

# CODART

## Courant 17

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Winter 2008

2 **CODART** is the international council for curators of Dutch and Flemish art. Its aim is to further the study, the care, the accessibility and the display of art from the Low Countries in museums worldwide. **CODART** serves as a platform for exchange and cooperation between curators from different parts of the world, with different levels of experience and from different types and sizes of institutions. **CODART** stimulates international inter-museum cooperation through a variety of activities, including congresses, study trips, publications and the website ([www.codart.nl](http://www.codart.nl)).

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#### **Changes to the CODART Board**

Rudi Ekkart's term of office with the Board of **CODART** ended as of 1 July 2008. He will remain an advisor to the **CODART** Board. **CODART** would like to thank Rudi Ekkart for all of the work he has carried out as a board member, and is very pleased that he will continue to remain close to **CODART**.

Emilie Gordenker (1965), director of the Mauritshuis, The Hague, has joined the Board of **CODART** as of 2008. Gordenker has been a member of **CODART** since 2003 and a member of the Website Committee since 2005. Before working at the Mauritshuis, she was senior curator of early Netherlandish, Dutch and Flemish art at the National Gallery of Scotland in Edinburgh (2003-07). Gordenker has worked as a freelance art historian at institutions such as The Metropolitan Museum of Art, the Frick Collection and the Rijksbureau voor Kunsthistorische Documentatie (RKD), among others. She has also taught at Rutgers University and Vassar College.

As of 1 November 2008, Jan Hoekema (1952) has also joined the Board of **CODART**.

Hoekema has been mayor of Wassenaar since July 2007. He was previously director of research, education and culture and ambassador for international cooperation at the Dutch Ministry of Foreign Affairs (2003-07), and a member of parliament for the D66 party (1994-2002). Hoekema serves as a board or committee member for various cultural institutions such as DOD Amsterdam, the supervisory committee of the Hanze University Groningen dance academy, the advisory council of the Nieuwe Kerk Amsterdam, Toneelschuur Haarlem, and Concerto d'Amsterdam.

With these new appointments, **CODART** fulfills its Board quorum and reaches full strength. We are looking forward to a fruitful cooperation in the coming years.

#### **Advisory committee to the Friends of CODART Foundation**

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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 Program Committee**

As of October 2008, the Program Committee welcomes a new member, Suzanne Laemers. Laemers is curator of 15th- and 16th-century Netherlandish painting at the Rijksbureau voor Kunsthistorische Documentatie (RKD), The Hague. She has replaced Edwin Buijsen, who began working as head of collections at the Mauritshuis in September 2008. We thank Buijsen for his commitment and work on the Program Committee and welcome Laemers to the team.

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If the aim of a congress is to recharge your batteries so you can return to work with fresh intellectual and spiritual energy, the second Netherlands Museumcongres fulfilled this expectation perfectly. One great surprise for me personally during this event, held in Groningen on 2 and 3 October, was the workshop: *Put the muse back in the museum.*

The muse? Aren't museum congresses about subjects like attendance figures, indemnity schemes, or private-public partnerships? That's usually the case. This workshop, however, really was a crowd-puller, with many of us, myself included, turning up as gate-crashers, sitting on the floor or windowsills, or on each other's laps. We listened with bated breath to what independent museum consultant Els Hoogstraat had to tell us. We wrote slogans on post-it notes and stuck them up on a large blackboard. We crumpled up secret messages and slipped them into the hands of whoever was sitting next to us and then started conversing in whispers. Hoogstraat gathered all the brightly colored bits of paper, quoted our enthusiastic slogans at random, asked a couple of questions and jumbled everything up together. She then presented us with her two magic circles. In the first circle the words *focus - trust - letting go - listening* were written and linked: according to Hoogstraat, these are the four hallmarks of inspiration. Floating around in the second circle were the words: *source - connection - moment - assimilation*: the cycle involved in communicating our own inspiration to others.

After an hour we got up excitedly from our sometimes awkward sitting positions and left the small room that had become overheated with one single thought: why had we forgotten that it was all so simple? Wasn't it a certain Jacobus Vrel who inspired us all those years ago to study art history? Wasn't it that exhibition about the Russian Constructivists that made us realize that we wanted to become curators? And wasn't that also the driving force behind our work – that we should be able to communicate that moment of inspiration, that feeling of happiness to our public?

By a stroke of luck, I had just returned from Helsinki, where I had met my very own

muse on Bulevardi 40. The Sinebrychoff Art Museum, formerly the home of the collectors Paul and Fanny Sinebrychoff, had undergone a major conversion some years ago. The furniture, the art collections, the porcelain and silver, together with a collection of Old Masters, combine to form an outstanding whole which we will visit next year during the CODART TWAAALF study trip to Helsinki and Saint Petersburg. To coincide with the CODART visit, the Dutch and Flemish masters in the collection will be supplemented with works from other Finnish museums. Moreover, the Kadriorg Art Museum in Tallinn will put a generous selection of Dutch and Flemish masters from its collection at the disposal of this exhibition. From Helsinki we will continue further by train to Saint Petersburg, yet another city with no shortage of muses. On p. 23 of this issue of the *Courant* you will find a summary of the program of the CODART TWAAALF study trip.

For some time now CODART has regularly been approached by curators of modern art asking if they can join our network

organization. Unfortunately, we have had to disappoint them, as they do not belong to CODART's target group. These requests do raise questions, however. Is there a need for a network of curators of modern Dutch and Flemish art? How international could a network like this be? How far can CODART serve as an example? Carel Blotkamp, professor emeritus at the Vrije Universiteit, Amsterdam, looks into this question in his article *CODART, let's get modern!* (pp. 14-15). Perhaps the time is right to engage in a discussion with our colleagues in the field of modern art to see if CODART is able and willing to play a role here.

Included in this issue of the *Courant* are introductions to a number of lesser known collections; reports from the CODART ELF study trip to Italy; the curator's interview by Ruud Priem, who spoke to Hanna Benesz; and an interview with the first person to become a CODART Maecenas, Willem Jan Hoogsteder.

At the time of writing, the preparations for the CODART TWAAALF congress are in full swing. After the successful meetings of recent years a number of suggestions have come from members as to how to boost the core values of the congress – the transfer of knowledge and the reinforcement of networks. A number of these suggestions have been adopted by the organizers of CODART TWAAALF. During the new market of ideas every opportunity will be given for discussion among colleagues about ideas, projects or proposals for exhibitions. In a new-style members' meeting a discussion will be held about subjects with a bearing on the profession of curator. Emilie Gordenker has accepted the task of taking on the role of congress chair – this marks a new tradition, I hope, in which the congress chair will alternate each year with a fresh, inspiring face and voice. The aim of all this is for the congresses to become more and more the domain of the members, a place where they will be able to share their "musings" with other colleagues and pass on their sources of inspiration to others. I am looking forward to it!

Gerdien Verschoor, director of CODART



[Photo Jan Griffioen, Zutphen]

## A special session on attribution: A partnership



During the CODART ELF congress 2008 held in Ghent, CODART introduced a new program item in partnership with the RKD (Netherlands Institute for Art History) in The Hague – a special session on attribution, on the occasion of CODART's tenth anniversary. The aim of this session was not just to offer members another activity that would enable them to make contact with each other in a way that was both different and informal, but also to put the RKD, which is housed in the same building as CODART, more in the limelight. While a number of members are already acquainted with the RKD, visiting this institution regularly, there are others who are not yet familiar with the possibilities it offers for museum curators and researchers (see below).

Held in the spacious peristyle of the assembly hall of Ghent University, the attribution session offered museums the chance to discuss attribution problems pertaining to works in their collections with colleagues from other museums and staff members of the RKD. Prior to the congress, some 20 museums sent in photos and information about the works that they wanted to be discussed. The contributions consisted both of paintings and drawings and even one sculpture. Arranged according to century and genre, with each entry provided with a number, the photos, attached to the typical RKD mounts were, together with the accompanying data, distributed over six tables. Each work of art was also accompanied by a form and an hour was set aside for filling in all kinds of suggestions. Where possible and necessary, these remarks have since been supplemented by the curators of the RKD with information from the institute's documentation and, finally, returned to the contributors.

Anonymous, *Kitchen still life*, Narodni Muzej, National Museum in Belgrade



The lively discussions that took place during the attribution session, as well as the subsequent enthusiastic reactions, indicated that this part of the program was greatly appreciated by the members and thus definitely worth repeating. Some concerns were raised, however – for example regarding the tables where the photos were presented, which were felt to be too small. These concerns will of course be taken to heart if a similar activity is organized again.

