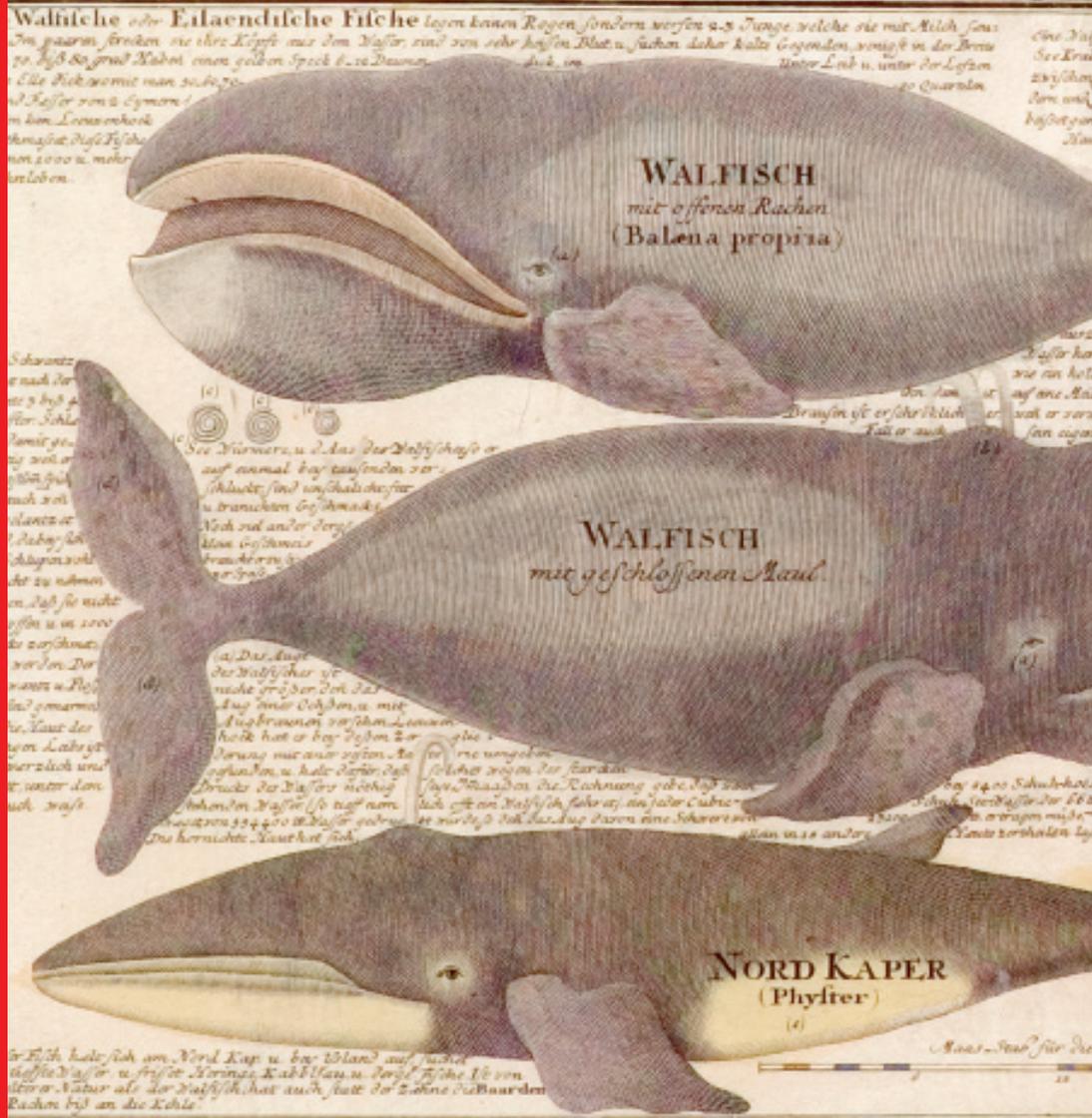


# CODART

## Courant 16

IN THIS ISSUE ABOUT CODART 2 No cookies 3 CURATOR'S NEWS & NOTES Where do we come from? What are we? Where are we going? CODART after ten years 4 In someone else's shoes: curatorial mobility in practice 6 Amsterdam expertise and Rotterdam flair: A unique collaboration between two maritime museums 8 CURATOR'S COLLECTIONS The Magdalenhuis-museum, Antwerp 10 Flemish artists working in Italy: Drawings from the library of the Romanian Academy 12 A new edition of Frits Lugt's Les marques de dessins & d'estampes 14 CURATOR'S CASE Becoming a real curator: CODART's strole in promoting promising young curators 16 CURATOR'S INTERVIEW Görel Cavalli-Björkman, interviewed by MARRIGJE RIKKEN 18 FAITS DIVERS 20 CODART NEWS & NOTES 21 CODART ACTIVITIES 22 UPCOMING EXHIBITIONS 24



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](http://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.

#### Board of CODART

Greetje van den Bergh (chair), former vice-president of the board of the University of Amsterdam, Amsterdam  
 Rudi Ekkart, director of the Netherlands Institute for Art History (RKD), The Hague  
 Sari van Heemskerck Pillis-Duvekot, former member of parliament for the VVD (Dutch liberal party), The Hague  
 Anthony Ruys, chairman of the supervisory board of the Rijksmuseum, Amsterdam  
 Manfred Sellink, director of the Musea Brugge, Bruges  
 Arnout Weeda, former director of the Zuiderzee Museum, Enkhuizen

#### CODART Mecenasses and corporate sponsors

The European Fine Arts Fair (TEFAF), Helvoirt  
 Hoogsteder & Hoogsteder, The Hague  
 Metropolitan Museum of Art, New York  
 Rijksbureau voor Kunsthistorische Documentatie (Netherlands Institute for Art History), The Hague  
 Rijksmuseum, Amsterdam  
 Vlaamse Kunstcollectie (Koninklijk Museum voor Schone Kunsten Antwerpen, Musea Brugge, Museum Schone Kunsten Gent)

This issue of the *Courant* was made possible with the financial support of the Netherlands Ministry of Foreign Affairs

#### 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 cooperation  
 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, director emeritus of the Rijksmuseum, Amsterdam  
 Simon Schama, writer  
 Jan G.F. Veldhuis, former president of the University of Utrecht

#### Changes to the CODART Board

Jan Houwert and Paul Huvenne have left the board of CODART. CODART wishes to thank them for their commitment to the organization's work during the past eight years. Their places will be taken by Anthony Ruys and Manfred Sellink, respectively.

Anthony Ruys is chairman of the supervisory board of the Rijksmuseum. He has graduate degrees from Utrecht University, where he studied law, and from the Advanced Management Program at AMP 104 Harvard Business School. He has fulfilled marketing and general management positions with Unilever. He has been an executive member, vice-chairman and chairman of Heineken NV and a non-executive board member of ABNAMRO (NL), BAT (UK), Lottomatica (I), Schiphol Airport (NL), and Janivo (NL). He is also chairman of the board of trustees of the Aidsfonds/Stop Aids Now and Madurodam.

Manfred Sellink has been director of the Musea Brugge since 2001 and a CODART member since 1998. He studied history and art history at Utrecht University and took his Ph.D. in 1997 at the Amsterdam Free University. He has worked as a researcher and assistant lecturer at Utrecht University, and was senior curator of prints and drawings at the Museum Boijmans van Beuningen,

Rotterdam. Manfred Sellink has served on the program committee from 2003 to 2008. We are looking forward to a fruitful cooperation in the coming years.

#### Changes to the Program Committee

As of March 2008, the Program Committee welcomes two new members: Nico van Hout and Huigen Leeftang. Nico van Hout is curator at the Koninklijk Museum voor Schone Kunsten Antwerp and has been a CODART member since 2004. Huigen Leeftang is curator of prints at the Rijksmuseum Amsterdam and a CODART member since 2002. We hope to have many inspiring discussions with them and the other committee members over the next few years.

#### 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 and friends of CODART.

To subscribe: [www.codart.nl/join\\_CODART](http://www.codart.nl/join_CODART)  
 Publisher:

CODART  
 P.O. Box 90418  
 NL-2509 LK The Hague  
 The Netherlands  
 E [courant@codart.nl](mailto:courant@codart.nl)  
 T +31 70 333 9744/F +31 70 333 9749  
[www.codart.nl](http://www.codart.nl)

Editors: Jennifer Cardona, Rachel Esner (managing editor), Brenda Schooneveld and Gerdien Verschoor.

Translations by: Jantien Black

Design: Typography, Interiority & Other Serious Matters, The Hague

Printed by: Drukkerij de Maasstad, Rotterdam  
 Cover: Erven Homann, *Whales and whaling in the Arctic Ocean, 1760*, engraving, Netherlands Scheepvaartmuseum Amsterdam (Photo: Maritiem Museum Rotterdam)

Contributions are welcome. For more information see: [www.codart.nl/codart/courant](http://www.codart.nl/codart/courant)

#### Rectification Courant 15

Unfortunately CODART Courant 15 contained a small mistake. On p. 16, the caption of the image should have been: Interior of one of the galleries in the new Museum voor Schone Kunsten in Ghent. Copyright Kristien Daem.



As I sat down to write this column we had just rounded off our evaluation of the CODART ELF congress, which was held in Ghent from 9 to 11 March. Naturally, we are always interested in the opinions of our members, but we felt that in the year of our tenth anniversary it was appropriate to look especially critically at the experiences of those who attended our annual congress. Overall, CODART ELF received much praise. Participants were especially positive about our choice of Ghent as the venue; the opportunities for networking; and the attributions session, which was a new item on the program. However, we also received some critical comments, particularly regarding the excursions and workshops. Together with the program committee we will investigate how these aspects of the congress can be further improved. We will look primarily into what changes can be made to the setup of the workshops in order to encourage discussion and ensure that the intended outcomes are fully realized.

For me personally a very special contribution to the congress was the keynote speech by Larry Nichols: *Where do we come from? What are we? Where are we going? CODART after ten years.* You will find the text of this speech, in abbreviated form, on p. 4. Larry not only provided us with a wealth of statistics about CODART, but also offered a critical reflection on our network organization. On 15 January 1998 the very first letter to prospective CODART members was sent out to 108 individuals working at 76 institutions in 58 cities in 20 countries. Compare this with the current state of affairs, ten years on: today CODART has 526 members representing 299 institutions from 399 cities in 40 countries! "Something vital was being born" was how Larry summed up the early days of CODART.

This vitality continues to present us with new challenges. How do we handle the growing interest in our congresses? Do we carry on organizing congresses at venues which are of special curatorial interest, but can accommodate only a limited number of

participants? Or do we move to other locations, which will allow us to lift limitations vis-à-vis numbers? What about the timing of the annual congress? Should we continue to let it coincide with The European Fine Art Fair (TEFAF)? These are just a few of the important questions which we must now address. Fortunately, we can afford to ask ourselves these questions from a fairly comfortable position – after all, they tell us that CODART is doing well.

It was the occasion of the tenth anniversary of CODART that also inspired our loyal member and parting member of the board, Paul Huvenne, to make a special dinner speech. "Now that I am standing here in front of you, I would like to take the opportunity to thank you for your loyal friendship, and for the privilege of having had the chance to serve two terms as member of the board, and having been able to contribute for such a long time to an amazing project like CODART." Paul, too, mentioned the vitality of CODART: "Looking back at how it started for me – forgive me for getting a bit nostalgic after all – I have to say that it was precisely the atmosphere of



[Photo Jan Griffioen, Zutphen]

fraternity and openness that struck me right from the beginning, a memory that will stay with me forever." And he thanked all the members of CODART for their continued commitment: "When I am talking about gratitude – gratitude, appreciation and admiration – I gladly refer to the inspired volunteer work that was carried out by the program committee, and which has resulted in an impressive number of memorable conferences and study trips with moments of unequalled transfer of knowledge. I also thankfully remember how CODART members went out of their way – in an atmosphere of emulation – as hosts for their fellow members, and each time made sure that the visiting members got to see objects that are not so easily accessible – or made it possible to study the objects in very favorable circumstances. I would also like to pay tribute to Rudi Ekkart and the colleagues at the RKD: giving CODART a place under their roof was more than a simple act of hospitality. It offered CODART a platform on which to grow, but also provides the organization with stability."

