation and provides a unique opportunity for new curators to be introduced to an international network of museum professionals. Find all the information on the website and register now!

As always, CODART has organized a number of special events and visits to institutions off the beaten track. The Museum voor Schone Kunsten will play host to sections of the congress. Excursions will give participants the opportunity to visit (private) collections, museum storages and print rooms that are normally closed to the public. Ghent is home to an interesting variety of museums, collections and art-related institutions, as well as private and public residences.

The eastern Flemish town of Ghent is located at the confluence of the Scheldt and the Lys. Thanks to its cloth industry, Ghent flourished from the 13th through the 15th centuries, and its wealth and prosperity are reflected in the town's buildings and institutions. Following a period of decline, the city – under the control of France – was reborn in the early 19th century as a center for cotton weaving and the textile industry. A large number of late 18th-century mansions bear witness to this renewal. During the congress there will be an opportunity to visit some of these *hôtels*, many of which are still in private hands. We will also visit Ghent's famous churches, with *The adoration of the mystic lamb* by Hubert and Jan van Eyck (1432) in Sint-Baafskathedraal as an indisputable highlight.

Sunday, 11 March

- ▶ Walking tour of Ghent, starting from the Bijloke-abdij.
- ▶ Registration and reception.

Monday, 12 March

- ▶ Plenary program devoted to collections of Dutch and Flemish art in Italy at the Museum voor Schone Kunsten, with lectures by Prof. Dr. Bert Meijer, director of the Nederlands Interuniversitair Kunsthistorisch Instituut (NIKI) in Florence; Sandra Janssens, curator of Musea Brugge and others.
- ▶ Visit to the collections, guided by the curators.
- ▶ Lunch.
- ▶ Keynote lecture by Dr. Lawrence Nichols, curator of European paintings and sculpture before 1900, Toledo Museum of Art, Toledo.
- ▶ Workshops:
 1. Restoration projects
 2. Cataloguing the collection
 3. Post World War II: provenance research, recovery and restitution
 4. Alone or together: the value of corroborating
 5. Scholarly research on the museum collection: a task for the curator?

More information on the workshops, including statements by, and information on, the speakers is available on the CODART website. Please note that the number of places is limited. Registrations will be handled in the order in which they are received.

- ▶ Congress dinner.

Tuesday, 13 March

The morning will be devoted to several excursions focusing on 18th-century interiors, paintings and prints and drawings. More information on the excursions is available on the CODART website. Please note that the number of places is limited. Registrations will be handled in the order in which they are received.

1. *Hôtel* tour and Museum Arnold Vander Haeghen. Visit to Ghent's *hôtels* and their 18th-century interiors, including *Hôtel Falligan*, *Hôtel Vanden Meersche*, *Hôtel Snoeck*, *Hôtel Reylof*, and *Huis van Oombergen*. Some of these are normally closed to the public.
2. *Hôtel* tour and *stijlkamers* (period rooms) of the Design Museum/*Hôtel de Coninck*. See above for more information on the *hôtels*.
3. University collection: manuscripts and works on paper. Ghent's university library comprises a large number of interesting manuscripts, *incunablae*, and prints and

drawings. The library is located in the so-called *Boekentoren*, designed in 1933 by Henry van de Velde, one of the pioneers of modern architecture in Belgium. During the excursion visitors will be able to see, among others, the 12th-century *Liber Floris*, drawings by Xavier De Cock and Rubens, and the archive of Frederik de Smet. There will also be an opportunity to "climb" the *Boekentoren* by elevator.

4. Churches of Ghent, including Sint-Baafskathedraal with *The adoration of the mystic lamb* by the brothers Hubert and Jan van Eyck (1432), and the crypt with 15th- and 16th-century mural decorations; Sint-Michielskerk with a *Crucifixion* by Anthony van Dyck and works by, among others, J.-B. de Champaigne, Gerard Seghers and Karel van Mander; Sint-Niklaaskerk, which contains works by Nicolaas de Liemaekere and Erasmus Quellin; Sint-Jacobskerk with a tabernacle of 1593 executed in black and white marble and copper, as well as paintings by Jan van Cleef and Caspar de Crayer; Sint-Martinuskerk with paintings by Caspar de Crayer and Jan van Cleef, among others. If there is enough time we will also visit the former episcopal seminar on the corner of Biezekapelstraat and Kapittelstraat, the Sint-Pietersabdij and the Baroque abbey church, as well as the church of the abbey of Baudelo.