The attribution session produced a number of interesting discoveries, some of which are briefly presented here. Marijke de Kinkelder, curator of Dutch and Flemish 17th-century paintings of landscape and architecture at the RKD, recognized in a *Winter landscape with skaters*, presented by The Holburne Museum of Art in Bath as “Dutch School” (fig. 3), a work by the Haarlem painter and son of Frans Hals, Nicolaes Hals (1628-1686). She succeeded in making a convincing connection between the panel from the former collection of Sir Thomas William Holburne (1793-1874) and two monogrammed winter landscapes by this lesser known artist (fig. 2). The parallels she drew between the somewhat rigid-looking figures with their disproportionately large skates and the rendition of the sky and the architecture were especially convincing.

Nicolaes Hals, *Winter landscape with skaters*, monogrammed NH, with art dealer S. Nystad, The Hague, 1976



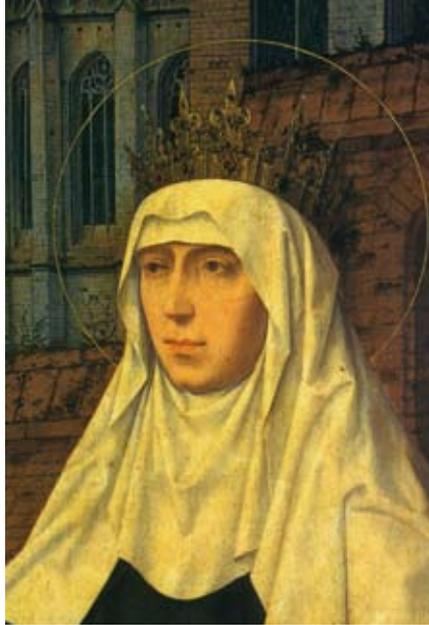
The many doubts that have previously surrounded the attribution to the Antwerp painter Adriaen van Utrecht (1599-1652) of a *Kitchen still life* from the Narodni Muzej in Belgrade (fig. 1) were dispelled by Fred Meijer, RKD curator of Dutch and Flemish still lifes and genre paintings of the 17th and 18th centuries. He was convinced that the canvas should be included among the works of this artist. The suggestion of Marjorie Wiesemann, curator of Dutch painting at the National Gallery in London that the young man depicted in the painting was probably executed by Theodor Rombouts (1597-1637), who was also active in Antwerp, was endorsed by Fred Meijer. The cooperation of Rombouts can also be recognized in the rendition of the figures in other still lifes by Van Utrecht.

The helpfulness of members in sending their photos in advance, the fruitful exchange of information about works of art, together with their enthusiastic response to the event, shows that an attribution session can

certainly have great value during the annual CODART congress. It forms an incentive for both CODART and the RKD to repeat the collaboration.

RKD (Netherlands Institute for Art History), The Hague  
The RKD is a documentation center for Western art from the late Middle Ages to the present. It provides a broad and, in many cases, unique collection of visual documentation and archive materials, together with an extensive art-historical library. The founder of the collection was the renowned Hague art historian, Cornelis Hofstede de Groot (1863-1930). The prime task of the RKD, which opened in 1932, is to manage and make available its present collections. In this task it provides an important support service not only to museums, universities, auction houses, galleries, art dealers and other bodies, but also to independent researchers, specialists, collectors and other interested parties.

Suzanne Laemers is curator of 15th- and 16th-century Netherlandish painting at the RKD in The Hague and a CODART member since 2007.



To celebrate its 50th anniversary in 2008, the Istituto Universitario Olandese di Storia dell'Arte di Firenze (NIKI) organized a number of academic activities. The Palazzo Pitti hosted the exhibition *Florence and the Early Netherlands 1430-1530*, supervised by Bert Meijer; and the Uffizi was the venue of *Flemish and Dutch in Florence: Drawings from the Uffizi Collections*, curated by Bert Meijer and Wouter Kloek, with selected drawings from three centuries.

Among the examples of early Netherlandish draftsmanship at the Uffizi was the fascinating, almost bust-length portrait of a *Young woman in a nun's habit*. The catalogue (nr. 2) ascribes it to an unknown Flemish master circa 1500. The viewer's attention is drawn by the unusual composite technique: the habit is a pen drawing in olive-brown bistre, while the facial features are delicately modeled in black chalk. The emphatic switch between the two techniques clearly expresses the artist's desire to provide a telling representation of the model; her portrait, rather than details of her clothing.

Anyone who arrives in Genoa like the "students" on the CODART study trip, with the impressions of Florence still fresh in their mind, would have had a feeling of familiarity on seeing the works of the early Netherlandish masters in the Galleria of the Palazzo Bianco, especially the monumentally calm painting in Jan Provoost's triptych from San Colombano. On closer inspection, the explanation can be found in the

characteristic features of the panel, in particular the depiction of the face of Saint Elisabeth in the right-hand panel, reminiscent of the drawing *Young woman in a nun's habit* in Florence. A comparison between the two reveals their points in common: the drawing corresponds to the portrayal of Saint Elisabeth in a number of essential ways: the three-quarter profile; the depiction of the eyes; and the slightly raised glance. The veiled forehead; the transition from the forehead to the nose, with its long, narrow bridge; the distance from the nose to the thin lips; and in particular the form of the chin, the broad, flat cheeks, and the way they emerge from the veil, reveal a distinct artistic identity. These clues suggest that the drawing, too, is a work by Jan Provoost: a portrait that bears some relationship, yet to be investigated, with the San Colombano altarpiece.

#### LITERATURE

Wouter Kloek and Bert W. Meijer (eds.), exh. cat. *Fiamminghi e Olandesi a Firenze, Disegni dalle collezioni degli Uffizi*, Florence (Gabinetto Disegni e Stampe degli Uffizi) 2008

Bert W. Meijer (ed.), exh. cat. *Firenze e gli antichi Paesi Bassi 1430-1530*, Florence (Palazzo Pitti) 2008, cat. nr. 2

Fritz Koreny is senior researcher at the Institut für Kunstgeschichte der Universität Wien, Vienna and runs the project "Corpus of German and Netherlandish Drawings 1350-1500". He has been a CODART member since 1998.

Unknown Flemish master, ca. 1500, pen and brown ink with black chalk on paper, Gabinetto Disegni e Stampe degli Uffizi, Florence, inv. nr. 2311 F

Jan Provoost, *Saint Elisabeth*, detail from the triptych of San Colombano in Genoa, Galleria di Palazzo Bianco, Genoa, inv. nr. P.B. 117

Jan Provoost, *Saint Elisabeth*, from the triptych of San Colombano in Genoa, Galleria di Palazzo Bianco, Genoa, inv. nr. P.B. 117



“The cartoon shall be yielded by the artist to the glass maker, so that it may be used to repair the window at all times.” This order is the main reason why Gouda’s St. Janskerk owns a collection of 41 large designs for its famous stained-glass windows. These cartoons, preparatory drawings on a 1:1 scale, have been kept in the church for more than 450 years. They were a genuine archive for later restorations, and still are today. Only occasionally have portions of the odd one or two cartoons been shown to the public. Since the Rijksmuseum exhibition *Kunst voor de Beeldenstorm* (1986), interest in these magnificent drawings has grown considerably, as has the awareness of them as unique examples of Northern-Netherlandish draftsmanship of the late 16th and early 17th centuries. In 2002 a choice selection of (parts of) 19 cartoons was shown at *museumgouda*.

The Gouda windows, as well as the drawings, were made in two periods, 1555-72 and 1590-1604. The main windows of the first phase were executed by the local artists Dirck Crabeth (ca. 1510/20-1574) and his younger brother Wouter (ca. 1510/20-1589). They were responsible for the majority of the windows and the cartoons. Contrary to all the other artists involved in the project at a later stage, the two Gouda glaziers were responsible for the entire production process. Other artists joined in the project until 1572, when the transition to Protestantism brought the redecoration campaign to a temporary halt. After a break of some 18 years, work was taken up again and new windows were added to the old ones which, remarkably, had not been removed from the now Calvinist church. At this stage, secular sponsors entered the scene – contrary to the Catholic period when the windows in the choir had been donated by the clergy. In addition to the latter, the most important pre-1572

windows in the aisle were donated by Philip II, Margaret of Parma and William the Silent. Artists as diverse as Joachim Wtewael, Hendrick de Keyser and Willem Thybaut and Isaac Swanenburg supplied the church with designs in the later period.

The cartoons have been kept in the church from the 1550s onwards. Since the 1960s they have been rolled up in zinc or stainless steel tubes and stored in a specially acclimatized room. In the years 1991-2003 the drawings were restored by a single conservator, Wim de Groot, successor to Kaja Oldewelt. More recently, the churchwardens have expressed their wish to speed up the project and spread the responsibilities. Furthermore, it was decided that the church and museum should join efforts. After all, the museum could offer space to make the project visible to the general public and provide both curatorial and educational support. As a result, since 2005 the project has been carried out by a group of specialists, who organized themselves in the partnership XL Paper. They are Thomas Brain, Monique Staal and Tessa Rietveld. They are assisted by Paulien Stoopman, Nancy Knaap and Ria Bonten. The project will continue well into 2010 and is being carried out publically in a temporary workshop measuring approximately 14 x 4 meters and situated in the Catharina Gasthuis.