Paul Huvenne ended his speech by granting honorary membership of CODART to Gary and Loekie Schwartz, in recognition of all the fantastic work that they have done for our organization.

Ten years of CODART has not only given us a chance to look back, it has also stimulated the development of new initiatives. Alice Taatgens puts forward a special idea in this issue of the *Courant* (p. 16). Has the moment arrived to set up a "CODART young talent group"?

Finally, I would like to return to the evaluation of our last congress. One person commenting asked: "Why didn't we have any cookies with our coffee?" I regard it as a compliment that the feedback on our congresses can even include a critical comment about the absence of snacks. Dear Cookie Monster, I promise that I will do my best to put this matter right the next time we meet!

Gerdien Verschoor, director of CODART

# Where do we come from?

# What are we?

# Where are we going?

## CODART after ten years

Lawrence W. Nichols

With all due apologies to Paul Gauguin, I have borrowed for the title of this text the name of his masterpiece which hangs in the Museum of Fine Arts, Boston, *D'où venons-nous? Que sommes-nous? Où allons-nous?* for it lends a tidy, three-fold structure to what I want to say – some observations to celebrate CODART's tenth anniversary.

### *D'où venons-nous? – Where do we come from?*

On 15 January 1998, a letter from the director general of the Instituut Collectie Nederland (ICN), Rik Vos, was sent to 108 individuals working at 76 institutions in 58 cities in 20 countries. It announced the establishment of CODART. Sixty-eight of those persons, “founding members,” myself included, gathered in The Hague for CODART EEN. There were the predictable opening remarks, followed by quite interesting presentations on the collections of the House of Orange. It was gratifying to note how quickly the topic rose to the fore of what would or would not be the role of Flemish art in the fledgling organization. This matter was resolved in a very logical, inclusive manner.

But what I recollect most distinctly about those first two days was the sensation that something vital was being born, a belief that a forum was being created to fill a void. I detected energy, excitement, and a sense of common purpose. In short, it was more than a little thrilling.

Since that first conference there have been nine subsequent ones prior to the one just held. There have been 13 related study trips to many destinations, regularly conceived as follow-up journeys to the theme of the annual meeting. The first issue of the CODART *Courant* appeared in December 1998, and with the CODART website these two vehicles have provided superb communication about the organization, as have e-mail bulletins about the opening and closing dates of exhibitions, announcements about conferences, and notices regarding position openings.

### *Que sommes-nous? – What are we?*

We are an organization structured around a world patrimony of all the significant collections of Dutch and Flemish art conceived as a single set. In *Courant* 15, we read: “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. 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.”

### *Où allons-nous? – Where are we going?*

I wish to make the following observations:

To begin with, I would assert that both the CODART staff and the various committees need the input of our members. Communicate your contentment as well as your dissatisfaction with our organization. “Where we are going” is in large measure up to ourselves.

A pleasant problem is now rearing its head. The CODART website currently lists 526 CODART members and associate members, a figure that represents an eight-fold increase since that first conference ten years ago. The membership comes from over 299 institutions in no fewer than 40 countries. But for a few weeks now the CODART website has also communicated that registration for CODART ELF was closed at 134 individuals, including CODART staff. Therein lies a problem that absolutely must be addressed. We have convened in some spectacular locations, my favorite being the auditorium of the Teylers Museum in Haarlem. But if the capacity of such impressive places limits how many

of us can attend, then we risk becoming an exclusive club rather than remaining an organization whose events are open to as many of the members as wish to attend. Seemingly, more practical, larger spaces are in order for future gatherings so as to never have to limit participation.

CODART is currently still supported financially in large measure by the Netherlands Ministry of Education, Culture and Science. From 2000 to 2004 it also received support from the Ministry of the Flemish Community, funding that hopefully will resume in the near future. There are also one-off project grants from other external funding bodies, such as those for improvements to the website. In 2006 the Friends of CODART was established, and for the past two years we have all been solicited for voluntary annual contributions.

I applaud the number of recent new initiatives: CODART Light – smaller national or regional gatherings; the CODART activities review section begun in *Courant* 12; and a special session on attributions during the congresses, brought about by the request of many of our members. I have a suggestion for another new initiative: CODART “discussion posts,” accessible only to the membership through the internet. Questions about museum policy, exhibitions in the planning stages, conservation matters – essentially whatever is on the mind of a member – could be posted, with commentary appearing signed by the person replying.

Furthermore, I suggest that CODART consider on occasion taking a more outward-focused stance. Funding issues, staff restructuring, de-accessioning: these and other matters are ones on which from time to time CODART may wish to release position papers to national and international press outlets. The moment has arrived, I believe, for us to metamorphose from being predominantly an inward looking organization. In a careful and judicious manner, we should make our voice heard – not just amongst ourselves.

I also have some observations about issues pertaining to CODART membership participation at the annual congress, with particular attention to the situation involving North American members. Over the span of the 11 CODART congresses the attendance of North Americans has fluctuated from four to 11, with the average being seven. A lot of North American curators who are members of CODART are not getting to the congresses at all, and only a handful of us are doing so regularly. But we should keep in mind that you can count on three fingers the number of curators in North America whose title designates them as specialists in Early Netherlandish, Dutch and Flemish art. For many CODART members in North America, CODART is simply not a priority. Beyond the lack of an overarching imperative to attend, due to a perceived absence of pressing art-historical content, I heard about the non-existence of travel funds and about calendar problems.

Therefore, I would urge the CODART staff and program committee to seriously consider experimenting sometime in the future with not holding the congress immediately after the opening weekend of the TEFAF in Maastricht. And I strongly recommend that we join forces again (as was done in 2002) with the Historians of Netherlandish art when they next convene in Amsterdam in 2010.

To conclude – CODART is healthy and strong. One reads on the CODART website: “CODART is presently examining the potential for an organization of curators of modern Dutch and Flemish art.” We could therefore soon become, it seems, even healthier and stronger. Over the past decade there have been professional achievements and there will be more. But in addition, as many before me have said over these past ten years regarding CODART, the bonds of friendship formed within the context of this organization are of genuine consequence and meaning to us as individuals. Who is to say that this aspect of our association is not one of our most significant and important accomplishments?

Lawrence W. Nichols is William Hutton Curator, European and American Painting and Sculpture before 1900 at the Toledo Museum of Art and a CODART member since 1998.

This is an edited and abbreviated version of Nichols's keynote address held at CODART ELF; the full text can be found on our website: [www.codart.nl/codart\\_elf](http://www.codart.nl/codart_elf)



# In someone else's shoes:

Eric Domela Nieuwenhuis and Ewoud Mijndieff,  
interviewed by Gerdien Verschoor

A triangle was created when Liesbeth Helmus, curator at the Centraal Museum in Utrecht, sought someone who could replace her for eight months. She had received a replacement subsidy, from the Nederlandse Organisatie voor Wetenschappelijk Onderzoek (NWO), to round off her doctoral thesis, *Painting on commission: Contracts for altarpieces in the northern Netherlands, 1450-1570*. Eric Domela Nieuwenhuis, curator at the Instituut Collectie Nederland (ICN), knew the Utrecht collection well. In 1998 he wrote the catalogue of prints and drawings *Werken op papier tot 1850*, together with Michiel Plomp. And in 2001 he completed his doctorate on the Utrecht artist Paulus Moreelse. Liesbeth could not have wished for a better candidate to replace her. Next, it fell to Eric to find someone who would be able to stand in for him. He decided to approach Ewoud Mijndieff, curator at the museumgoudA. Ewoud was no newcomer to the ICN: he was working at the Rijksdienst Beeldende Kunst (RBK) in The Hague when it merged with the ICN in 1997. He knew the ICN collection and seemed to fit in well with the rest of the curatorial team.

Once the triangle was complete, it did not take much to persuade the directors of the institutions involved that such an exchange would be beneficial. "My director, Ranti Tjan, thought that it was an excellent idea," says Ewoud Mijndieff. "He agreed that through the exchange I would be able to strengthen both my own network and the museum's, and that it would broaden my horizons, which of course is to the advantage of the museum in Gouda as well. In addition, it allowed me to concentrate on policy matters instead of just curatorial concerns. That change of perspective was what really appealed to me." To Eric the exchange offered a welcome challenge, too: "Although the ICN looks after a museum collection, it is not a museum. I was interested in learning more about the practical aspects of the curator's job and at the Centraal Museum I was able to do just that." Both men stress that they were keen to broaden their experience and to expand and consolidate their networks. Ewoud went on to say: "At the ICN I could give direction to certain processes, I was able to put national policies into practice. It taught me a lot. I had to deal with loan requests, sometimes from abroad; with conservation and restoration issues – on a bigger scale than I was used to, and partly in a context that was different from the one in Gouda. I was involved in all kinds of new developments, including policy decisions. It was also useful to work in an institution larger than the museum in Gouda; there

is a wider division of tasks and responsibilities and so there are inevitably more layers." Eric: "Yes, that's exactly what I found so refreshing in Utrecht. It was so much easier to reach a decision! The organizational structure was very different: there were regular meetings between the director and curators, which meant clear lines of communication. I knew the museum, of course, from when I was working on the catalogue of prints and drawings, but now I was part of the team and more closely involved with the collection. There were many positive and practical sides to this: I learned a great deal about the objects and their display, about lighting and how to move objects safely around a building with fluctuating climate conditions. I also found it fascinating to work with a collection that was so different. Both collections are outstanding, but important works in the ICN collection tend to be out on loan and the quality of the collection on the whole is more varied. In Utrecht I could be very close to the objects. I had never worked with an external depot – that was a new experience for me. If I wanted to see a particular painting, I couldn't just get up and walk over to it. I had to make an appointment first. So I drew up lists of the works I was interested in and then had to get on a bus to see them."

Did they find it difficult to abandon their own collections for a period of eight months? For Eric it was not a problem. "However," he says, "there is a limit to the length of time you can do such a thing. You can get away with one year, but two would be too long." For Ewoud the situation was slightly different, as he had to divide his time between the ICN and museumgoudA: he spent 20 hours a week at each institution. "It was awkward that I had to postpone a number of things that involved other people. I rather neglected my project on the cartoons for the Gouda windows and that inevitably affected everyone else working on the project. That was a shame. I also decided to put the catalogue of the collection on hold, but that was a conscious choice, without implications for others. From time to time, juggling two jobs meant that I had to move things around and reschedule them, but thanks to maximum flexibility from the side of both my employers this never actually proved a problem." Eric found it liberating to have a complete break from his own collection: "It's very good to be reminded that you can't just focus rigidly on one collection all the time. The curator is often seen as someone who will dedicate his entire life exclusively to the collection in his own museum. That's why exchanges of this kind tend to be regarded with suspicion. But in actual fact they can be very liberating."

# curatorial mobility in practice



Were there sometimes conflicts of interest? Ewoud: “No, on the contrary. Sometimes you can solve a problem because you have a piece of inside information. For example, I knew that a painting by J.A. Knip (*Cows and sheep by a watering place in a farm yard*), which had been on loan to Gouda, had been returned to the ICN. Because I knew this work intimately, I realized it would make a very good substitute for another painting that was on loan to a dignitary, but was wanted for an exhibition. Eric: “The moment you feel your loyalty might be an issue, you have to refer the matter up to someone else. You have to bear in mind that you are constantly wearing two hats and you soon learn when it’s appropriate to take one off.”

Do they feel their own expertise has added something to their host institutions? They both respond with unreserved modesty: that is for their colleagues to judge.