5. In-depth tour of Sint-Baafskathedraal
- ▶ Lunch.
 - ▶ Afternoon program at Ghent University.
 - ▶ Members' meeting, devoted to future museum projects and to lesser-known collections.
 - ▶ Special session on attributions. See the CODART website for more information.
 - ▶ Closing reception.

The congress is made possible with the support of the Prince Bernhard Cultural Foundation, the Museum voor Schone Kunsten Ghent, the Vlaamse Kunstcollectie, Ghent University and the Royal Netherlands Embassy in Brussels.

For more information and registration:
www.codart.nl/events

CODART ELF study trip: Dutch and Flemish art in Florence, Genoa and Turin, 24-29 June 2008

In honor of the 50th anniversary of the Netherlands Interuniversitair Kunsthistorisch Instituut (NIKI) in Florence, the exhibition *Florence en de Nederlanden 1430-1530: Kunst-connecties* (Florence and the Netherlands: Art connections) will be on view in the summer of 2008 at the Galleria Palatina. This was the immediate reason to organize the CODART ELF study trip to a country that over the centuries has had strong connections to the Netherlands: Italy. The art treasures in churches, museums and private collections still bear witness to this rich cultural exchange. Recently, several exhibitions have been organized on this topic, such as the *Droom van Italië* (Dreaming of Italy) show in the Mauritshuis in 2006 and the exhibition *Traum vom Süden: die Niederländer malen Italien* (Dreaming of the south: The Dutch paint Italy), now in the Gemäldegalerie of the Akademie der bildenden Künste in Vienna (see also p. 20).

Merchants from Genoa who settled temporarily in the southern Netherlands gave commissions to artists such as Gerard David and Joos van Cleve, whose works they then took with them when they returned home, incorporating them into their collections. There were also Genovese merchants who invited Flemish artists to their city to work. Rubens went there for the first time in 1604, executing a number of altarpieces and portraits for some of the leading families. These wealthy businessmen also built new palaces, which they had decorated by artists from the north. There appears to have been a tightly knit community of Flemish artists established in the city.

From 1861-65 Turin was the capital of Italy and is still home to a number of excellent collections. The collection of the Galleria Sabauda was once housed in the Palazzo Reale, the royal palace. The collection of Dutch and Flemish masters was brought together mainly by Prince Eugenio di Savoia-Soissons.

Florence, too, of course, has several important collections of Dutch and Flemish art. This study trip will focus on the Dutch and Flemish works in the Galleria degli Uffizi and the Galleria Pallatina in the Palazzo Pitti.

The highpoints of the trip, in addition to the aforementioned museums (and, where possible, their storage facilities) will be, among others, a visit to the Corridoio in Florence, a tour of churches along the coast, and a visit to a private collection in Genoa.

The NIKI is responsible for a wide-ranging program of teaching and research into the history of art, in particular the relationship between Italian and Dutch and Flemish art. For an overview of previous NIKI activities, see the article by Raffaella Colace in *CODART Courant* 7 (2003), pp. 6-8. For many years now the institute has been in the process of creating a repertory of Dutch and Flemish works in Italian collections, several volumes of which have now been published. The study trip, which will be accompanied by Prof. Dr. Bert Meijer, director of the NIKI, will provide the perfect opportunity to get acquainted with the most recent state of research on this project.

Please note: program and dates are subject to change.

Tuesday, 24 June

- ▶ Walking tour in Florence
- ▶ Reception and dinner offered by Prof. Dr. Bert Meijer and the Royal Netherlands Embassy at the NIKI.