The initial phase of the conservation project comprised a general condition estimate of all the cartoons, as well as a pilot project in which two were restored. The damage to the cartoons has mainly been caused by use and storage problems, and consists mostly of damage to the edges as a result of rolling. In addition, the flexibility of the original paper has deteriorated due to previous repairs, which were often done in layers on top of one another. The conservators have worked on the versos of the drawings in order to give the paper back its original suppleness. What is special about the project is its large scale; the fact that the work is visible to the public; and of course the size of the drawings being treated.

The project is headed by a committee chaired by CODART member Jan Piet Filedt Kok and Peter Poldervaart (chief paper conservator at the Rijksprentenkabinet Amsterdam)

See the work in progress on [www.museumgouda.nl](http://www.museumgouda.nl)

Ewoud Mijnlieff is curator of *museumgouda* and member of the counseling committee for the conservation of the Gouda cartoons, and a of CODART member since 1998.



## Dutch and Flemish art at Glasgow

Out of a total of one 100 Old Master pictures, the Hunterian Art Gallery has some 40 Dutch and Flemish paintings. (The print room houses, in addition, around 1,500 prints from before 1800.) There are exceptional works, such as Rembrandt's sketch of the *Entombment*, and the monumental landscape by Philips Koninck. The few genre paintings include a late *Card players* by Hendrick Martensz. Sorgh, and there are portraits by Voet, Dujardin, and Maes. Anthonis Mor van Dashorst is represented by the 1564 marriage portrait of Jonekin van Herwijck, wife of the Antwerp goldsmith Steven van Herwijck, whose pendant hangs in the Mauritshuis. The presence of an internationally important art collection within the university is due to the vision of a Glasgow arts student, William Hunter (1718-1783), who went on to become a London doctor. In the 1760s he rose to fame as royal physician, professor of anatomy at the Royal Academy of Arts, and a leading figure in 18th-century science and culture.

The gift to Glasgow University of Britain's first museum with a gallery of paintings (1807) was a move that Hunter's London colleagues questioned, and the benefits have sometimes been hard to identify. After Waagen's visit in 1854, scholarship was non-existent until the foundation of the art history department in 1948. Glasgow is remote, and the attribution of works in the collection has since often depended on an exchange of black and white photographs rather than visits from scholars. Recently, research on the paintings has been advanced by courses designed to engage students in the more technical aspects of art history, and the Dutch and Flemish paintings were surveyed in 2005 for future inclusion in the National Inventory of Continental European Paintings (see <http://nicepaintings.org>). Dr. Erma Hermens has been in Glasgow since 2002, and was recently appointed Lord Kelvin-Adam Smith Fellow

in Technical Art History, with funds that will facilitate research into the Dutch and Flemish collection, her specialist area. Dr. Hermens leads courses at both undergraduate and post-graduate levels. Working with Erma is Christa Gattringer, a graduate of the Vienna Academy of Fine Arts, who is working on the Flemish collections, and will produce a Ph.D. entitled *17th-century Antwerp studio practice, an interdisciplinary approach*. Her research also includes paintings in the civic collections and the National Galleries of Scotland.

Most of the Hunterian's paintings come from the collections either of the founder or Miss Ina Smillie, who donated 27 pictures in 1963. Smillie gave some unusual works, not least the large *First meeting of Theagenes and Charicleia*, signed and dated 1649, by the Utrecht painter Hans Horions (ca.1620-1672). The subject is from Heliodorus's *Aethiopica*, a third-century Greek romance, which appears rarely in the history of painting, and only between 1600 and 1650. The *Aethiopica* was first introduced in France, and then imported to the Netherlands by Abraham Bloemaert, who painted two *Aethiopica* subjects for Frederik Hendrik for Honselaarsdijk in 1625. Bloemaert's pupil Nikolaus Knüpfer also painted three *Aethiopica* pictures for the king of Denmark in 1649, the year of the Glasgow painting, and these works are stylistically connected.

Another major canvas is the *Martyrdom of Saint Catherine* by Jan Cossiers (1600-1671), which was one of the earliest acquisitions by the university, having formed part of the decoration of a Baroque church in Mechelen. It was shipped to Glasgow from Rotterdam in 1752 to join the study collection of the short-lived Academy of the Fine Arts. This was a venture of the brothers Robert and Andrew Foulis, who bought paintings in Europe, representing Rubens, for example, by a copy of the *Madrid Adoration of the magi* in its original format.

Rembrandt, *Sketch for the Entombment*, ca.1634,  
Hunter Collection, Hunterian Museum and  
Art Gallery, University of Glasgow

Philips Koninck, *Landscape in Holland*, ca.1665,  
Hunter Collection, Hunterian Museum and Art  
Gallery, University of Glasgow



## University Peter Black

Cossiers is one of the artists who worked on large church projects after Rubens' death. The *Martyrdom* is signed and dated 1647, and corresponds in size to the *Saint Catherine* paintings contributed by Cossiers to the rich decoration of the new church of the Beguines in Mechelen, which was completed that year.

The jewel of the Hunterian is undoubtedly Rembrandt's sketch of the *Entombment*, from the collection of the founder, Dr. William Hunter. The painting is probably the "schets van de begraeffenis Christi" listed in Rembrandt's inventory in 1656. Although it has been suggested that it is a sketch for an etching made while Rembrandt worked with the dealer Uylenburgh, no such etching was ever executed, and the painting is unlike grisailles for known prints. A possible explanation of its function – bearing in mind that Rembrandt hung it in his own living room – is that it was painted as an example of a sacred subject that could be executed on a grand scale. This the artist did, with altered format, in the *Entombment* canvas from the *Passion* series created for Frederik Hendrik (Munich, Alte Pinakothek), painted between 1636 and 1639.

Hunter's Rembrandt is an important object in the history of taste in Britain. It was acquired in 1771, in the first years of the Royal Academy, when the spotlight of public attention was on Dr. Hunter's purchases for his museum. As a prominent Academician, Hunter naturally wished to acquire works by the greatest Dutch artist, and this was his fourth (and wisest) purchase of a "Rembrandt." In his theoretical lectures, the annual *Discourses*, Reynolds follows Bellori's idealism and makes clear that Rembrandt's realism was to be despised. In fact, Reynolds' collection included the great *Man in armor*, which is also in Glasgow, among the important collection of Dutch and Flemish works in Kelvingrove Art Gallery (a catalogue of which is in preparation by

CODART member Robert Wenley).

Amusing evidence of the aesthetic relationship between Hunter and Reynolds is found in another painting, the *Still life with dead game* by Snyders, which was wrongly labeled as *De Vos* in the past. This fine, late work was in a poor state until conservation in 2007, which may explain the down-grading of its attribution. The details of the dead roebuck, partridges and heron were copied by Reynolds for his double portrait of Colonel Acland and Lord Sidney, known as *The archers* (Tate Britain). Reynolds painted the dead animals as if he were a latter-day Rubens and able to summon the animal painter. The picture was exhibited at the Royal Academy's second summer exhibition in 1770, so is certain to have provoked comment within the Academy. As a theorist, Reynolds claimed neither to paint from nature nor to admire the Flemish school, so it is not surprising that a "Sportsman" wrote to the *Evening-Post* to complain that partridges are never shot with a bow and arrow, and demanding to know, since "... Sir Joshua professes to draw from nature, ... from what part of England that scene is taken?"

Peter Black is curator of Dutch and Flemish paintings and prints at the Hunterian Museum and Art Gallery in Glasgow and a CODART member since 2002.

Hans Horions, *The first meeting of Theagenes and Charicleia*, signed and dated 1649, Smillie Collection, Hunterian Museum and Art Gallery, University of Glasgow

Frans Snyders, *Still life with dead game*, Hunter Collection, Hunterian Museum and Art Gallery, University of Glasgow



## Deaccession of an “orphaned” collection

In 1973, a museum was opened in the 16th-century Spanish Government building on Vrijthof, the principal square in Maastricht. The permanent collection of the Museum Spaans Gouvernement – which will be known as the Museum aan het Vrijthof from 1 January 2009 – consists of the collection of art and antiques of Mr. and Mrs. Wagner-de Wit, with additional purchases by the eponymous Wagner-de Wit Foundation.

The collection that came into the ownership of this foundation on 31 August 1954 was brought together by Frederik Wagner and Ambrosina Wagner-de Wit. It was a typical private collection in the sense that it was not assembled systematically; instead, it contained works from a large number of divergent stylistic periods – from classical antiquities to the late 19th-century Hague School – and origins – ranging from Europe to the Far East. In some cases items entered the collection by chance, as the result of inheritance; in others, acquisitions were prompted by impulse or passion. The collection of 17th-century Italianate painters, on the other hand, which includes Van Baburen, Van Berchem, Breenbergh, Merckelbach, Moeyaert, Mommers and Van Poelenburgh, appears to have been deliberately compiled. Each of the artists identified in the collection are represented with one or two paintings. Much less complete and extensive, but still containing a number of attractive pieces, is the selection of works by Southern Netherlandish masters of the 16th and 17th centuries, including paintings by artists such as Ambrosius Benson, Pieter Pietersz., Pieter Neefs, Lodewijk de Vadder and Gijsbrecht Leijtens.