And would they like to do another exchange of this kind? Again, there was agreement. Ewoud: “I want to finish my catalogue of the collection first. But in principle I am interested in taking on a similar project once I’ve done that.” Of course they have a few tips for curators who want to follow in their footsteps. One thing that facilitated their exchange considerably was that they already had some previous knowledge of the host institution and that they were familiar with certain procedures. They also stressed that it was important to make clear arrangements regarding tasks and responsibilities. You have to feel properly embedded in the organization and to be able to adjust to cultural differences. This applies to an even greater extent, of course, to curatorial mobility on an international scale. What is their view on that? Both agreed that as far as content was concerned, it was no problem: “but it is

probably a lot harder to take over each other’s regular duties. It’s interesting to hear from students on this subject, who have served an internship in a foreign museum.” Eric: “I was an intern at the Louvre in 1987, but my only involvement was with the organization of an exhibition. I had no regular duties. All the other things the curators got up to were done behind closed doors.” Both agree that exchanges of this kind should be more generally encouraged. Directors could play a more prominent role: “Challenge a curator to leave his collection for a bit. Although most will find it hard to believe, ‘their’ collections are not lost the minute someone else is doing the honors.”

Most three-way relationships end in one person losing out, but neither Eric nor Ewoud can point to a loser. “Although I must admit,” says Ewoud, “that it was a rather bizarre experience when I had to get my diary out at the station and look up which collection I was meant to go to – which did happen to me once.”

Gerdien Verschoor, director of CODART since 2005

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

Ewoud Mijnlief is curator of arts and decorative arts before 1800 at museumgoudA/Het Catharina Gasthuis in Gouda and a CODART member since 1998.

Liesbeth Helmus is curator of Old Master paintings and drawings at the Centraal Museum in Utrecht and a CODART member since 1998. The planned date for her doctoral defense, under the supervision of Prof. Dr. Eric Jan Sluijter (University of Amsterdam), is November 2008.

# Amsterdam expertise and Rotterdam flair: A unique collaboration between two maritime museums

Rinske Jurgens and Remmelt Daalder,  
interviewed by Marina Fidder

The Dutch cities of Amsterdam and Rotterdam are only 75 kilometers apart, yet they are said to be culturally quite distinct. Amsterdammers are often described as thinkers, while Rotterdammers are regarded as doers. This perceived difference in approach alone makes the collaboration between the Nederlands Scheepvaartmuseum Amsterdam (NSA) and the Maritime Museum Rotterdam (MMR) a unique venture. The result of their partnership is equally unique: beautiful 17th-century masterpieces from both museums can currently be seen hanging together in the MMR. The exhibition *Power and glory: Seafaring in the Golden Age* was opened by the Dutch Prime Minister Jan Peter Balkenende on 19 March 2008. He was full of praise for the exhibition and for the outstanding quality of both collections, describing the collaboration between the two maritime museums as a “happy marriage.” It seemed appropriate to go and speak to the people behind this success: Rinske Jurgens, project manager at the MMR, and Remmelt Daalder, guest curator from the NSA.

How did the exhibition come about, how intensive was the collaboration between the two institutions? Were they constantly reminded of the cliché of Amsterdam versus Rotterdam? I met Rinske and Remmelt on the hectic opening day of the exhibition.

The temporary closure of the NSA meant that the museum needed to find a suitable location where its outstanding collection could remain on public display. According to Remmelt Daalder, only one location seemed right for the purpose: the Maritime Museum Rotterdam. “If you want to pack in as much as you can, this modern building is ideal. Moreover, our collections and fields of interest overlap closely,” says Remmelt.

The MMR and the NSA collaborate regularly. In 2002 they put together an exhibition about the Dutch East India Company. On that occasion each museum was responsible for a particular part of the exhibition. As we talk on, it emerges that the two museums have worked together on a number of other fronts as well, exchanging knowledge and expertise as well loans. Nevertheless, both Rinske and Remmelt feel that this time round it was different. They worked together much more closely than before. What exactly made it different this time? And how do they feel, when they look back on it? “As

a first step I was handed Remmelt Daalder’s book, *Maritieme Geschiedenis van Nederland* and asked to turn it into an exhibition,” says Rinske. “I was allowed to select the most beautiful objects, a bit like choosing from a menu. First I looked at the most eye-catching pieces. Then I thought about the topics that were important from an educational point of view.” Discussions surrounding the new “canon of Dutch history” played an important role. It includes quite a few subjects that relate directly to maritime history, for example the Dutch East India Company, the cartographer Joan Blaeu with his splendid *Atlas Major*, and the heyday of the Dutch navy, which is included in the “canon” in the section on Michiel de Ruyter. It made sense to narrow the focus to the period 1600-1700. It was decided to show the maritime aspects of the Golden Age. Or, as Rinske puts it: to demonstrate to the public that without the navy, the Netherlands would never have had a Golden Age! Because of his expert knowledge of this period, Remmelt was invited by the MMR to be the guest curator of the exhibition.

There were many paintings, ship models and maps suitable for inclusion in the exhibition. The NSA has a particularly strong collection of works by the first generation of marine painters, such as Hans Savery the Elder, Hendrick Vroom and Cornelis Claesz van Wieringen. It also has, on permanent loan from the *Vaderlandsch Fonds ter Aanmoediging van ’s-Lands Zeedienst* (National Fund for the Encouragement of the Dutch Maritime Service), portraits of the great naval heroes of the Golden Age, as well as two large scenes of the raid on the English fleet at Chatham by Willem Schellinks. The sheer number of superb paintings to choose from was almost too much for Rinske Jurgens. “Of course it’s a tremendously luxurious feeling to wander through the Amsterdam collection, as if I was shopping” Rinske laughs. “A glorious feeling! But at the back of my mind there was always a calculator doing the sums and I was worried by the results.” With some trepidation she saw the costs of the transport and insurance of such a large number of precious objects mounting up.

It soon became clear that the Maritime Museum in Rotterdam could provide a number of excellent alternatives from its own collection. A group of pen-paintings by Willem van de Velde the Elder, for example, were already in Rotterdam and could be included at no



extra cost. The earliest records of Australia's west coast, a series of drawings made during Willem de Vlamingh's voyage at the beginning of the 17th century, came in handy, too.

Another major contribution from the Rotterdam collection consisted of the recently acquired Corpus Christi maps, previously in Oxford: a set of 30 maps from the Dutch East India Company, including eight charts from the hand of master cartographer Joan Blaeu. Not only did this solution mean a savings in the transport costs, it also provided an interesting thematic addition to the exhibition. Rinske and Rimmelt both think, however, that the high cost of loans can get in the way of museums collaborating in this way. In the end, the Maritime Museum had to find a sponsor to help fund the exhibition. Fortunately, the aforementioned Vaderlandsch Fonds was able to contribute. From that point onwards the exhibition became a true co-production between Amsterdam and Rotterdam.

The pieces of this beautiful jigsaw did not simply fall into place, however. In the beginning, Rinske and Rimmelt had to work out who was wearing which hat, and what role the other was playing in the collaboration. The internal organization of the two museums is not the same, which initially gave rise to a certain amount of confusion. In Amsterdam – unlike Rotterdam – the project manager for exhibitions does not influence the content of a show: Rimmelt: "Rinske organizes everything and she is also closely involved in the curatorial side of things. From time to time she puts me under considerable pressure." Rinske struggled

with the physical distance between herself and her "oracle." To overcome this problem she would save up as many questions as possible or send a batch of queries by email. For Rimmelt it was necessary to keep a firm boundary between his function as NSA curator and his role as guest curator at the MMR. When the NSA reopens its doors, it will be keen to present its fine collection of masterpieces from the Golden Age in an attractive display. This could potentially cause some rivalry between Amsterdam and Rotterdam. Thankfully, Rimmelt's position was always clear: "No, I don't have two agendas; I do my work as curator and I deliver the expertise requested." Both Rinske and Rimmelt have gained much respect for each other's work.

For both, the favorite work in the exhibition is the magnificent *Return of the Hollandia* by Ludolf Bakhuizen. "Not the most famous, but definitely the best maritime painting," says Rimmelt. "It shows the triumph of the Dutch – it exudes power and glory. The composition is beautiful and shows the view from the beach on a cold and windy November day, exactly as it was then." Rinske agrees wholeheartedly: "We both wanted it for the poster image." Her second favorite painting is the monumental *Sea battle at Gibraltar* by van Wieringen, of which the NSA bought the *modello* at the end of 2007. Rinske is besotted with it: "It's wonderful to have it here! We had to strengthen the wall and make special transport arrangements, but now that it hangs in Rotterdam it's a dream come true." Rimmelt adds: "And it looks great here!" Full of enthusiasm for the lovely exhibition they have produced, they look forward to collaborating again in the future.

The exhibition *Power and glory: Seafaring in the Golden Age* is on view at the Maritime Museum Rotterdam until 8 March 2009. For more information see [www.maritiemmuseum.nl](http://www.maritiemmuseum.nl).

Marina Fidder was public relations officer at the Maritime Museum Rotterdam until 1 May 2008.

Rinske Jurgens is project manager at the Maritime Museum Rotterdam. Rimmelt Daalder is curator at the Nederlands Scheepvaartmuseum in Amsterdam and a CODART member since 1999.



## The Maagdenhuismuseum, Antwerp

In some ways, the Maagdenhuismuseum in Antwerp has its own *lettres de noblesse*, which grant it a special place in the Belgian cultural landscape. It began as the Bestuur van de Burgerlijke Godshuizen/Les Hospices Civils and the Tafel der Heilige Geest/Table du Saint Esprit (°1458), which was only succeeded centuries later by the Commissie van Openbare Onderstand/Commission de l'Assistance Publique (C O O, °1925). It is currently the property of the Openbaar Centrum voor Maatschappelijk Welzijn (O C M W) or Public Center of Social Welfare (°1976) – a circumstance that continues to reflect its traditional social function. It is in fact a “sister museum” to similar collections in Brussels and Damme, as well as the London Foundling Museum and the Paris Musée de l'Assistance Publique.

Over the centuries, charitable institutions have built their headquarters, decorated the chapels of their establishments, and purchased items of everyday use for their residents, such as utensils or furniture. Nowadays, many of these buildings and their contents are protected. Refuges for the poor became museums; furniture and chapel decorations became art objects.

In Antwerp, many of these objects were brought together in the Maagdenhuis. From 1553 to 1882 this building functioned as an orphanage for girls. It is constructed of sandstone and brick – highly typical for the region. Its style is a combination of two periods: the chapel and entrance probably date from 1534-36; the rest of the building from 1634-36. The latter is particularly remarkable for its magnificent inner court, with gently swelling Baroque columns and a Caritas statue.

The treasures of the museum's collections are now displayed in the chapel and ground floor rooms of the front building. These include not only paintings and sculpture, but also interesting examples of furniture,

stained glass, religious garments, bronze, brassware and archival material. Of particular importance is the rare 16th-century collection of Antwerp majolica, which includes a complete set of old porridge bowls.

Of course, the process of becoming a museum has not left the Maagdenhuis and its contents untouched. In 1890, the most important paintings were lent to the newly opened Koninklijk Museum voor Schone Kunsten. The present-day museum was created in 1930 on the basis of the art objects that were still available. In 1985 most of the loans to the Koninklijk Museum voor Schone Kunsten were returned, but to this day three paintings still remain in that museum's possession.

For this contribution, I have chosen a few highlights from the collection, which includes works by both Dutch and Flemish masters. Let us begin with the northern Netherlands. One of the artworks that attracts a great deal of visitor attention is Pieter Aertsen's *Van der Biest* triptych, supposedly the earliest documented work by the artist. On the central panel we see Christ between the thieves. The shield of the Roman soldier exhibits the letter/monogram “A”. The recto of the right-hand panel depicts the donor, Jan van der Biest; the verso six kneeling old women with St. Francis of Assisi. St. John the Evangelist is shown on the left-hand panel (recto), and several old women in prayer with St. William of Maleval. This splendid work, with its remarkably vivid use of color, was painted in 1546-47 and still bears the Antwerp frame-maker's mark. The triptych was commissioned by soap-boiler and alderman Jan van der Biest. It was originally intended for the almshouse he founded in Antwerp.