Wednesday, 25 June

- ▶ Visit to the print room of the Galleria degli Uffizi. Viewing of Dutch and Flemish drawings guided by director Marzia Faietti, followed by a visit to an exhibition of Dutch and Flemish drawings. Visit to the reserves of Dutch and Flemish paintings.
- ▶ Walk to Palazzo Pitti through Corridoio (portraits)
- ▶ Visit to the Palazzo Pitti/Galleria Palatina with an introduction to the history of the collection by Dr. Serena Padovani, director of the Galleria Palatina. Visit to the reserves, guided by Marco Chiarini, former director of Galleria Palatina and compiler of catalogues and exhibitions of Dutch and Flemish art in Italy. Visit to the exhibition *Florence en de Nederlanden 1430-1530*.

Thursday, 26 June

- ▶ Visit to the Opificio delle Pietre Dure/ Fortezza da Basso with viewing of the restoration of Rubens' *Nymphs and satyrs*.
- ▶ Visit to the Museo Stibbert and the collections of Flemish tapestries and Dutch and Flemish paintings.
- ▶ A church tour by bus with visits to San Michele, San Michele di Pagana (altarpiece *Christ on the cross with St. Francis, St. Bernhard and the donor, Francesco Orero* by Anthony van Dyck); San Lorenzo della Costa, Santa Margherita Ligure (triptych by the Master of San Lorenzo della Costa of 1499, executed in Bruges for a Genovese merchant); Santa Maria Maddalena Castelnuovo Magra (Calvary attributed to Pieter Brueghel II the Younger; *Crucifixion* attributed to Van Dyck).
- ▶ Arrival in Genoa by bus.

Friday, 27 June

- ▶ Tour of Dutch and Flemish art in churches with visits to Il Gesu (two altarpieces by Rubens); San Donato (altarpiece *The adoration of the magi* by Joos van Cleve); and Santa Maria di Castello (*Annunciation* by Justus von Ravensburg).
- ▶ Visit to Palazzo Spinola
- ▶ Visit to the Museo Palazzo Bianco and Palazzo Rossi. Introduction to the history of collections in Genoa by Prof. Piero Boccardo. Visit in groups to the reserves of 15th-, 16th- and 17th-century paintings and a visit to the drawings collection.
- ▶ Visit to a private collection normally closed to the public.
- ▶ Dinner at Palazzo Doria.

Saturday, 28 June

- ▶ By bus to Turin and visit to Dutch and Flemish drawings from the collection of prints and drawings of the Biblioteca Reale, guided by Prof. Gianni Sciolla
- ▶ Visit to the Galleria Sabauda with a short introduction to the plans for the new gallery in the Palazzo Reale by *soprintendente* Dr. Carla Enrica Spantigati.

Sunday, 29 June

- ▶ Visit to Palazzo Venaria.

For more information:
www.codart.nl/events

Museums have announced 26 exhibitions on Dutch and/or Flemish art to open in 2008. They are arranged by country and city in alphabetical order in the list below.

BELGIUM

Antwerp, Museum Mayer van den Bergh, *Als balsem op de wonde. Pasen in Museum Mayer van den Bergh* (Balm on the wounds: Easter in Museum Mayer van den Bergh), 18 March-16 April 2008

Bruges, Musea Brugge, *Johannes Stradanus, een Bruggeling in Florence* (Johannes Stradanus: An inhabitant of Bruges in Florence), 1 June-1 September 2008

Brussels, Paleis voor Schone Kunsten, *Dat verrassend land: Wallonië* (A curious land: Wallonia), 14 February-18 May 2008

Brussels, Koninklijke Musea voor Schone Kunsten van België - Museum voor Oude Kunst, *Verborgene schatten uit Wallonië en visies van vandaag* (Hidden treasures from Wallonia and visions from the present day), 14 February-18 May 2008

FRANCE

Toulouse, Musée des Augustins, *Pas la couleur, rien que la nuance! Trompe-l'œil et grisailles de Rubens à Toulouse-Lautrec* (No colour, nothing but nuance! Trompe-l'œil and grisaille from Rubens to Toulouse-Lautrec), 15 March-15 June 2008

GERMANY

Aachen, Suermondt-Ludwig-Museum, *Holland in Linien: Meisterzeichnungen aus die Sammlung Jean de Grez* (Dutch master drawings from the collection of Jean de Grez, Brussels), 6 March-24 May 2008