The history of the Wagner-de Wit collection is interesting, but unfortunately not entirely straightforward. The fact that every object was provided both with a letter code indicating a sub-category and a unique number justifies the supposition that there must once have been a collection archive. This archive, presumably amassed by Frederik Wagner himself, seems to have

gone missing after his death. Following extensive research into the collection itself and the life story of Frederik Wagner and Ambrosina Wagner-de Wit and their families, it has however proven possible to form a picture of the genesis of their collection.

Frederik Hendrik Angela Alexander (or Fré) Wagner was born on 12 September 1870, the eldest son of Frederik Wagner and Machtelina ten Dam Ham. Adrienne Ambrosina (or Broos) de Wit was born in Yogyakarta (in the former Dutch East Indies) on 12 March 1876, the daughter of Pieter de Wit and Anna Weynschenk. Broos de Wit and Fré Wagner were married when they were 24. Their marriage remained childless and this meant that after Fré Wagner's voluntary discharge they were able to undertake long journeys throughout Europe.

Following her mother's death in 1936, Broos Wagner-de Wit inherited the family house on Groothertoginne- laan in The Hague, as well as a substantial fortune and considerable household effects. Fré and Broos Wagner-de Wit took up residence there, giving their collection, which had by now become quite substantial, a permanent home. From that moment on Fré Wagner devoted all his attention to the collection and to furnishing the house. During the Second World War they even christened it Museum Wagner-de Wit – not because they wanted or expected any visitors, but to prevent billeting by the German occupiers.

It was perhaps then that the idea of housing the collection in a museum after their decease was born, with a view to preserving it intact. With this in mind, Fré and Broos Wagner-de Wit formed the Wagner-de Wit Foundation on 31 August 1954. In the meantime, Maastricht was chosen as the place where the museum would be established – in the building on Vrijthof that had been put at their disposal by the city. The Wagner-de Wit Foundation became active after Fré Wagner died at the age of 88 on 1 March 1958. Although the previous history might lead one to suppose otherwise, it was not the



## in Maastricht Monique Dickhaut

intention of the Wagner-de Wits when creating their foundation (and bequeathing the collection to it) that the collection would be preserved intact forever. What is more, in 1954 they stated that parts of the collection could be transferred should the Foundation Wagner-de Wit decide, with a majority of votes, to do so.

The Wagner-de Wit Foundation has by now been in existence for more than half a century and the collection has been housed in the Spanish Government building on Vrijthof in Maastricht for some 35 years. In the years between 1958 and the opening of the museum in 1973 some significant purchases were made in the field of the decorative arts of 18th-century Maastricht. In particular, the acquisition of oak-wood paneling in the Liège Regency style and the purchase of an extensive collection of furniture from the same period have given the collection a whole new dimension. Unlike the core collection, which had no link at all with the city of Maastricht, this new collection has an immediate relation with both the town and the region where the museum is located. In the years since the opening of the museum in 1973, purchases have also regularly been made and loans accepted of 18th-century objects by Maastricht craftsmen. An important collection of Maastricht silver has been started; a number of Maastricht timepieces have been added in the form of grandfather clocks, mantel clocks and console clocks; and recently an important collection of Maastricht cavalry pistols was acquired. The basis has also been laid for a collection of early 20th-century art and decorative art from Maastricht.

It is now clear that the museum only has a future if it continues on this chosen path and concentrates entirely on becoming the municipal museum of Maastricht. With its new name, Museum aan het Vrijthof, the museum aims to present itself as the place where the arts and decorative arts of Maastricht from the past five centuries are housed, studied and exhibited, with a view

to revealing the roots of the cultural identity of a city that is often described by visitors as “Burgundian.” On the one hand, this concept means that part of the Wagner-de Wit core collection is no longer in its appropriate place, and, on the other, that an expansion of the Maastricht fine and decorative arts section of the collection is desirable. After careful consultation, the board of governors of the Wagner-de Wit Foundation has taken the decision to sell the collection of 16th- and 17th-century Southern Netherlandish painting which, as valuable as it is, cannot be exhibited within the museum’s present concept. The proceeds will be used to supplement the collection of fine and decorative arts from Maastricht with objects of cultural significance. In view of the undeniable value of a number of works within the collection of 16th- and 17th-century Southern Netherlandish painting, the aim is therefore to seek a definitive destination for these works in other museum collections of painting from the same region and period. The interchange between these museum collections and the works from the Wagner-de Wit collection will mean enhanced benefit for both – the museum collections will be expanded with works of great interest and the paintings themselves will acquire a context that does full justice to their significance.

If you are interested in finding out more, or if your museum would like to acquire one of our pieces, please contact the Museum aan het Vrijthof: [monique.dickhaut@museumaanhenvrijthof.nl](mailto:monique.dickhaut@museumaanhenvrijthof.nl) (from January 2009) [museum.spaans.gouvernement@wxs.nl](mailto:museum.spaans.gouvernement@wxs.nl)

Monique Dickhaut is director and curator of the Museum aan het Vrijthof (formerly Museum Spaans Gouvernement) in Maastricht.



## Flemish silver in the Galleria Nazionale di

Of the many examples of fine silver documented as decorating the homes of the local aristocracy in Genoa, the Galleria Nazionale di Palazzo Spinola conserves the only large pieces still remaining in the city. They include a dish depicting *The departure of Columbus from Palos* by Matthias Melijn and the two vases by Gio Aelbosca Belga, also depicting episodes from the life of Columbus. Both men were established Flemish silversmiths active in Genoa in the early 17th century.

In addition to the works of art, paintings and documents inherited from his father Agostino Pallavicino, Ansaldo Pallavicino, owner of the palace from 1650, also introduced the Columbus silverware he commissioned to the residence. Thanks to a number of portraits, we can follow the various stages of Agostino's extraordinary public career, which ended with his election as doge in 1637. Two of these portraits are related to the diplomatic roles he played during his lifetime: the first, in 1621, as ambassador of the Republic to Pope Gregory XIV, the second as protector of the Bank of Saint George in 1625. Agostino commissioned Anthony van Dyck to paint both these likenesses, having observed his extraordinary ability as a portrait artist in the very year he arrived in Genoa. Unfortunately, the first of these works, the only one of the Genoese portraits signed by the artist, is no longer found in the palace; it was sold in the 19th century and is now in the J. Paul Getty Museum in Los Angeles. The second picture was cut up in the 17th century and all that remains is the section in which Van Dyck depicted Agostino's son Ansaldo; the fate of the portion depicting the actual patron is unknown.

Agostino Pallavicino demonstrated that he was capable of thinking for himself when he commissioned work from a Flemish painter of Van Dyck's level immediately upon his arrival in Genoa. The commission had its counterpart in a large order of silver during the same period, the years 1618 to 1625, not only from the most well

established and esteemed traditional Genoese silversmiths, but above all from the city's most revered Flemish artisans. All working citizens were subject to taxation, and the fortune and prosperity achieved by this colony of Northern European artists is indicated by the tax rolls of 1630, which record the payments made by each of them, divided into various business categories, including that of the *aurifices*. From the list of Latinized names, it is possible to identify Io. Baptista Endroch, Matthias Melijn, Gio Aelbosca Belga and Andreas Flamengus, who can be added to the names already documented in previous lists: Cornelius Flamengus, Emilio Bruschi, Victorius Flandrinus, Christophorus Stamburger and Anastaxius (or Nastaxius) Torrexengus.

The existence of a colony of Northern European silversmiths in the city was by no means something new. Indeed, they had been an established presence since the second half of the 16th century, as demonstrated by the names of those involved in the most demanding and prestigious creations of these years, including the monumental silver casket of the Corpus Domini, now housed in the Museo del Tesoro del Duomo di San Lorenzo, to which Thomas Opluten, Ranier Fochs and "Arrigus flamengus" contributed.