One of the most charming works in the entire collection is undoubtedly the *Portrait of Simon de Vos* by Abraham de Vries. Because of the inscription at the top, which was added in 1678 or 1679 (after the death in 1676 of the painter portrayed), it was long regarded as a self-

Anonymous (workshop of Michiel Nouts?), Porridge bowl, last quarter of the 16th century, Maagdenhuismuseum, Antwerp

Jacob Jordaens, *The Descent from the Cross or The Ablution and Anointment of Corpus Christi*, c. 1620-23 with enlargements c. 1560 or later, Maagdenhuismuseum, Antwerp

Double-doored oak cupboard (detail), medallions, grotesques and arabesques, c. 1540



## Daniel Christiaens

portrait by Simon de Vos. When the painting was restored in 1909, an entwined monogram was discovered in the right hand corner: *FECIT AdV Anno 1635*. Several documents support the reading of this monogram as belonging to Abraham de Vries. The present panel, vigorously painted and remarkable because of its restricted palette, reveals Simon de Vos as a cheerful and elegant man of the world. At the same time, it is a striking testimony to views about charity at the time: here, work of art and historical record coincide. As Rudi Ekkart has pointed out, this painting has acquired a considerable reputation, establishing de Vries's name as a Flemish portraitist.

Now it is time to turn to the southern Netherlands. Although the museum has paintings by the Flemish Primitives, Mannerist virtuosi and Baroque masters, we can only present a few of them here. An anonymous Antwerp master painted the important *Last Judgment, the Seven Works of Mercy and the Seven Deadly Sins* (c. 1490-1500). This panel was successively attributed to an unknown artist, to Hieronymus Bosch, and then to Gillis Mostaert. It is unlikely, however, that the whole of the composition could have been the work of a single artist. The painting's iconography was dictated by its destination: the panel originally decorated the Almoner's Hall in Antwerp's cathedral, founded in 1458 in order to make the council's poor relief less dependent on the clergy. It is one of many paintings of its kind that had a social function: the painters gave shape to that which lived in the imaginations of their fellow men. It may also be said that this painting served as a kind of *biblia pauperum*: a bible for the poor. For the many illiterate in the 15th century it served as a visual representation of Christian religious convictions.

For a long time, the triptych, depicting Mount Calvary (central panel), *The Bearing of the Cross* (right panel),

and *The Resurrection* (left panel), was attributed to the so-called Master of the Antwerp Crucifixion. In 1998, however, following stylistic comparisons and examination of the underdrawing with an infrared camera, this unknown master was identified as Adrian van Overbeke. The work was included in the exhibition *ExtravagAnt!* held in Antwerp and Maastricht in 2005.

The attribution of the *Descent from the Cross* to Jacob Jordaens is confirmed by two entries in the city archives. The canvas was donated to the Maagdenhuis by the artist. The first inventory after the painting's arrival dates from 10 November 1691, and mentions the presence of the "needy God" in the chapel. In reality the work had already been moved to its present location from Jordaens's home some weeks after his death on 18 October 1678. The painting was executed in two phases. A drawing in the Statens Museum for Kunst in Copenhagen shows the painting in its original format and size, together with the later enlargements at the top and the right-hand side. Other Baroque masters represented in this small museum include Anthony van Dyck, Erasmus Quellinus the Younger, and Cornelis Schut.

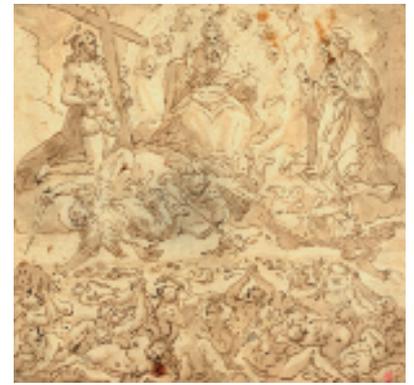
There is much more to be said about the museum, particularly its need to expand – a need no doubt shared by many of its counterparts at home and abroad. Perhaps more easily addressed is the need to examine additional "curator's cases" in future "attribution sessions" – such as the identification of David Teniers the Younger or Pieter Lastman as author of the panel depicting *The multiplication of Jacob's flock*, or the *River view* in the museum depot said to be by Jan van Goyen...

Daniel Christiaens is curator at the Maagdenhuismuseum in Antwerp and a CODART member since 2007.

Abraham de Vries, *Portrait of Simon de Vos*,  
Maagdenhuismuseum, Antwerp

Anonymous Antwerp master, *The Last Judgment, the  
Seven Works of Mercy and the Seven Deadly Sins* (detail),  
*Burying the dead, Anger, Laziness*, c. 1490-1500,  
Maagdenhuismuseum, Antwerp

Adriaan van Overbeke, *Triptych with Mount Calvary*  
(central panel), Maagdenhuismuseum, Antwerp



## Flemish artists working in Italy: Drawings from the library

The department of prints and drawings at the library of the Romanian Academy has a fairly small collection of about 100 Flemish drawings. In this article our focus will be on several drawings done by those artists who worked in Italy.

Our first example is a *View of a coast with edifices and naval vessels*, in our catalogue *Disegni Italiani della Biblioteca dell'Accademia di Romania a Bucarest* listed as “Northern School, Anonymous.” Comparing it to drawings by other 16th-century landscape artists of the Northern School, we concluded it was the work of Hendrick van Cleve III. The artist, working alongside his father and Frans Floris (who painted the background landscapes), visited Italy in 1545, where he produced a series of Italian cityscapes. A.E. Popham’s catalogue of Dutch and Flemish drawings in the British Museum contains a pen-and-brown ink drawing with a blue and pink wash showing three hills connected by a viaduct, similar to an engraving by Philips Galle from the series entitled *Ruinarum Varii Prospectus Depingebat Henricus a Cleve* (no. 32). Our drawing seems to be an autograph variant of the one in the British Museum. The Roman ruins, as well as the viaduct, are clearly visible. The style is more pictorial, both at the right – in the rendering of the landscape, which fades away in the distance, its greenness only suggested – and at the left, where another broad view opens up, with the sun shining on the horizon.

Another of Frans Floris’s students was Maerten de Vos, who worked in Italy between 1548 and 1558, first in Rome and then in Venice, where he joined Tintoretto in some of his endeavors. We have a *Last Judgment* from the collection of G. Oprescu, originally catalogued as the School of Genoa. It is related to a *Zachary in front of Herod* at the Louvre, attributed to Maerten de Vos. This subject is rarely depicted. Our sheet reveals a rather Mannerist treatment of the archangel’s gestures as he drives out the unbelievers. God is depicted in a manner similar to

that found in a *Holy Trinity* by de Vos in the Albertina in Vienna, with small brushstrokes, a beard split down the middle, and eyes dotted with the tip of the pencil. Christ, standing to the left of the cross, is an adaptation of the same figure in another of de Vos’s drawings in the Louvre, entitled *The coronation of the Virgin*. The figure’s torso is made up of nervous brushstrokes; the muscles are well defined and the hands, with their tapered fingers, are slim. The figures’ draperies are meticulously depicted, particularly those of God and the Virgin Mary. The lower section of the drawing, showing the banished sinners, however, raises some doubts about de Vos’s authorship. The coma-like brushstrokes and broken contours are more reminiscent of one of his students or collaborators, such as Hendrik de Clerck or Jacob de Backer. Still, the elegance of the silhouettes and the tense vertical construction – characteristic of de Vos’s brand of Mannerism – force us to recognize it as a genuine work by the artist’s hand.

One of the drawings attributed to Paul Bril, *Mountainous landscape with a bridge*, is stylistically the work of Tobias Verhaecht. It entered our collection as part of the bequest of G. Oprescu. The rocky mountain ridge drawn with strong parallel lines; the consistency of the cloud formations, which are made up of feverish strokes; the water, agglutinated in undulating shapes resembling comas or braces; the wide perspective, opening on the far horizon; and the rustic bridge are all characteristic of the compositions and style of Verhaecht.

The painter and tapestry designer Abraham Genoels journeyed to Italy in 1674, remaining in Rome for seven years. He was a member of the infamous *Bentveughels*, going by the name of Archimedes. In his discussion of van Wittel, Niccolo Pio Romano notes that Genoels studied under Abraham Genulvio Fiammingo, a painter at the court in France. *Landscape with a religious scene* (*Landscape with hermit*) is signed on the right on a rock in



## of the Romanian Academy Catalina Macovei

capital letters: ARCHIMEDES. Identifying the scene has proven to be particularly difficult. There is a figure in the grotto and two other minuscule figures appear in the background – a composition that corresponds to many of Genoels's so-called "hermit landscapes." From a stylistic point of view, the drawing resembles several others by Genoels in the British Museum, such as *Classical landscape with figures*, which features the same grotto. Characteristic of the artist is the rendering of the leaves, the washed shadows in the foreground, and the strongly highlighted ones in the background to the left. The British Museum drawing is part of a series of seven plates engraved by the artist himself. Another drawing, known as *Classical landscape with sculptures* (formerly in the collection of G. Oprescu), was originally attributed to Adriaen van der Kabel but has recently been shown to be a study by Abraham Genoels. It features the same manner of contouring the ruins, the architecture, and the trees; the parallel lines represent the play between light and dark in a very powerful manner.

Jan Frans van Bloemen went to Rome with his brother, where he came under the influence of the French-born painter Gaspard Dughet. He, too, joined the *Bentveughels*, where, thanks to the brightly lit horizons featured in his landscapes, he was given the nickname *Orizzonte*. Prince Camillo Pamphili commissioned him for a series of paintings, and, in 1742 he became a member of the *Accademia di San Luca*. His *River landscape* was initially attributed to Francesco Zuccarelli. The artist suggests the landscape using nothing but a variety of tones and reflections on the water, a style reminiscent of the late 17th or early 18th century, the period when Rome was very much under the spell of Jan Frans van Bloemen's art. The drawing could not be related to any known painting, and even among the artist's own work few are of the same high pictorial quality. The other sheet, called *Landscape with waterfall and classical edifices*, comes from the Smith Collection (Lugt 2296). Characteristic for van Bloemen

is the introduction into the landscape of buildings inspired by classical Roman monuments.

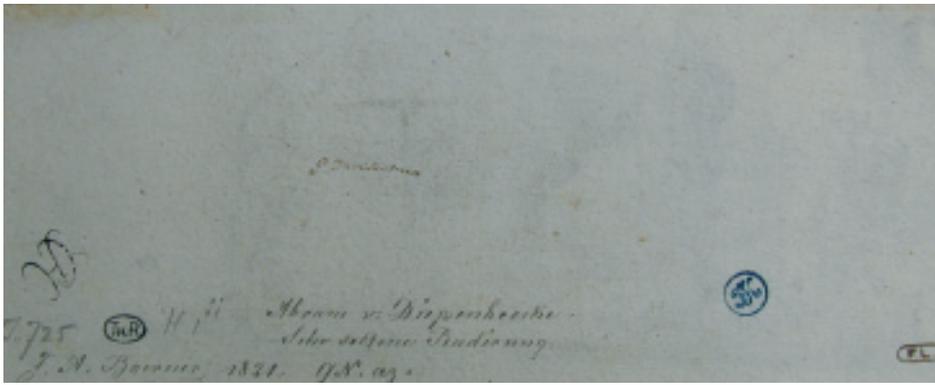
Caspar van Wittel (or Vanvitelli) arrived in Rome in 1679 and worked under the patronage of Cornelis Meijer; he then moved to Naples. He was a member of the *Accademia*, known under the name of *Gaspar degli Occhiali* and the nickname "De Toorts van Amersfoort." His drawing *Landscape sketch with castles*, originating in the Oprescu collection, depicts a landscape with a castle; it is signed on the right with a sepia pen: *Gasparo van Vitel*. On the verso there is a sketch of a portico in pencil. The style is very free, with a loosely contoured landscape and barely suggested vegetation. The perspective is broad, its focal point somewhere towards the hills in front of which the two castles are situated – one in the center, the other, behind it, to the right. The landscape study is greener than most of this artist's works.

Our collection contains more works by Flemish artists working in Italy, but we must refrain from their publication until further studies have been conducted.

### REFERENCES

- M. Chiarini and C. Macovei, *I Disegni Italiani della Biblioteca dell'Accademia di Romania a Bucarest*, Florence 2004
- A.E. Popham, *Catalogue of drawings by Dutch and Flemish artists preserved in the department of prints and drawings in the British Museum*, 5 vols., London 1915-32, vol. V, p. 148, fig. 1

Catalina Macovei is head of the department of prints and drawings at the Romanian Academy Library in Bucharest and a CODART member since 2002.