Aachen, Suermondt-Ludwig-Museum, *Die Aachener Schattengalerie: die verlorene Bilder* (The Aachen shadow museum: The lost paintings), 21 June-21 September 2008

Cologne, Wallraf-Richartz-Museum, *Sammlung Kremer* (The Kremer Collection), 11 July-15 October 2008

Düsseldorf, museum kunst palast, *Himmlich – Herrlich – Höfisch: Peter Paul Rubens, Jan Wellem und Anna Maria Luisa de' Medici* (Heavenly – Stately – Courty: Peter Paul Rubens, Jan Wellem and Anna Maria Luisa de' Medici), 20 September 2008-11 January 2009

Frankfurt am Main, Städel Museum, *Die Geburt der modernen Malerei. Robert Campin, der Meister von Flémalle, und Rogier van der Weyden* (The birth of modern painting: Robert Campin, the Master of Flémalle, and Rogier van der Weyden), 21 November 2008-22 February 2009

THE NETHERLANDS

Amsterdam, Museum het Rembrandthuis, *Maria Sibylla Merian en dochters: vrouwelevens tussen kunst en wetenschap* (Merian and daughters: Women of art and science), 23 February-18 May 2008

Amsterdam, Nationale Stichting De Nieuwe Kerk, *Zwart verbeeld: Afrikanen en Creolen in de beeldende kunst van de Nederlanden 1285 tot heden* (Image of the black: Africans and Creoles in Dutch and Flemish art from 1285 to the present day), 26 July-26 October 2008

The Hague, Gemeentemuseum Den Haag, *Dirk van Gelder (1907-1990), tekenaar en veelzijdig graficus* (Dirk van Gelder (1907-90), draftsman and versatile graphic artist), 22 December 2007-6 April 2008

The Hague, Mauritshuis, *Stillevenns Adriaen Coorte* (Still lifes by Adriaen Coorte), 23 February-8 June 2008

The Hague, Mauritshuis, *Hollandse stadsgezichten* (Dutch city views from the Golden Age), 11 October 2008-11 January 2009

Haarlem, Frans Hals Museum, *'t Zit in de genen. Vier schilders in één gezin: Dirck, Jan, Joseph en Salomon de Bray* (It's all in the genes: Four painters from one family, Dirck, Jan, Joseph and Salomon de Bray), 2 February-22 June 2008

Maastricht, Bonnefantenmuseum, *Érard de la Marck en de Heilige Familie: twee panelen, een tweeluik? Onderzoek en restauratie van twee schilderijen van Jan Cornelisz. Vermeyen* (Érard de la Marck and the Holy Family: Two panels, a diptych? Research into and restoration of two paintings by Jan Cornelisz. Vermeyen), 27 January-30 May 2008

Nijmegen, Museum Het Valkhof, *Watersnood* (Flood), 21 March-22 June 2008

Nijmegen, Museum Het Valkhof, *Historisch kant* (Historic lace), 7 April-24 August 2008

Nijmegen, Museum Het Valkhof, *Lauwerier en Korfmacher* (Lauwerier and Korfmacher), 29 August 2008-22 January 2009

Nijmegen, Museum Het Valkhof, *Een echte Toorop!* (A real Toorop!), 20 December 2008-22 March 2009

Rotterdam, Museum Boijmans Van Beuningen, *Vroege hollanders: schilderkunst van de late middeleeuwen* (Early Hollanders: Paintings from the late Middle Ages), 16 February-25 May 2008

Rotterdam, Museum Boijmans Van Beuningen, *Erasmus*, 8 November 2008-22 February 2009

POLAND

Gdańsk, Muzeum Narodowe w Gdańsku (National Museum in Gdańsk), *Malarstwo flamandzkie doby Rubensa, van Dycka i Jordaensa (1608-1678)* (Flemish paintings by Rubens, Van Dyck and Jordaens (1608-78)), 15 January-26 March 2008

SPAIN

Madrid, Palacio Real de Madrid, *Tapestry in the Baroque: Threads of splendor*, 1 March-1 June 2008

USA

Los Angeles, J. Paul Getty Museum, *Merian and daughters: Women of art and science*, 10 June-31 August 2008

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