Agostino Pallavicino's predilection for Flemish artists became evident in the 1630s, when he seems to have commissioned work from one Flemish craftsman in particular, Gio Aelbosca Belga. His first major known work is a basin and ewer dated 1621 and 1622, respectively, each depicting scenes from the Battle of the Po which are now on display in the Victoria & Albert Museum in London. Following this work, executed for the Grimaldi family, came those for Agostino Pallavicino, starting with the basin depicting *The arrival of Columbus in America*, paid for in 1627. In 1976, Hayward discovered the artist's personal stamp and the date of 1626 on the piece when he saw it in a Parisian collection. Unfortu-

Matthias Melijn, Plate with *The departure of Columbus from Palos* in the center and *The seasons* on the rim, Galleria Nazionale di Palazzo Spinola, Genoa

Gio Aelbosca and others, Figurative vase *Columbus taming the revolt of Francisco de Porras* (detail), Galleria Nazionale di Palazzo Spinola, Genoa

Gio Aelbosca and others, Figurative vase *Columbus taming the revolt of Francisco de Porras*, Galleria Nazionale di Palazzo Spinola, Genoa



## Palazzo Spinola in Genoa Farida Simonetti

nately, its current location is unknown and no photographs of it seem to exist.

This same payment may also have covered the Columbus vases still in the Palazzo Spinola today. While the figurative band of one of the vases, the remaining part of the original ewers, depicts *The natives paying homage to Columbus*, the subject of the other vase is far more unusual. It shows the lesser episode of the quarrel between Columbus and Francisco de Porras that occurred during the fourth voyage to the Americas (1502-1504). A rare subject indeed, with the clash between the man from Genoa and the Spaniard used to express the patron's commitment to the Republic and avocation of greater autonomy for the Republic from Spain, of which Pallavicino was a staunch supporter. His firm political convictions led to his election as doge, and it may well have been this high ducal office, and the need to decorate his apartments in the Ducal Palace, that generated another commission for Gio Aelbosca Belga in 1638, this time for eight monumental candlesticks.

The fact that much of the Columbus silver collection at the Palazzo Spinola is by the same maker and features the same theme throughout, seems to bear witness to Pallavicino's satisfaction with the Belgian artist Aelbosca. He also turned, however, to another Flemish artist, Matthias Melijn, in 1630, who created a basin depicting *The departure of Columbus from Palos*. Although it does not bear a signature or personal stamp, the basin is undoubtedly the work of Melijn, as evidenced by its close stylistic resemblance to his signed pieces. This attribution is supported by close comparison with a dish depicting *The rape of the Sabines*, now housed in the Museo Catedralicio in Toledo; it is signed *matia melin f. belgia* and dated 1627 and is analogous in terms of the style of the main scene, the decorative style, and the technique.

The silver collection, as reconstructed here, appears united by its evident search for subjects particularly effective at emphasizing Pallavicino's commitment to the autonomy of the Republic. No great care is taken to conceal the anti-Spanish references, features that clearly demonstrate the patron's desire for subjects with pertinent content, not simply those taken from the international decorative repertoire. In his predilection for Flemish artists, Agostino seems to have been led by a marked appreciation of their exceptional technical ability, but he evidently made a deliberate decision not to ask them to employ their talents in the creation of subjects to which they were more accustomed, such as the oft-repeated theme of the *Rape of Europa* or the various mythological subjects primarily linked to Neptune and Amphitrite. The interest in historical themes and subjects linked to the exaltation of the family, such as that which characterizes the commissions for the great fresco cycles in Genoese residences, also seems to establish a "specific Genoese style" in the fine silver.

The complexity of this "specific Genoese style" is particularly evident in the Palazzo Spinola, where Pallavicino's pieces of Flemish silver are displayed in rooms which have remained much as they were in the 17th century. This enables us to observe them in a coherent residential context, in which the frescoes, paintings and furniture combine to express the life of the aristocracy in the Republic of Genoa at a time of great cultural splendor and economic power.

For a list of literature on this subject please see Farida Simonetti's page on the CODART website.

Farida Simonetti is director of the Galleria Nazionale di Palazzo Spinola in Genoa and hosted the CODART ELF study trip to Italy.

Façade of the Galleria Nazionale di Palazzo Spinola,  
Genoa

Hall on the first floor, Galleria Nazionale di Palazzo  
Spinola, Genoa

Domenico Fiasella, *Portrait of Agostino and Ansaldo  
Pallavicino*, Galleria Nazionale di Palazzo Spinola,  
Genoa

# CODART, let's get modern!

## Carel Blotkamp

October 2008. I have just finished a belated reading of CODART Courant 16 and browse in the list of upcoming exhibitions on the back cover. It contains quite a lot of interesting shows for autumn and early winter 2008-09, such as the Kremer collection in Cologne; Jan Lievens in Washington; Robert Campin, the Master of Flémalle and Rogier van der Weyden in Frankfurt....and no less than three Van Gogh exhibitions: his "drawn" pictures in the Albertina in Vienna; *Van Gogh and Monticelli* in Marseille; and *Van Gogh and the colors of the night* in the Museum of Modern Art in New York. What else: *James Ensor: Horror without end* in the Vonder Heydt-Museum in Wuppertal; *Landscapes of the Hague School* in the Neue Pinakothek in Munich; and a few more general surveys of Dutch and Flemish art. Dutch museums will feature exhibitions of both father Jan and daughter Charley Toorop, in Nijmegen and Rotterdam respectively. De Lakenhal in Leiden asks our attention for the colorful Kamerlingh Onnes family, which included several eminent scholars and interesting painters.

About one third of the 31 exhibitions in the list appear to be devoted, entirely or in part, to the art of the 19th century and the first half of the 20th century. When I look at the list of members of CODART, however, both in the Netherlands and abroad, they are virtually all curators specialized in the art of previous centuries. There may be an occasional Van Gogh connoisseur among them, but hardly any curators working in the field of modern and contemporary art. As a specialist in modern art (but an ardent lover of less modern art as well) it saddens me that CODART does not cover the entire history of the art of the Low Countries up to the present; that in the CODART Courant and in the programs of the CODART congresses the modern period is almost totally neglected.

One can of course think of several reasons why CODART's main interest lies in art before 1800. It is a fact that during the Golden Age the Netherlands had such a large production of art, of such a high quality, that it is represented in virtually every museum in the world, often as one of the focal points of the collection. Dutch paintings of the 17th century can be seen everywhere, and not only those with big names attached to them. There are many paintings by minor masters (with names that most people can hardly remember or even



pronounce), deemed worthy of being permanently shown in the museum galleries. The Dutch school also seems to have a character all its own: it can always be recognized immediately as Dutch.

Dutch art of the 19th and 20th centuries does not occupy such a privileged position, although there is quite a lot of it in museums around the world – one tends, in fact, to underrate its international distribution. German and Russian museums have holdings of romantic and realist paintings of the first half of the 19th century; the Hague School is particularly well represented in many museums in England and Scotland, Canada and the USA. In their own days many of these painters were highly appreciated and they sold well on the international market. Paintings by Dutch émigrés such as Jongkind, Alma Tadema and Van Gogh can be found everywhere. As to 20th century art, works by artists of De Stijl and to a lesser extent, COBRA, have found their way into many museums abroad. Also, individual artists (again, several of them émigrés) such as Van Dongen, Bram van Velde and De Kooning have a great international reputation and their work has been distributed worldwide. In contemporary art, the same goes for Marlene Dumas (who is an immigré in the Dutch art world), Rineke Dijkstra, Atelier van Lieshout and Aernout Mik.

Unlike Dutch art of the 17th century, more recent art is not presented in museums under the header "Dutch School." In 19th- and 20th-century art history, classification is usually no longer according to national or local schools but to successive movements. These movements may have had their origin in a specific country or city,



but they have often spread very quickly to other places, or the artists involved were themselves of different nationalities (like the Surrealists). In the canon of modern art, only two Dutch-based movements, De Stijl and COBRA, have found a place, next to individual artists such as Van Dongen and De Kooning who participated in movements abroad.

“International” is the magic word in modern-art jargon – although it has to be admitted that Dutch art of the 17th century, for example, was no less internationally oriented, both with regard to its sources of inspiration and its distribution – what with all those Dutch artists who worked in Italy or at the courts of various countries. On the other hand, one need not be a nationalist to admit that even in modern times art is still partly rooted in local or national traditions, which contribute to form a very specific biotope. It is for such reasons that I regret that CODART draws a line around 1800, and pays no attention whatsoever to Dutch art of the 19th and 20th centuries. I hope this will change; that CODART will expand its activities and attract members working in modern and contemporary art as well.

History is not a simple straight line from past to present, or vice versa, but there are many interesting links between, on one the hand, modern and contemporary Dutch art and on the other hand, Dutch art of the distant past (both in their international context). These deserve to be researched and presented in textual or visual form. We must realize that our perception of the Dutch Old Masters is to a certain extent also shaped by the vision of modern and contemporary Dutch artists. After Mondrian, Saenredam looks different than before Mondrian.

Carel Blotkamp is professor emeritus of modern and contemporary art at the Vrije Universiteit, Amsterdam.

# A CODART Maecenas: Willem Jan Hoogsteder



Since the launch of the Friends of CODART Foundation in the winter of 2007, various private individuals, companies and museums have chosen to support CODART financially. Some make a small contribution and receive the CODART Courant, which keeps them informed about the activities of CODART. Others choose to donate a more substantial amount. In the case of a number of museums, such as The Vlaamse Kunstcollectie, the Rijksmuseum and The Metropolitan Museum of Art in New York, their doing so is an indication of the importance they attach to CODART. In recent months the collector Tom Kaplan (New York) and Waanders Publishers (Zwolle) have also decided to be associated with CODART as Maecenases.