## A new edition of Frits Lugt's *Les marques de collections*

In 1921, Frits Lugt (1884-1970) published the first volume of his reference book on collectors' marks, followed in 1956 by a supplement. The two volumes quickly became an indispensable manual for research on the provenances of drawings and prints, as demonstrated by the immediate use of Lugt's numbers by curators, collectors, scholars, and dealers. The wealth of information given has largely contributed to its success. Some publications on collectors' marks already existed before Lugt. The first was probably the list of 22 collectors' marks published in the preface to the sale catalogue of drawings from the collection of John Barnard (London, 16-23 February 1787). Frits Lugt referred to this list as "the embryo of our present work" in his text on the collector. Lugt's best known predecessor, however, was Louis Fagan, who published his *Collectors' marks* in 1883. He reproduced 671 marks with short entries. In 1918 this repertory was reedited and 205 marks added by Milton I.D. Einstein and Max A. Goldstein.

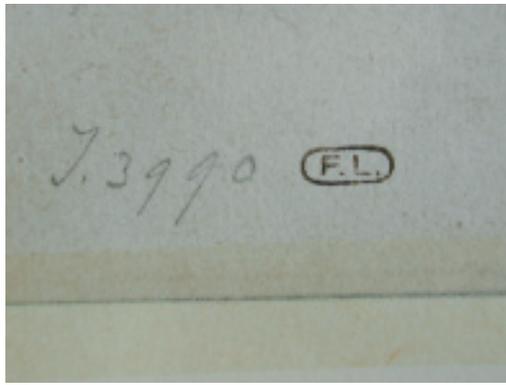
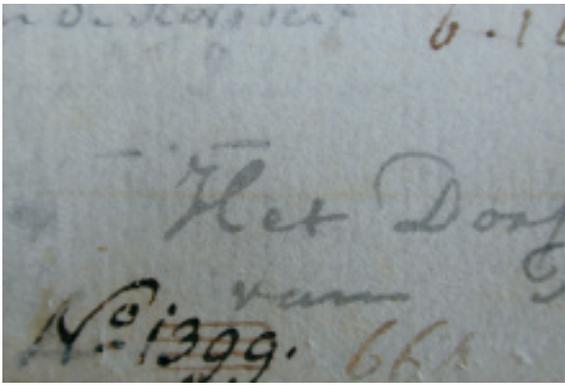
It was Lugt though who managed to reunite a much larger number of collectors' marks (some 5,200 in total), as well as to provide more extensive information regarding collections and collectors of prints and drawings. We learn from the complete title of the volumes that Frits Lugt not only included collectors' marks, but also marks used by dealers, mounters, printers, and editors, as well as artists' sales stamps, annotations, paraphs, and numbers. In a review by C.F. Bell in *The Print-Collector's Quarterly* of February 1922, we read the following: "To have provided in such profusion and with such meticulous accuracy the materials for a history of the collection of prints and drawings, and produced what is in fact a complete biographical dictionary of all the amateurs of note who have devoted themselves to this branch of art, must have been, indeed, a prodigious task [...]."

Since the publication of the *Supplément* in 1956 many marks have been discovered or adopted. In response to a desire expressed by many, the Fondation Custodia, which administers the legacy of Frits Lugt, is currently preparing a new edition. The project began in 1999, in collaboration with the Département des Arts graphiques of the Musée du Louvre in Paris, the Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague, joined later by the Centre allemand d'Histoire de l'Art in Paris. In 2003 the Société Frits Lugt pour l'Étude des Marques de Collection (SFL) was founded, and in the same year a successful sale took place to support the research.

In the beginning, our main task consisted of collecting information on new marks and new information on the marks already published. The important documentation that we have at our disposal has its origin in materials gathered since 1956 by Lugt and his successor Carlos van Hasselt. Establishing an exhaustive catalogue of marks inevitably requires the support of the international community of drawing and print specialists. By publishing advertisements in art historical revues, and by contacting museums, art dealers, and private collectors all over the world, a real "hunt" for collectors' marks and related information began. As everyone is convinced of the general utility of a new edition, colleagues, dealers, and collectors have sent us information and generously provided digital photos of the marks, so that they can be reproduced. With the help of many, we have been able to assemble no fewer than around 5,000 unrecorded marks, which amounts almost to the number already published in the first two volumes. And the number is still growing, as we continue to discover unknown marks. Moreover, we have found that about 40% of the collectors' marks published in Lugt need corrections or additions, from dates of death and changes of names of institutions, to new identifications of anonymous marks. For example, the numbers published by Lugt under L.2986b as anonymous were identified in 1993

Abraham van Diepenbeeck (Hollst. 1), several collectors' marks on the verso of a print, Fondation Custodia/Collection Frits Lugt, Paris, inv. nr. 725

Collector's mark of Ivan Ivanovich Betskoy (L.2878a) on a drawing, State Hermitage Museum, St. Petersburg, inv. nr. 14994



## de dessins & d'estampes Rhea Sylvia Blok

by Hans-Ulrich Beck in an article in *Oud Holland* as relating to 18th-century Dutch collector Jacob Helmolt (1747-1808).

Concerning the institutional marks applied by museums and libraries on drawings and prints, new stamps have often been used since 1956. In addition, it seems that some public collections were missing in Lugt's repertory, for example the Musée des Beaux-Arts in Angers or the Muzeum Narodowe w Warszawie (National Museum in Warsaw). Or, if they are included we regularly find that various institutional stamps were overlooked. This is particularly the case with several marks from the Bibliothèque Nationale de France in Paris. Unfortunately, one of the difficulties we encounter in studying institutional stamps is that the moment of introduction of a new stamp and the period of its use are difficult to document.

Another problem is that Lugt used tracings of marks for his illustrations, which are thus sometimes more interpretative than accurate. A striking example of a collector's mark badly redrawn is that of Ivan Ivanovich Betskoy (1704-1795), whose collection is now largely in the State Hermitage Museum in St. Petersburg. The image of the mark published by Lugt under number L.2878a resembles a star and was therefore classified among stars, while the real mark shows a flower. It is our goal to offer better reproductions of collectors' marks and we will therefore publish as many digital photos as possible.

To accommodate the staggering number of new marks and to bypass the various problems inherent in Lugt's classification system, it quickly became clear that the possibilities offered by a database were far greater than a traditional book format. The flexibility offered by a database is a major advantage and makes it easier to find a mark, to conduct research into all the accompanying texts, and to create regular updates. The new version will include the contents of the volumes of 1921 and 1956, as well as new findings. In contrast to

Lugt, we will provide more information about our sources and include whenever necessary at least one inventory number of a drawing or print in a public collection on which a particular mark was found. We will also supply a bibliography. The launch of the database on the internet is scheduled for spring 2010. A small publication on paper will coincide with the database launch, containing a compilation of illustrations of all marks, which can serve as a handy visual index, preceded by a new introduction. In 2010 the Fondation Custodia will reconsider whether or not it is feasible to publish the new edition on paper.

In the meantime, if your institution makes use of a mark on prints and drawings, new or otherwise unrecorded, we would greatly appreciate it if you would send us a digital photograph (with, if possible, a ruler next to the mark, 300dpi, jpg or tiff format) and any information about unrecorded marks that has come to your attention. The present author and Laurence Lhinares are working on the project, which is coordinated by Dr. Peter Fuhling. Information can be sent to: Fondation Custodia/121 Rue de Lille/75007 Paris/France. Website: [www.fondationcustodia.fr](http://www.fondationcustodia.fr)

Rhea Sylvia Blok is curator at the Fondation Custodia/Collection Frits Lugt in Paris and a CODART member since 2006.

# Becoming a real curator: CODART's role in promoting promising young curators

Alice C. Taatgen

I visited the CODART congress for the first time in 2006. At the time, I was a student of the MA program in Curatorial Studies (Masteropleiding Museum-conservator) at the University of Amsterdam, and curatorial intern with Liesbeth Helmus at the Centraal Museum in Utrecht. Attending the congress has given me two things: the realization that becoming a curator is very a desirable thing (art in springtime Paris!) and, on a slightly less romantic but more realistic level, a lot of valuable, and hopefully useful, new contacts. Now, a year later, I have a temporary position as assistant curator at the same museum and have, so to speak, embarked on my journey of becoming a “real curator.” For this edition of the *Courant* Gerdien Verschoor asked me to write an article on what CODART can do for aspiring young curators. I know many very talented people who would give anything to keep working in the curatorial field. But in the field itself there is no system to keep them on board. This is not only a waste of talent, but more importantly it is inefficient. Curators invest months in training such people (either as interns or temporary employees), but mostly do not try actively to put that experience to use somewhere else. In this article I will try to find a practical solution to this problem, a solution which CODART, as a network organization, can uniquely provide.

What are the first steps towards becoming a curator? Well, logically, getting an education and work experience. Since 2003 the MA in Curatorial Studies, the only academic program in the Netherlands focused on curatorial work, has been combining these two. This two-year program, offered jointly by the University of Amsterdam and the VU (Vrije Universiteit, Amsterdam), includes a full-year internship that the nine students who are admitted each year follow at one of the participating museums. I was fortunate enough to be one of those students. Four out of the eight students in my year found a job in the curatorial field within six months of graduation, which indicates that the program is a good first step in a curator's career. But, because this is such a small group (only one or two students specialize in the art of the Old Masters each year) it is improbable that all future Dutch curators will be graduates from this program. Most students will gain museum experience during their studies through short-term internships or cooperating in

museum-based research projects. In any case, the basics of education and work experience are attainable for all motivated students.

The real trouble, I think, is not getting on board but staying there. It is making the switch from an internship to a paid job. A very good development is that more and more so-called “junior curator” positions are being created: traineeships for talented graduates, where they can start to master the curator's trade. These are more or less comparable with the internship in the MA in Curatorial Studies, but with more official duties, and therefore with more “CV credit.” In the Netherlands only the Rijksmuseum, the Mauritshuis, and the Van Gogh Museum currently offer these two-year placements (the situation is different in museums of modern art). Of course, these are only the most affluent Dutch museums and the number of positions is very limited. But after a student has explored all these finite options – education, internship, junior curatorship – what's next? A string of temporary museum jobs which can run from a few months to a year is most probable, such as assisting in a large exhibition, catalogue or research project. These are a way of staying on board until enough experience has been gained to procure a permanent museum position. It is probably for such temporary jobs that the curatorial network is most used. I can imagine that when a vacancy occurs curators will first look for suitable candidates in their own circle, for those known to do good work. This ensures quality (or should, at least), but is also efficient in terms of time: the candidate is only a phonecall or email away, as opposed to placing an open ad somewhere, interviewing, etc.

The aspiring curator I have in mind has just finished his or her university education, and either has previous museum experience (through internships) or is currently working in a museum in a junior or project-based position. Their ambition is to keep working in the museum field, but they find it difficult to meet the people who can employ them next. Thinking about CODART's possible involvement in the aspiring curator's career, many small, practical suggestions came to mind. But perhaps it is better to “think big,” as the question I was asked to address is also a big one, and of great urgency to our young curator. I want to devote the rest of this article to only one proposition, which can encompass many smaller ideas. It is perhaps

some-what idealistic, but could be transformed into practical reality if desired.

Looking outside the culture sector, it is common for companies and other institutions to focus on promising and talented students. These are singled out and given special opportunities and experiences that will give their careers a jumpstart. In return, companies are able to mold the young into ideal employees. I am thinking, for example, of the intensive traineeships the Dutch government offers to young graduates within each of the government ministries. In some cases they are even recruited while still undergraduates. In short, in other fields of business, institutions are much more aware of the value of young talent; they know how to find it and how to use it.

With this in mind I would like to propose the formation of a “CODART young talent group.” CODART is an ideal network organization: it is specialized (only Dutch and Flemish art), it has many members, it is international and active. But, it has to be said, the network is focused mostly on those who are already “in”: only curators can become members and only a limited number of student places are available at the annual congress. This is logical and a good thing in itself, but I think it would be even better if the network could extend downwards to include promising students or young professionals. As there is no shortage of willing and qualified students, and curators certainly have enough work to be done (funds to pay for it are an entirely different matter), CODART could be the ideal mediator between the two.