In 2007 the Hague art dealers Hoogsteder & Hoogsteder, specialized in Dutch and Flemish masters, became the first business to contribute to CODART. The firm has an international circle of clients, including both museums and private individuals. Gerdien Verschoor asked Willem Jan Hoogsteder (1959), director of the company since 1991, about his reasons for becoming a CODART Maecenas.

Immediately after graduating from high school Hoogsteder started his career working as an errand boy at Sotheby's. Later he decided to take a degree in art history in order to provide a theoretical foundation for the knowledge he had acquired during his youth. He studied art history at Utrecht University and at the Courtauld Institute in London. Unlike many of his fellow students,

he embarked on his studies with a very well-defined goal – he knew from an early age that he wanted to succeed his father, John Hoogsteder, in the art business. That was fairly unusual at the time, as what the majority of art historians hoped for was a post as a curator or an academic career.

Through loans, Hoogsteder & Hoogsteder has collaborated on about 80 exhibitions around the world. As the interview begins this is immediately apparent, as a truck from the art handlers and shippers Gerlach drives up to collect the painting *Christ and the centurion* (1657) by Jan Lievens for the exhibition *Jan Lievens (1607-1674)* in the National Gallery of Art in Washington; an exhibition that will later also travel to the Milwaukee Art Museum and the Rembrandthuis, Amsterdam.

“A collaboration like this was much more difficult 20 years ago,” Hoogsteder says. “It has taken a long time for museums and art dealers to be able to work together as equal partners. During my years as a student it was regarded as politically incorrect to be involved in the art trade; the ambition of most of the students was to build up a circle of colleagues in the museum, or else to pursue a career in scholarship. Now the complete opposite is true. People think much less in pigeonholes than they used to – museums borrow works for exhibitions from art dealers, and art dealers make exhibitions for museums. Some art dealers, Hoogsteder & Hoogsteder included, produce serious publications. With collectors, too, you can see that ideas are changing. They are increasingly collecting Old Masters and modern art without making any distinction, or they will hang their Old Masters over a modern sofa.”

And what about the relation between the art trade and museum curators? Does Hoogsteder see any changes here, too? Hoogsteder: “Yes, here, too, you can say that compartmentalization has been diminishing in recent years, although of course this varies from person to person. Some curators are primarily concerned with scholarship and feel little need to have any dealings with the art trade; others, however, welcome it as a partner. Now that there has been a changing of the guard and a new generation has taken over in the museum world, you see many curators behaving less rigidly. A generation has now come to maturity without ever having known these differences. Art historians switch from working in the art trade to becoming

# Benefactor and partner

## interviewed by Gerdien Verschoor



curators, or the other way around – they abandon their posts as curators to gain knowledge and experience in the world of art business. In the Netherlands at least this is no longer an issue. We, in any case, have an extremely pleasurable working relationship with the museums. And during the CODART ELF congress reception in Ghent [to which Maecenases have been invited since the launch of the Friends of CODART Foundation, GV], I was pleasantly surprised by the open attitude of the CODART curators.”

And so we come to the subject of Hoogsteder’s position as a CODART Maecenas. What prompted him to lend financial support to CODART, at a time when the Friends of CODART Foundation was still just in its beginnings? Hoogsteder: “I thought that the Friends of CODART Foundation initiative was a really fine instance of a public-private partnership. I’m only too happy to contribute financially to the ‘secularization’ that began to take place in the art world some ten years ago. Obviously, I also have business reasons for doing so – it’s a way of extending my network. In my business as well it’s important to maintain contacts with this part of the art-historical world. As an art historian myself, it’s very interesting for me to have good contacts with

curators, and I enjoy exchanging information and meeting partners with whom I share a passion for the beauty of the Old Masters. This is the basis of our relationship – the pooling of our knowledge, the sharing of our aesthetic pleasure and above all viewing artworks together. But it works both ways, of course. It is a pleasure for me to meet CODART members during your congresses; but a number of members of CODART are also regular visitors to our gallery and are only too pleased to share their experience with us. There is also a third reason – namely my social responsibility. I not only support CODART, but also the Residentie Orkest (The Hague Philharmonic) in The Hague and other musical projects as well. On top of that, I am a member of the board of the Bredius Museum, which has just received a subsidy from the city council of The Hague to help it enhance its professional standing.”

One thing, however, needs to be stated, Hoogsteder concludes: “A collector buys art for himself, whereas a Maecenas makes a financial contribution in the interest of the arts in general. Of course there have to be some limits and I can understand that full CODART membership remains open only to museum curators. I do think, however, that it is important that CODART’s benefactors be seen as partners as well, and that is why I really appreciated the invitation to the CODART ELF congress reception in Ghent. Stimulating this form of partnership will be valuable for the future development of the Friends of CODART – the possibility of meeting and sharing information. And perhaps, in the future, CODART will be able to organize small meetings for Maecenases and curators who do not yet know each other in order to exchange knowledge and build networks – a sort of CODART fringe event. In the end, by establishing the Friends of CODART Foundation, CODART broadens its reach, and that is certainly a meaningful development.”

Has this story inspired you? Would you like to support the Friends of CODART or do you know, as a curator yourself, any interesting potential partners? If so, don’t hesitate to contact [friends@codart.nl](mailto:friends@codart.nl)

# Hanna Benesz, interviewed by Ruud Priem

Hanna Benesz (1947) has been working in the Muzeum Narodowe (National Museum in Warsaw) in Warsaw since her graduation in 1975. In 1991 she was appointed curator of Early Netherlandish and Flemish paintings. Since 1995 (in cooperation with Maria Kluk for sections on Dutch paintings), she was responsible for the *Complete summary catalogue* of the collection (ca. 1,000 pictures), which is awaiting publication. She has curated, co-curated or cooperated on several exhibitions outside of the Muzeum Narodowe, including *Flemish XVII-century painting*, Legnica 1985; two exhibitions in Japan in 1992-1993 and 1997-1998; as well as various exhibitions in the Muzeum Narodowe, among them *Rubens' "Deposition" from the Hermitage and the iconography of Passion*, 2000; *Transalpinum*, 2004 and *Rubens, Van Dyck, Jordaens*, 2007. Hanna Benesz has been a CODART member since 1998 and was a host of the CODART ZEVEN study trip to Poland in 2004.

**Which major developments have you seen in the curatorial field in Poland (in particular since 1989) and internationally in the past 30 years? In what way have these developments influenced your work?** Much has changed in Poland since 1989, not only in the curatorial field of course. These developments, very much desired, have nevertheless had profound economic consequences. The country is undergoing a deep overall restructuring, and only 0.5% of the state's budget is for culture, which is a shame but not really astonishing when you look at other needs. This is the first negative aspect of the political system's transformation in the curatorial field: new acquisitions, publication of collection catalogues, and exhibition organization have become extremely difficult because of a lack of finances. Therefore, directors and curators have to seek other sources of funding. Foundations are helpful. We have one for the contemporary art collection, which enables the continuation of systematic purchases of works by contemporary Polish artists. It's much worse with acquisitions of Old Master paintings. Sponsors are mainly interested in temporary exhibitions, preferably with first-rate art objects from prestigious collections from abroad, displayed in a colorful survey and followed by a beautiful, well selling catalogue – guarantee of success under a distinct sponsor's logo. Exhibitions nowadays have therefore become more of a kind of attractive merchandise rather than a product of scholarship. Such a situation creates an enormous challenge for a curator, who is forced to please the sponsor with a blockbuster show and at the same time wants to fit a more ambitious problem into the project. This was the case in our museum in 1996 with Caravaggio's *Deposition* from the Vatican, which was

shown in the company of other Caravagesque paintings from various collections to illustrate the fascinating phenomenon of Caravaggism in the North and in the South. This presentation met the requirements for renown, beauty, and scholarly elaboration of an important event in the history of art.

From CODART workshops I know that the blockbuster exhibition requirement is also very much an issue in other European and American museums. But when disposing of a comfortable budget one can combine concept with attractivity, as our CODART colleagues did in such marvelous exhibitions as *Jan van Eyck and the South* (Bruges 2002), *Extravag-Ant* (Antwerp 2005 - Maastricht 2006) or *Netherlandish diptychs* (Washington 2006 - Antwerp 2007), which in my opinion are examples of the ideal show.

Of course I shouldn't complain too much. After all, loans from abroad are possible now that Poland has regained its independence. Previously it was only the authority of Jan Białostocki that helped to organize some (very good, in fact) exhibitions in cooperation with collections in the "brotherly" countries of the Soviet Union, GDR, Czechoslovakia and Hungary.