This “young talent group” should be a network tool first and foremost, bridging the gap between curators and students. Ideally, in the future curators will first search first within this group when looking for assistance. The key to making such a group work is ensuring that not only its members – let’s call them candidates – but also the curators profit. This is a basic business principle: people will only invest in something from which they hope to benefit themselves. Membership in this group should therefore most of all represent quality on a CV, improving the chances of the candidate getting a job, and acting as an incentive for the curator in hiring.

How would such a group take shape? In view of the stated goals (network tool and quality assurance), it is essential that the criteria for membership are strict. Members should be at least MA students and at most holding a temporary museum job (such as a junior curator). Arguments for these boundaries are obvious: bachelor students are not academically advanced enough to be considered for post-graduate jobs (in some museums only applicants with a doctorate degree are considered for research projects); and people who already have a permanent curatorial job do not need the group to expand their network. Boundaries should also to be set

as to the size of the group. A network serves to abolish a person’s anonymity, to make him or her known among their peers. But we have to realize that a network has only a limited capacity to take in new people without them becoming a coterie within the group. This is a strong argument to keep the “young talent group” small: it is of course important that the group itself is cohesive, but it should not become introverted. This brings me to the question of selecting the candidates, which, I suggest, should happen through nomination by curators. This would guarantee candidates with museum experience who are highly talented and motivated, as curators would only nominate their best interns/employees. Also, each new candidate will already have started their network, as they know at least one curator.

Having put forward the idea and suggested its format, it remains to describe what the group would actually do. It is not enough to simply invite them to the next congress and hope for the best. Many suggestions can be made. Along the lines of “molding young minds,” I can suggest study trips to museums and meetings with top curators. I would also suggest organizing debates on questions of curating. But, although I am all in favor of study trips and debates, we have to consider that this will tax the already very busy senior curators in the network. Also, these kinds of activities are often undertaken by universities and museums, so are not what CODART can uniquely provide. I would like to suggest that we keep it simple. Why not involve the group in CODART’s core activity: organizing the annual congress? Ask the group to organize a workshop, a general debate, have them come to the dinner. Having a clear task and responsibility will give curators a reason to want to meet them. CODART presents itself mainly through the website, so that too could be used. Perhaps an additional page with information about the group and its candidates is a good idea, or having them write a digital column periodically. The Courant of course offers another podium for the group to present itself.

My suggestions are provisional, and many critical remarks can be made: would the group have international candidates, and how would that work? To what extent do curators want to be actively involved? In the first instance their investment would be greater than the return, so the plan does require a bit of idealism. But isn’t it an attractive idea to be able to choose and shape your future colleagues and successors? I have set an ambitious goal, but what all of this really comes down to is an open view and interest in the next generation. A lot of talent is out there thinking “Pick me, pick me!”

Alice C. Taatgen is assistant curator of paintings, drawings and sculpture at the Centraal Museum in Utrecht. Any ideas or suggestions? Please write to [courant@codart.nl](mailto:courant@codart.nl)

# Görel Cavalli-Björkman,

## interviewed by Marrigje Rikken



Görel Cavalli-Björkman (1941) has had a long career at the Nationalmuseum in Stockholm; she has held various positions, including chief curator and director of research. On 1 February 2008 she retired from her position as director of research and is now active at the museum on a part-time basis, working on a catalogue of Flemish paintings and preparing the exhibition *Rubens in dialogue with older masters*, in collaboration with the Alte Pinakothek, Munich. Among other publications and exhibitions, Cavalli-Björkman has been responsible for the first volume of *Dutch and Flemish paintings. Nationalmuseum Stockholm* (1986); *Rembrandt and his age: Focus on man* (1992–93); *Still life* (1995); the second volume of *Dutch and Flemish paintings and Dutch paintings, c.1600–c.1800* (both 2005). She has been a loyal CODART member since 1998 and (co-)hosted the CODART study trip to Sweden in 2005.

*How did you become a curator and what do you think is the best way to train future curators?* My first job was at the university, as a research assistant and teacher while I was writing my thesis. When my thesis was published, I was given the chance to serve as a replacement for an employee at the Nationalmuseum. During this period, which lasted two years, I had the opportunity to work in several departments of the museum, and worked in the educational department, the drawings department, and the department for long-term loans. This was perfect training. Eventually, I was offered a curatorial position in the paintings department, where I worked for many years until I became chief curator of the collections of paintings and sculpture.

A good way of training future curators would be to invite people from museums to give lectures at universities. This way, students can learn about the different departments. I don't think students necessarily know what they can do or what they would like to do at a museum. A lot of museums offer internships, which can be a lot of work for us curators, but is very interesting for young people. I would advise young people to try working in different departments and not remain in the same position.

*What do you think an exhibition catalogue should ideally look like?* I have a very clear idea about this: I would like to return to small catalogues. The catalogue should also closely resemble the exhibition. I like the idea of visitors carrying and consulting the catalogue as they are viewing the exhibition. The last two catalogues I made were small and they were written for the general public, not for scholars. I think we should put our scholarly research into *catalogues raisonnés* and collection catalogues rather than exhibition catalogues. We can of course include new research, but we have to think about the audience: in the first instance they are intended for the public and not our colleagues in other museums, don't you think? This doesn't prevent us from presenting new ideas, but the way you present them is important.

It was difficult to persuade my colleagues at the museum about this, but now we have made a series of small catalogues aimed at the broader public. I'm not saying that every catalogue has to be alike. But when an exhibition is staged in your own museum and deals mostly with your own collection, I think you have the freedom to create this kind of catalogue.

*A lot of museums are now publishing collection catalogues on parts of their collections. What do you think of this phenomenon?* There is a trend now to digitalize collections, but I think a collection catalogue should be in book form. It could also be published on the internet of course, but not as a replacement for books. On the net, people will change the information over the years and you won't know who contributed what. I think such catalogues should include technical notes, not only because this is a stipulation from the Getty and other foundations, but also because it is important to work together with the conservators. I have always collaborated with our conservation department, and as a result

learned a lot about how to look at paintings. I even did some paintings myself in order to be able to understand different techniques and what is to be found underneath the surface.

*The Nationalmuseum has a large research department. What do you think is the greatest value of having such a department?* We bridge the gap between the museum and the university. Ten years ago, there was only limited contact with the university. Each curator had contacts of their own, but there was no organized effort. We have now created a forum, which is a good idea for any large museum. We organize seminars each month, where people from the museum world come together with people from the university to discuss special themes, projects, and exhibitions.

We currently have about eight post-doc projects in which people from outside the museum are working on the museum collections. But the research department also works with the curators in the museum, helping them to find time for research. Together with the friends of the museum we created a scholarship that enables one curator a year to take time off to work on an exhibition project, a dissertation or another publication. We also encourage curators to work together with post-docs on projects. Furthermore, we have received funds to finance two trainee positions. The trainees devote 75% of their time to research, and the remaining 25% has to be spent on administrative work. Carina Fryklund, one of the trainees who is also a CODART member, is working with me on the Flemish paintings catalogue. These trainees have a fantastic position and a great opportunity to focus on research. Later, when they become regular curators, they will never again have the same opportunity to do such concentrated research.

*Many museums are now undergoing or about to start major renovations on their buildings, as will your museum. What do you think is important during the renovation phase?* Our building is in desperate need of renovation and this will start in 2011. Being completely closed to the public is not acceptable; there should be a limited service offering during the renovation. We hope to lend parts of the collection to other museums in Sweden and abroad.

We also hope to build an extension, a special exhibition space, but no decision about this has yet been taken. Each time we make an exhibition, we have to take down a large part of the permanent collection. This is not good for the art, and it is also bad for our visitors.

*How would you compare the position of the Nationalmuseum to its peers internationally?* The core of the collection of the Nationalmuseum consists of three

important holdings. In the first place there is of course the Scandinavian art. Then we have a very fine collection of 18th-century French paintings, which is in perfect condition – the paintings even have their original frames. Carl Gustav Tessin, the son of Nicodemus Tessin (the architect of the Royal Palace), lived in Paris at the time, and was able to buy the paintings directly from the artists. We also have a very fine Dutch collection, with several well-known Rembrandts, such as the *Claudius Civilus*.

We also have a famous collection of drawings by the Old Masters. It is one of the ten most important drawing collections in the world, attracting many foreign scholars each year. Some very special drawings have been preserved in our collection, whereas in other countries many were destroyed during the war.

I can also add that the Nationalmuseum is one of the oldest public museums in the world. It was founded in 1792, and the Louvre in 1793. Of course, the Ashmolean in Oxford is older.

*You have been a CODART member since its foundation. What do you consider the major developments and do you have any advice?* The website has become very useful. It is a very good tool for learning what other colleagues are doing and getting in contact with each other. Adding new members from Eastern Europe was also a significant improvement. Before, you didn't know very much about these collections. Having said that, I am not sure whether the network should expand further. If there are too many members, you don't achieve as much. It is a real dilemma as CODART should be open to everybody.

Perhaps CODART could help smaller collections to work together with larger museums. It is always the large museums that work together and the smaller museums are often not involved.

As CODART is a network for curators of Dutch and Flemish art, I think the congresses should be more focused on issues related to Dutch and Flemish art and less focused on general museum matters. Those are better dealt with at ICOM. It would be more interesting if the congresses were about the art itself, if colleagues gave lectures related to exhibitions and projects. To give an example, in one of the workshops I attended, we talked about cataloguing but it would have been more interesting if someone had talked about the content of his or her catalogue and problems that came up while writing it. The congress could also focus more on the collections in the city where the congress is held and not so much on preparing us for the upcoming study trip.

Marrigje Rikken is assistant curator of 17th-century Dutch paintings at the Rijksmuseum Amsterdam and a CODART member since 2007.

### Appointments

Görel Cavalli-Björkman has retired from her position as director of research at the Nationalmuseum in Stockholm, as of 1 February 2008. She will be attached to the museum on a part-time basis working on a catalogue of Flemish paintings and preparing the exhibition *Rubens in dialogue with older masters* in collaboration with the Alte Pinakothek, Munich. Karin Sidén has been appointed as her successor.

Jan Piet Filedt Kok, chief curator of early Netherlandish painting at the Rijksmuseum, has retired after 33 years of service, as of 28 March 2008.

Peter van der Ploeg, former curator of the Mauritshuis in The Hague has been appointed director of publishing at Waanders Publishers, Zwolle, as of 1 April 2008.

Christian Tico Seifert, former research associate at the Kunsthistorisches Institut of the Freie Universität Berlin, has been appointed senior curator of early Netherlandish, Dutch and Flemish art at the National Gallery of Scotland in Edinburgh, as of 6 May 2008.

Peter Sigmond has retired from the Rijksmuseum after 13 years of service. Taco Dibbits has been appointed to succeed Peter Sigmond as director of the Amsterdam Rijksmuseum Collections, as of 31 May 2008.

Yao-Fen You has been appointed assistant curator of European sculpture and decorative arts at the Detroit Institute of Arts in Detroit, as of 1 March 2008.

Ronald de Leeuw will be retiring from the Rijksmuseum on 1 July 2008. Wim Pijbes succeeds him as the new general director. Pijbes (1961) has been director of the Kunsthal Rotterdam since 2000.

### Founding of the ANKK

In the past, German scholarship played a key role in research on Netherlandish art and culture. This changed dramatically during the post-war period. In spite of numerous large and important collections of Netherlandish art in Germany, research and publications on objects in these rich holdings have become relatively scarce. This structural dilemma has long demanded attention.

On 12 April 2008 the Arbeitskreis Niederländische Kunst- und Kulturgeschichte e.V. (ANKK, Network for Netherlandish Art and Cultural History) was founded as a registered, non-profit organization in Hamm (Westfalia). For a period of three years, the ANKK is jointly headed by Dagmar Eichberger, Ursula Härting and Gero Seelig. The network aims to improve communication between scholars concerned with any aspect of Netherlandish or Flemish art and architecture and the cultural productions of neighboring regions. Professionals (museum, university and freelance) and institutions are invited to join and participate in relevant ANKK activities. Although it is an initiative aimed at German-speaking scholars, ANKK makes a point of being open to anyone interested in the art and culture of the Low Countries and Belgium (as well as Germany).