A more serious problem is the fundamental decline of interest in the publication of collection catalogues, connected also with the lack of money. *The complete summary catalogue of Early Netherlandish, Dutch and Flemish paintings* from our collection is a painful and a typical example.

**What is the role of international cooperation in the museum world, and what role can CODART play in this respect?** International cooperation is crucial to exchange of information (especially concerning the provenances of problematic art objects), loans and publications. Many museums have separate departments dealing with loans on a bureaucratic level, but negotiating and final decisions always depend on curators and directors. The CODART network offers a great advantage in this respect. At the beginning of its activities, for example, CODART played an important role in helping the Brukenthal Museum in Sibiu with documentation and conservation, which later bore fruit in the form of a generous loan of Jan van Eyck's amazing *Man in a blue chaperon* to the exhibition in Bruges. I can think of several ways of improving international cooperation with CODART as a mediating and coordinating factor in multilateral initiatives that are broader than the loans of single objects. I mean exhibitions organized by various museums under the auspices of CODART, or long-term loans and exchanges, to be presented consecutively in each of the participating institutions.

**Do you, as an experienced curator, have any advice for your younger colleagues?** The basic thing for a beginning curator is to win in-depth knowledge of the collection which has been entrusted to him or her. When I started to work in the Gallery of European Painting of the National Museum in Warsaw, my task was to complete the data in the files of paintings from various schools. These were usually objects from the storage, the gallery paintings having already been examined in a more advanced way. I had to deal both with artistic and historical aspects and also with the inventories, because many paintings had double or mistaken numbers. In doing so, I got to know literally dozens if not hundreds of pictures, and gained a general knowledge of the remaining depot paintings. This was a long process, especially because in the course of my career I had four long breaks, following the births of each of my children. When I became curator and was given Early Netherlandish and Flemish paintings as my field, compilation of the complete summary catalogue became a still more valuable learning experience. Verifying each object led to some spectacular discoveries and attributions.

Apart from a thorough knowledge of the collection, I think a young curator should have plenty of good ideas for exhibitions and good rhetorical skills to help persuade the director to support their realization.

**Which ways of presenting works of art do you prefer?**

Hanging paintings far apart, with lots of space surrounding them and with high-quality spotlights is ideal, especially in temporary exhibitions. Permanent displays, however, are often constrained by space limitations, and one has to solve the sometimes dramatic dilemma between how and how much to show. I myself have the tendency to crowd things together, to show as much as possible of what is worth seeing. Therefore, I never hesitate to hang the paintings in two rows, in thematic groups. In our Flemish Baroque room a system of screens was designed which created meandering spaces for various genres of painting, thus allowing the display of more objects (see CODART Courant 10, June 2005). This system was criticized by museum aesthetes, but praised by visitors, who now have the chance to see a rich selection of landscape, still life, genre, portraits, mythological, biblical and religious subjects practiced in 17th-century Flanders.

The present state of our galleries is transitory anyway – the space needs refurbishing and we have already elaborated a concept for a new, extremely modern design, which will feature a very purist way of displaying the objects. The main galleries will present only the high-quality works, with due space given to each of them, while other interesting works will be shown in a sort of study room, hung densely and/or exchanged to show small thematic or problem-related exhibitions.

**Is there an exhibition that you have always wanted to organize but have never been able to for whatever reason?**

Our museum owns six paintings by a 16th-century Kortrijk artist, Bernaert de Rijckere. Ever since the discovery of five allegorical busts which could also be attributed to him (see *Oud Holland* 110 [1997], nr. 1, pp. 1-12) I have been thinking about a monographic exhibition; but what Polish sponsor would be interested in this lesser-known Flemish painter? On the other hand, if such an exhibition would be organized in one of the museums in the Low Countries – perhaps under the auspices of CODART – it would be a significant scholarly event.

**What role does CODART play for you in your work as a curator? Do you have any wishes or advice for our network?** Annual congresses and study trips fundamentally broaden our knowledge of Dutch and Flemish art; what we see with our eyes is then often backed by catalogues and other publications, which participants receive as gifts on such occasions. This knowledge is especially valuable when writing a collection catalogue. CODART, as a network of specialists and friendly people, is of great value for the exchange of information. The number of times I've been able to count on knowledge and photocopied materials from Yao-Fen You, Júlia Tátrai, Priscilla Valkeneers, Jan Piet Filedt Kok, Peter van den Brink and many others is incalculable!

**Wishes and advice for our network?** I would suggest establishing of a systematic collections database. The CODART website already hosts the Antwerp catalogue and the Brukental Museum checklist; the Amsterdam Historical Museum has announced that they will be placing their recently published catalogue as well. This is a valuable initiative that ought to be continued and completed in due time, starting with museums that have members in CODART and later broadening out to other collections, especially private ones – such as those visited by CODART members on various occasions. Finally, Dutch and Flemish art in churches should also find its place in the database.

Ruud Priem is curator at the Museum Het Valkhof in Nijmegen and a CODART member since 2006.

This is an edited and abbreviated version of the interview between Hanna Benesz and Ruud Priem. If you are interested in reading more, the full text will be posted on our website along with the *Courant* 17.

## CODART ELF congress in Ghent

Review by Hanna Benesz,  
Muzeum Narodowe, Warsaw

I believe that every curator has paintings with uncertain or problematic attributions. Sometimes it takes many years before one can establish authorship, but it may remain unsolved forever. This situation is especially distressing when the painting in question is of high quality, like the one in Muzeum Narodowe in Warsaw that was presented at the attribution session during the CODART ELF congress in Ghent. I can report a moderate success thanks to the CODART network – irrespective of the attribution session.

Both the author and the subject of the monumental Warsaw canvas I submitted to the attribution session were doubtful. The painting had been published only once: it is listed in the *Catalogue of paintings: Foreign schools* (Muzeum Narodowe, Warsaw 1969–70, vol. II, nr. 1294) as a work of Theodor van Thulden (?), under the title *Episode from the life of Marie de Medici*. The composition shows a young man held captive by four figures, raising his hands and his eyes to heaven and imploring: *Cesse Madame, cesse car ie brvsle*. “Madame” – a lady in regal attire – is shown praying ardently at an altar. She is surrounded by young women and children, who appear to be frightened by what is happening. In the background an arcade opens onto a vista where the same (?) woman is shown opening the door of a chapel (or hospital) to admit several people carrying the body of a dead or sick man.

Which episode from the life of Marie de Medici could this be? One can think only of two events, both from May 1610: the unauthorized entrance and insolent behavior of Concino Concini into the French parliament, which led to him being evicted by the guards; or the capture of François Ravaillac, assassin of Henri IV. Neither is particularly convincing, however, with regards to the presence of the queen, the background scene and the inscription. I have since come to the conclusion that it must have been the general similarity to Rubens’ *Coronation of Marie de Medici* from the Luxembourg cycle (with the figure of the queen kneeling on the altar steps and a dynamic composition that moves from left to the right) that led to title under which the work was



published. In addition, the attribution to van Thulden was not convincing either.

My ongoing concern with this painting was intensified when I planned to show it in the exhibition *Flemish painting of the Golden Age* in 2007 (Muzeum Narodowe). Alexis Donetzkoff proposed Cornelis de Vos as the painter and Saint Elisabeth of Hungary as the subject (“if a similar episode is to be found in her *Vita*”). Unfortunately, Katlijne van der Stighelen rejected the attribution, and nothing was to be found regarding such an incident in the available literature. In October 2007 an appeal published on the CODART website brought a new attribution suggestion by Guillaume Frank – Pieter van Lint – and confirmation from Júlia Tátrai that the episode is to be found in *Saint Elisabeth’s Vita* in the complete edition of the *Legenda Aurea*. More investigation in the direction of (early) van Lint failed to bring a solution. The question arose: if not van Lint than perhaps his teacher, Artus Wolffort?

However, now the painting’s theme has been definitively elucidated thanks to Júlia Tátrai. Saint Elisabeth (1207–1231), daughter of the Hungarian king Andrew II and wife of Landgrave Ludwig of Thuringia, was also a fervent intercessor. The episode described in the *Legenda Aurea* dates back to an original document based on the interrogation of eye witnesses – *Dicta quatuor ancillarum*. A noble lady, Gertrud von Leimbach, visiting Elisabeth, brought with her a young man called Berthold. Elisabeth asked Berthold if he wished for her to pray for him, so that he

might abandon his worldly ways and turn toward his Creator. But the longer Elisabeth prayed, the more Berthold felt a burning sensation. He cried for her to stop (as in the inscription) and began tearing off his garments (see the hat on floor). Once his fever had been cured (the scene in the background with a sick man brought to a hospital), this bodily fire transformed into inner flames of love for God.