Annual meetings and conferences will offer the opportunity to meet and exchange current views and ideas. Registrations and communication will happen predominantly through the new ANKK website ([www.ankk.uni-wuppertal.de](http://www.ankk.uni-wuppertal.de)). There are several subcommittees in place pursuing specific goals.

Representatives from CODART (Gerdien Verschoor, director) and HNA (Fiona Healy, European treasurer) honored the founding meeting in Hamm with their presence and critical input, thus demonstrating the spirit of collegiality and mutual support that ANKK is aiming for on every level.

Gero Seelig, curator of Netherlandish paintings of the Staatliches Museum Schwerin

### Research fund for studio practice

Jan Piet Filedt Kok, professor of studio practice and art-historical research into materials and techniques at the University of Amsterdam, has created a fund within the Prince Bernhard Cultural Fund under the name of Het Atelierpraktijken Fonds (Studio Practice Fund). The announcement was made at a reception on 28 March marking his retirement as the Rijksmuseum's chief curator of early Netherlandish painting.

The Studio Practice Fund will make an annual sum of €20,000 available for the promotion of scholarly research and publications, especially those focusing on the conservation history of works of art and related studio and museum practices. In the coming years the emphasis will be on research into the history of restoration and conservation in the Netherlands and is an extension of the research program being developed by the University of Amsterdam as part of its conservation and restoration course. Financial support will be given to postgraduates in art history, cultural history, and conservation sciences. For more information see [www.cultuurfonds.nl](http://www.cultuurfonds.nl).

### Holland Art Cities: an art explosion in the Netherlands

The Netherlands is hosting a large-scale art event in 2009-10 called Holland Art Cities. Ten of the largest museums in the Netherlands will work together to present and promote top-class exhibitions around three themes. The start of the year will focus on the issue of international influences; the second period is organized around youth, and modern and contemporary art and design; the last phase will feature the Dutch Masters. The goal is to present top-quality exhibitions and events around these themes, aimed at an international public. The cities of Amsterdam, The Hague, Rotterdam, and Utrecht are working on a related program on other art forms and a series of events.

Participating institutions are located in Amsterdam (Hermitage Amsterdam, Rijksmuseum, Stedelijk Museum and Van Gogh Museum); The Hague (Gemeentemuseum and Mauritshuis); Rotterdam (Museum Boijmans Van Beuningen and Kunsthal); and Utrecht (Centraal Museum and Museum Catharijneconvent). Other museums in the Netherlands are invited to participate in the program. For more information and a preliminary program see: [www.hollandartcities.com](http://www.hollandartcities.com).

Wieke Visser, Assistant Project Manager  
Holland Art Cities

## CODART membership news

As of May 2008, CODART has 481 full members and 45 associate members from 299 institutions in 40 countries. All member information can be found on: [www.codart.nl/curators/](http://www.codart.nl/curators/)

New CODART members since November 2007:

Susan Anderson, curatorial research associate, Harvard University Art Museums - Fogg Art Museum, Cambridge, MA (associate member)

Szilvia Bodnár, curator of German and Netherlandish prints and drawings, Szépművészeti Múzeum, Budapest

Mark Broch, curator, Cobbe Collection, Surrey

Jean-Pierre de Bruyn, director, Keizerskapel, Antwerp

Marius Cornea, curator of European art, Muzeul de Artă Timisoara, Timisoara

Godelieve Denhaëne, head of the department of prints and drawings, Koninklijke Bibliotheek van België, Brussels

José António Falcão, director, Departamento do Património Histórico e Artístico da Diocese de Beja, Beja

Giancarlo Fiorenza, Pierre Daura curator of European art, Georgia Museum of Art, Athens (USA)

Maria Clelia Galassi, professor, Università degli Studi di Genova, Genoa (associate member)

Rima Girnius, Allen Whitehill Clowes curatorial fellow, Indianapolis Museum of Art, Indianapolis

Tonko Grever, director/curator, Museum van Loon, Amsterdam

Sabine Margarethe Haag, director, Kunstkammer and Treasuries, Kunsthistorisches Museum, Vienna

Gijs van der Ham, curator historical collections, Rijksmuseum, Amsterdam

Valérie Herremans, research curator, Koninklijk Museum voor Schone Kunsten, Antwerp

Ulla Huhtamäki, director, Sinebrychhoffin Taidemuseo, Helsinki (associate member)

Irene B. Jacobs, curator, Maritime Museum Rotterdam, Rotterdam

Antien Knaap, Theodore Rousseau Post-Doctoral Fellow in European Painting, Harvard University Art Museums - Fogg Art Museum, Cambridge, MA

Thomas Kren, senior curator of manuscripts, J. Paul Getty Museum, Los Angeles

Katja Schmitz-von Ledebur, curator, Kunstkammer and tapestries, Kunsthistorisches Museum, Vienna

Léon E. Lock, coordinator, Low Countries Sculpture Society, Brussels (associate member)

Tom Loughman, curator, Phoenix Art Museum, Phoenix

Synnöve Malmström, curator, Amos Anderson Art Museum, Helsinki

Mirjam Neumeister, curator of Flemish paintings, Bayerische Staatsgemäldesammlungen, Munich

Wim Nys, curator, Zilvermuseum Sterckshof Provincie Antwerpen, Antwerp

Erwin Pokorny, researcher, Institut für Kunstgeschichte der Universität Wien, Vienna (associate member)

Mikael Bøgh Rasmussen, curator, Det Nationalhistoriske Museum på Frederiksborg Slot, Hillerød

Nils Büttner, associate professor, Universität Dortmund, Dortmund (associate member)

Achim Riether, curator of German, Dutch and Flemish drawings from the 15th to the 18th century, Staatliche Graphische Sammlung München, Munich

Mariken J.H. van Rooijen-Buchwaldt, curator, Kasteel Duivenvoorde, Voorschoten

Kathryn M. Rudy, curator of illuminated manuscripts, Koninklijke Bibliotheek, The Hague

Kris Schiermeier, curator of exhibitions, Rijksmuseum, Amsterdam

Stephanie Schrader, assistant curator of drawings, J. Paul Getty Museum, Los Angeles

Jennifer Scott, loans officer and assistant curator of paintings, Royal Collection, London

Leonore van Sloten, assistant curator, Museum het Rembrandthuis, Amsterdam

Gert Jan van der Sman, scientific employee, Nederlands Interuniversitair Kunsthistorisch Instituut Florence, Florence (associate member)

Zuzana Štěpanovičová, curator, Oblastni Galerie, Liberec

Dominique Nicole Surh, curator, Leiden Gallery, New York

Priscilla Valkeneers, scientific associate, Centrum voor de Vlaamse Kunst van de 16de en de 17de eeuw, Antwerp

Ágota Varga, assistant curator, Szépművészeti Múzeum, Budapest

Th.L.J. Verroen, director, Kasteel-Museum Sypesteyn, Loosdrecht (associate member)

Marieke van Vlierden, curator, Kasteel-Museum Sypesteyn, Loosdrecht

## Gary and Loekie Schwartz honorary CODART members

At the congress dinner of CODART ELF in Ghent, on the occasion of CODART's tenth anniversary, the board, director and members of CODART granted Gary and Loekie Schwartz a CODART honorary membership, because of their efforts on behalf of the organization. The honorary membership was symbolized by a bouquet of flowers and announced in a speech by retiring board member Paul Huvenne, who praised Gary and Loekie's achievements in creating CODART.

## CODART at TEFAF

This was the first year that CODART had a stand at the international art and antiques fair TEFAF, which was held in Maastricht from 6 to 16 March. It was an opportunity to promote both professional relationships and the CODART name. On 7 March we welcomed some 50 members and other guests to a festive reception inside the fair. Like the stand itself, this reception was offered to CODART by TEFAF in honor of the tenth anniversary of our organization.

Some 500 people visited the stand and we distributed more than 800 leaflets. We had interesting conversations with potential friends, new members, students, collectors, and other TEFAF visitors. Many people, both from the Netherlands and abroad, knew the CODART website. Of course the stand also provided a good meeting point for CODART members wanting to catch up with each other over a quiet drink and a chocolate Easter egg.

CODART shared the stand with the Netherlands Institute for Art History (RKD). Our RKD colleagues kindly did the honors on the days that the CODART crew had to be at the congress in Ghent, for which many thanks again.

**CODART ELF congress in Ghent,  
9-11 March 2008**

**Review by Felice Geurdes, Centraal  
Museum, Utrecht**

As an MA student in Curatorial Studies at the University of Amsterdam, I was invited to join the CODART ELF congress in Ghent. This was of course a great opportunity for me to become acquainted with people in the field. I started my study of art history four and a half years ago in Utrecht. From the beginning I was mainly attracted to the works of the Old Masters. After an internship at the Museum Boijmans Van Beuningen in Rotterdam, I decided to do an MA in art of the early modern period. After one year of studying and an internship at the Rijksmuseum, I wrote my MA thesis and graduated. Last September I started the program in Curatorial Studies. After half a year of courses, I now work at the Centraal Museum in Utrecht, where I am an intern for a year. I am assigned to the department of Old Master paintings, sculpture and drawings, where I work together with curator Liesbeth Helmus. This training period will last until February, after which I will write my second thesis. I naturally hope to become a curator in the future, but I am well aware that there is still a long way to go. The CODART congress was unquestionably one step in the right direction.

Sunday, 9 March I took the train to Ghent, not knowing what to expect in the coming three days. I could only hope the weather – turbulent, cold and uninviting – was no indication of the atmosphere at the congress. But that was not the case! A lot of people kindly introduced themselves, and were interested in chatting about my studies, the subject of my thesis, my work in the Centraal Museum, and so on. In no time I had talked with people from all over Europe working in different kinds of museums or galleries, all with their own specializations.

The program for the next day was located at the Museum voor Schone Kunsten. Several specialists were invited to talk about their research on Dutch and Flemish Art in Italy. The different perspectives chosen were refreshing. The digitalization project of the Dutch University Institute for Art History in Florence, described by Gert-Jan van der Sman,

for example, is a fantastic new way for researchers to find images of paintings in no time.

Also memorable was the lecture by Sandra Janssens, in which she explained how the different aesthetics of Flemish and Italian art come together in the work of the relatively unknown painter Theodoor van Loon (1581/2-1649). I eagerly anticipate reading her work on this painter.

The lectures were followed by a visit to the museum and its extraordinary collections. After lunch, the workshop sessions began, followed by the congress dinner, which I unfortunately could not attend. The dinner would of course have been the best way to network informally with other CODART members. I was thus very sorry that I could not be present. I think for students joining the congress it is, however, important to be there. This might be a suggestion for the future...

The last day I spent most of the time in the chilly but wonderful St. Bavo Cathedral for an in-depth visit. The tour was led by a passionate professor from Leuven, who told us with enormous enthusiasm all there was to know about the van Eyck altarpiece. The day (and thereby the whole congress) ended at the University of Ghent. There, sessions on attribution took place. This again is a really great initiative, established in cooperation with the RKD in The Hague. It was amazing to see all those experts bent over photographs of paintings and discussing them. I hope the results of these sessions will be published on the CODART website or in the *Courant*.

I experienced the congress as three instructive, interesting and enjoyable days in which I learned a great deal, and in which I encountered many interesting people who I will hopefully meet again. CODART ELF was an invaluable experience, and I am grateful I could be a part of it.

**Review by Sanda Marta, National  
Brukenthal Museum, Sibiu**

The CODART ELF congress was an event I had very much wanted to attend; like every year I was driven by curiosity about collections, museums, and a city that was unknown to me. The location of this year's congress was Ghent, a fascinating place.

The enthusiasm of the guide and my own inquisitiveness made me forget my wet shoes and coat and enjoy the tour through this fairytale-like town, where old and new merge into one another, creating a unique and timeless balance. I was carried back to the times of Charles V and Philip of Alsace, of the textile merchants and their mansions on Korenlei, which reflect a period of flourishing trade and the power of the guilds in the Middle Ages.

The location of this year's congress was one of the oldest museums in Belgium, the Museum voor Schone Kunsten, located in Citadelpark. The building as a whole is a striking example of museum architecture. Some of the architect's touches remain highly modern: the sober decoration; the rooms spread out on a single floor; the abundance of natural overhead lighting; the generous sense of space. It is the work of the architect Charles van Rysselberghe.

The new display presented a selection of the most beautiful works in the museum collection, offering an interesting survey of the rich and diverse collection of sculptures, tapestries, prints, and paintings. The visitor is invited on a spiritual journey through the centuries, from the Middle Ages to the first half of the 20th century, with abundant texts providing information on the various artistic movements and artists.

Each CODART congress I have attended was also an opportunity to meet colleagues from all over the world, and to open up new perspectives for professional cooperation. Many of these fruitful discussions ended in an exchange of ideas about museum collections and exhibition projects.

Every year the topics of the workshops have been of interest to me, and for this reason it has always been difficult to make a choice. The topic of the workshop I attended this year was "Alone or together: The value of collaborating." As we all know and appreciate the value of collaborating and sharing experiences, the discussions among the workshop participants focused more closely on several of the implications of collaboration: the multi-structural relations it brings about within museums; the differences between local, national or international cooperation; and the high costs incurred by international

collaboration. There was also a strong feeling that collaboration with Central Europe should be strengthened.

The Brukenthal museum has benefited greatly over the years from the exchange of knowledge about projects, exhibitions, and noteworthy events that CODART makes possible. My first experience with the organization was in 2001, when the CODART congress was dedicated to Dutch and Flemish art in Romania. The study trip to Romania that followed the congress had a double effect: the Romanian curators shared ideas concerning the attributions of paintings in their museums with their CODART colleagues, and the participants from abroad got to see a number of collections unique in Europe. But what really counted were the results: in the following years, new exhibition projects developed and paintings from the Brukenthal collection came to the attention of foreign curators. Since 2001, works from the museum's Dutch and Flemish collection have been on view in Bruges (2002); Vienna, Essen, and Munich (2003); Chateau de Malbrouck, and again in Vienna (2007) – all of these opportunities for the collection in Sibiu to become better known beyond Romania's borders. The Brukenthal Museum continually seeks cooperative projects with museums in Europe and elsewhere. We cannot organize large exhibitions with loans from other museums ourselves because of the high costs, but we would like to take part in exhibitions with other partner institutions abroad.

**Review by Dominique Surh,  
Leiden Gallery, New York**

In mid-February, after reviewing the online program of lectures, workshop topics, and excursions planned for CODART ELF in Ghent, I decided to sign up for my first CODART congress only days after becoming a new member. The opportunity to combine the trip with the opening of Maastricht's TEFAP, research at the RKD in The Hague, and meetings with colleagues at the congress and elsewhere was a major incentive for my decision to participate. About a week before the congress I received an unexpected telephone call from Larry Nichols (Toledo Museum of Art), who called simply to introduce himself and say that he was keeping

track of the North American members planning to attend the annual meeting. This friendly gesture was paralleled later by many of the welcoming staff and CODART members who reached out and introduced themselves to me at the meeting itself.

The congress began Sunday afternoon with an informal walking tour of Ghent's historic center. While the tour might have been more fruitful in better weather, I did have a chance to meet a number of colleagues and share some interesting conversation before heading over to the Koninklijke Academie voor Nederlandse Taal- en Letterkunde for registration and cocktails.

Monday's full program took place at the freshly renovated Museum voor Schone Kunsten. In the morning we heard a series of uniformly interesting talks on a variety of *Italo-flamingo* topics, essentially previewing the upcoming study trip to Italy. Before being invited to wander amongst the light-filled galleries, mingle with colleagues, and marvel at the highlights of the collection, Catherine Verleysen presented an overview of the history of the museum's collection. Larry Nichols's afternoon review of CODART's first ten years as a professional organization also included some interesting ideas on what CODART might become in the future.

Unfortunately, I was not allowed to participate in the workshops I preferred (despite my persistent requests), and so I attended one of less interest and relevance to me personally: "Is scholarly research a task for the curator?" In general, I envisioned the workshop as a more dynamic event, perhaps consisting of about 25% panel remarks and 75% exchange of ideas by the participants, yet these proportions were inverted. Just as discussion started to get interesting, perhaps diverging a bit from the focus, the session came to a close. The most fruitful aspect of the session, however, was the summary of the "results," presented by the panel leaders to the entire CODART body following the workshops. In the evening, the historical setting of Sint Pieters Abdij turned out to be a delightful backdrop for the congress dinner.

By Tuesday morning I was very much looking forward to Professor Peter Schmidt's "In-depth tour of St. Bavo's Cathedral."

Judging from Schmidt's excellent little guide

on *The Ghent altarpiece*, a copy of which was provided in CODART ELF's welcoming package, we could not have been in better hands. His exceptionally interesting and thorough tour was in fact one of the highlights of the congress, serving as a healthy reminder that an expert guide is worth his weight in gold. The afternoon session continued at the University of Ghent where we heard a handful of interesting presentations on research and upcoming exhibitions. It will be interesting to learn whether the special session on "Attribution," which brought new sets of eyes to problematic and uncertain attributions, yielded any significant insights.

One of the most valuable opportunities the congress provided was what one colleague referred to as "high-speed networking." Even more valuable than the sheer number of colleagues I had the pleasure to meet were the longer conversations about research projects, mine and others, and the occasion to exchange ideas about the many topics we share in common. Whether from the events during the planned schedule, so ably organized by the CODART team, or during off-hours over quieter dinner conversations, I acquired many fresh new ideas and came back to New York feeling thoroughly energized in my work as a curator.

**Texts of all presentations and reports on all workshops are available on the CODART website: [www.codart.nl/codart\\_elf](http://www.codart.nl/codart_elf). In due time you will be informed about the results of the attribution session.**

Museums have announced 31 exhibitions on Dutch and/or Flemish art to open between 1 July and 31 December 2008. They are arranged by country and city in alphabetical order in the list below.

## AUSTRIA

**Vienna**, Albertina, Vincent van Gogh: "Drawn" pictures, 5.9.2008-7.12.2008

## BELGIUM

**Antwerp**, Koninklijk Museum voor Schone Kunsten, Heads on shoulders: Portrait busts in the Low Countries, 1600-1800, 12.9.2008-14.12.2008

**Bruges**, Musea Brugge, Stradanus: Artist at the Medici court, 9.10.2008-4.1.2009

**Luik**, Musée de l'Art Wallon, From Pieter Pourbus to Rik Wouters: The bequest of Paul Dony and the Jomain-Jobart donation to the Musée d'Art Wallon, 11.7.2008-15.10.2008

## DENMARK

**Copenhagen**, Statens Museum for Kunst, Jacob Jordaens, 8.11.2008-1.2.2009

## ENGLAND

**London**, Dulwich Picture Gallery, Painting family: The de Brays, master painters of the Dutch 17th century, 2.7.2008-5.10.2008

**London**, Queens Gallery, Buckingham Palace, Bruegel to Rubens: Masters of Flemish painting, 10.10.2008-26.4.2009

## FRANCE

**Marseille**, Centre de la Vieille Charité, Galeries Gaston Defferre, Van Gogh and Monticelli, 1.9.2008-31.12.2008

**Paris**, Musée du Louvre, Northern drawings of the Museum of Budapest, 1.9.2008-31.12.2008

## GERMANY

**Coburg**, Kunstsammlungen der Veste Coburg, The bible in the visual vocabulary of Flemish graphic art about 1600: Print cycles from the studio of the Collaert family of engravers, 6.8.2008-2.11.2008

**Cologne**, Wallraf-Richartz-Museum, Rembrandt, a childhood dream: The Kremer collection. Masterpieces of Dutch 17th-century painting, 11.7.2008-15.10.2008

**Düsseldorf**, museum kunst palast, Heavenly - Stately - Courtly: Peter Paul Rubens, Jan Wellem and Anna Maria Luisa de' Medici, 20.9.2008-11.1.2009

**Frankfurt am Main**, Städel Museum, The birth of modern painting: Robert Campin, the Master of Flémalle, and Rogier van der Weyden, 21.11.2008-22.2.2009

**Munich**, Neue Pinakothek, The far view: Landscape of the Hague School, 23.10.2008-19.1.2009

**Munster**, LWL - Landesmuseum für Kunst und Kulturgeschichte, Joachim von Sandrart and the Peace of Münster, 25.10.2008-11.1.2009

**Wuppertal**, Von der Heydt-Museum, James Ensor: Horror without end, 12.10.2008-8.2.2009

## ITALY

**Florence**, Gabinetto Disegni e Stampe degli Uffizi, Dutch and Flemish drawings in the department of prints and drawings of the Uffizi, 25.6.2008-2.9.2008

**Florence**, Galleria Palatina, Florence and the early Netherlands, 1430-1530: Between van Eyck and Raphael, 20.6.2008-26.10.2008

## THE NETHERLANDS

**Amsterdam**, Allard Pierson Museum, Universiteitsbibliotheek Amsterdam, Rijksmuseum Amsterdam and Stadsarchief Amsterdam, Romeyn de Hooghe, 10.12.2008-15.3.2009

**Amsterdam**, Nationale Stichting De Nieuwe Kerk, Image of the black: Africans and Creoles in Dutch and Flemish art from 1285 to the present day, 26.7.2008-26.10.2008

**Amsterdam**, Van Gogh Museum, 125 favorites acquired with the support of the Rembrandt Association, 3.10.2008-18.1.2009

**Amsterdam**, het Rembrandthuis, The Louse Graphic Society, 30.8.2008-23.11.2008

**The Hague**, Haags Historisch Museum, Town views of The Hague, 11.10.2008-4.1.2009

**The Hague**, Mauritshuis, Dutch city views from the Golden Age, 11.10.2008-11.1.2009

**Haarlem**, Frans Hals Museum, The glory of Haarlem, 11.10.2008-1.2.2009

**Leiden**, Stedelijk Museum De Lakenhal, The Kamerlingh Onnes family: Cold and art, 11.7.2008-14.9.2008

**Nijmegen**, Museum Het Valkhof, Historical lace, 7.7.2008-24.8.2008

**Nijmegen**, Museum Het Valkhof, Lauwerier and Korfmacher, 29.8.2008-22.1.2009

**Nijmegen**, Museum Het Valkhof, A real Toorop!, 20.12.2008-22.3.2009

**Rotterdam**, Museum Boijmans Van Beuningen, Charley Toorop, 27.9.2008-18.1.2009

**Rotterdam**, Museum Boijmans Van Beuningen, Erasmus, 8.11.2008-22.2.2009

**Utrecht**, Het Utrechts Archief, Grolman's Utrecht: The city about 1900, 21.11.2008-28.2.2009

**Utrecht**, Museum Catharijneconvent, They're all angels, 4.10.2008-25.1.2009

## SPAIN

**Madrid**, Museo Thyssen-Bornemisza, Pieter Saenredam: Contexts of the permanent collection no. 22, 11.11.2008-15.2.2009

## USA

**Los Angeles**, J. Paul Getty Museum, The Belles Heures of the Duke of Berry, 18.11.2008-8.2.2009

**Moraga**, Hearst Art Gallery, The second Golden Age of Dutch art: Paintings from the Beekhuis collection, 10.10.2008-14.12.2008

**New Haven**, Yale University Art Gallery, Grand scale: Monumental prints in the age of Dürer and Titian, 9.9.2008-30.11.2008

**New York**, Museum of Modern Art (MOMA), Van Gogh and the colors of the night, 21.9.2008-4.1.2009

**Washington**, DC, National Gallery of Art, Jan Lievens (1607-1674), 26.10.2008-11.1.2009

More information on all these exhibitions and other events at [www.codart.nl/exhibitions/](http://www.codart.nl/exhibitions/)  
Not on the list? Please write to: [webmaster@codart.nl](mailto:webmaster@codart.nl)

Save the date!  
CODART TWAALF  
congress, Aachen  
and Maastricht  
15-17 March 2009