The Warsaw painting is a unique example of the depiction of this theme, and its identification must be considered a success. Sadly, it is the only success so far. During the attribution session at CODART ELF congress no curator was able to put forward any suggestions. The results of the discussions, however, elaborated later in the *RKD*, seemed to point to Artus Wolffort. Unfortunately, Hans Vlieghe (who wrote on Wolffort in the *Wallraf-Richartz Jahrbuch* in 1977), has categorically rejected this attribution. The artist therefore remains unknown. Heraldry could certainly help identify the patron and where the work was commissioned, which – judging by the French inscription – may be somewhere in French Flanders, the principality of Liège or the Franche-Comté. But this task would undoubtedly be at least as difficult as the attribution.

Pieter van Lint (?), *Saint Elisabeth of Hungary praying for the conversion of Berthold*, Muzeum Narodowe, Warsaw, inv. nr. M.Ob.827

## CODART ELF study trip in Italy

Review by Quentin Buvelot,  
The Mauritshuis, The Hague

The CODART study trip in June 2008 to three Italian cities – Florence, Genoa and Turin – was truly inspiring. While one usually travels to Italy to enjoy the remains of ancient civilization, or to study the art of the Renaissance and the Baroque, this time the purpose was to view art from the North. The event was held to mark both the forthcoming retirement of Bert Meijer after 32 years at the Dutch Institute of Art History (NIKI) in Florence – although he is still full of plans for research and new publications – and the 50th anniversary of that remarkable institution itself. This year, Meijer mounted not only a wide-ranging exhibition of the finest Dutch and Flemish drawings from the collection of the Uffizi, but also a thought-provoking show on the interaction between North and South, *Firenze e gli antichi Paesi Bassi 1430-1530 dialoghi tra artisti: Da Jan van Eyck a Ghirlandaio, da Memling a Raffaello (Florence and the early Netherlands 1430-1530. Artistic dialogues: From Jan van Eyck to Ghirlandaio, from Memling to Raphael)*. The quality of the loans in this exhibition at the Galleria Palatina, Palazzo Pitti, was extremely high, which is of course a prerequisite if such a presentation is to be convincing. This exhibition clearly demonstrated the existence of numerous links between Northern and Italian artists well before the 17th century, and showed that the latter drew inspiration from the work of fellow artists from the North. The whereabouts of many of the works that had been exported to Italy, and others made in Italy by Northern artists, were no longer known. In the course of his career, Meijer has tracked down many tens of thousands of Dutch and Flemish paintings with the assistance of other researchers, publishing books detailing the art collections of specific regions of Italy, a series that is still being expanded to this day. A volume on Piedmont is currently in preparation.

The program provided an opportunity to view a variety of collections, some well known and others far less so. One option was a visit to the Uffizi's storage facilities. This was a very exhilarating experience, given the wealth of

Dutch and Flemish paintings we found there. A close look at a Dou, with Ronni Baer, led us to conclude that the painting had been enlarged in the 17th century. I found this particularly interesting, having recently published an article on the phenomenon of “inlays” in the work of Dou's pupil Van Mieris in *The Burlington Magazine*.

The visit to the permanent collection of the Palazzo Pitti was also unforgettable, if only for the outstandingly beautiful paintings by Rubens. Regarding the minor masters in the collection, several problems of attribution still need to be resolved. For example, some paintings traditionally given to Van Poelenburch seem in fact to have been painted by Filippo “Napoletano” d'Angeli (ca.1589-1629). In 1998, while cataloguing Dutch and Flemish paintings in the Musée Fabre, Montpellier, I stumbled across a painting attributed to Van Poelenburch that proved to have been signed by Napoletano. In another painting at the Palazzo Pitti that had clearly been misattributed to Teniers, I recognized the hand of Mattheus van Helmont (1623- after 1679), an artist whose work I also studied for the Montpellier project.

In Turin, there was plenty to enjoy at the Galleria Sabauda, which has a first-class collection of Old Masters ranging from a fine early Rembrandt to good works by early Southern Netherlandish masters such as Van Eyck, Van der Weyden and Memling. It was also delightful to view Van Dyck's splendid portrait of the children of King Charles I of England in combination with a life-sized portrait of the sovereign by Mijtens, with architecture painted by Van Steenwyck. The Dutch *fijnschilders* are also well represented in Turin. The labels are not always accurate, however: a Van Mieris described as a self-portrait is actually a commissioned portrait of an unknown man (as indeed Otto Naumann had pointed out as early as 1981), and some of the works presented as by Dou do not seem to be autographed. The paintings are due to move to a different part of the building within a few years; hopefully this will provide an opportunity to improve the outdated presentation and public information.

An extra visit to the museum of the Accademia Albertina in Turin turned up a gratifying little discovery. In the storage



rooms I recognized a painting by Gortzius Geldorp (1553-ca.1618) as the prime version of a picture in the Mauritshuis that had always been described as “Flemish School” but which I had first attributed to Geldorp in my summary catalogue of 2004. I had based my attribution – without knowing the painting in Turin – on a number of variants and copies that had been offered for sale at auctions and a print by Crispijn de Passe. I now discovered that the work in Turin was signed, in the upper right-hand corner: GG Ft. Meijer later drew my attention to some comments on this painting, which has been in the Accademia since 1831, by Horst Vey (see *Wallraf-Richartz-Jahrbuch* 1987-88, p. 206). I also took a close look, together with Lars Hendrikman of the Bonnefantenmuseum, at a painting by the Master of the Female Half-Lengths, by whom we also have some work in The Hague.

A trip of this kind with other curators and researchers always generates a wealth of new interpretations and ideas, with the additional benefit and pleasure of finally fitting faces to names hitherto known only from publications. Finally, the exhibition in the Palazzo Pitti served as a forceful reminder that the Netherlands played an important role in the international art world well before the Golden Age.

Gortzius Geldorp the Elder, *The penitent Mary Magdalene*, panel, 54 x 42 cm, signed, Accademia Albertina, Turin, inv. no. 161 (photo: Priscilla Valkeneers)

### Appointments

Edwin Buijsen was appointed head of collections at the Mauritshuis, The Hague, as of 1 September 2008. Buijsen had worked at the RKD (Netherlands Institute for Art History) in The Hague since 1995, in recent years as curator of research and technical documentation.

Thomas P. Campbell will succeed Philippe de Montebello as director of The Metropolitan Museum of Art as of 1 January 2009. Campbell has been with The Met since 1995, and is currently curator in the department of European sculpture and decorative arts as well as supervising curator of the museum's Antonio Ratti Textile Center.

Michael Kwakkelstein succeeded Bert Meijer as director of the Dutch Institute for Art History (NIKI) on 1 September 2008. Prof. Dr. Bert Meijer retired after 32 years as director of the NIKI.

Benno Tempel will succeed Wim van Krimpen as director of the Gemeentemuseum, The Hague, as of 1 January 2009. Tempel has worked since 2006 as curator of exhibitions at the Van Gogh Museum, Amsterdam.

Anna Tummers succeeded Pieter Biesboer as curator of Old Masters at the Frans Hals Museum, Haarlem, as of 1 November 2008. Among Tummers' previous functions was a three-year assistant curatorship at the National Gallery of Art in Washington. Biesboer retired after a 32-year affiliation with the museum.

Kees van Twist will be returning to the directorship of the Groninger Museum, Groningen, as of February 2009. Van Twist will have completed a one-year term as cultural attaché for the Netherlands in New York in February 2009.

Paul Spies, founder and co-director of D'ARTS, will succeed Pauline Kruseman as director of the Amsterdams Historisch Museum as of 1 January 2009. Pauline Kruseman will be retiring after 17 years as director of the Amsterdams Historisch Museum.

### HNA Conference 2010

The Historians of Netherlandish Art will host its next conference in Amsterdam from 27-29 May 2010. "Crossing Boundaries" has been chosen as the overall theme of the conference, and a call for sessions and workshops can be found on the HNA website ([www.hnaneews.org](http://www.hnaneews.org)); the deadline for submissions is 31 January 2009. CODART members will be alerted to the call via CODART's own listserv. This is only the second time that a HNA conference will be held in Europe – in 2002 the chosen venue was Antwerp. That is also the first time, HNA and CODART, have joined forces to organize an event addressing the specific interests of the two groups. Both the HNA and CODART are very pleased to announce that this "tradition" will be cemented in the Amsterdam conference in 2010, when CODART will meet in Dordrecht directly after the close of the HNA conference. The exact form of cooperation has yet to be determined, but will in any case provide an excellent opportunity for members of both organizations to meet and exchange ideas and views.

Fiona Healy, European liaison officer/  
treasurer, Historians of Netherlandish Art

### CODART's primary subsidy secured

CODART has been granted a subsidy for the coming period under the Dutch Ministry of Culture, Education and Science's (OCW) so-called "basic cultural infrastructure," which classifies a broad range of institutions in the cultural sector. As of 2009, the subsidy will be applied and accounted for by the RKD (Netherlands Institute for Art History). This manner of financing, whereby a small foundation's subsidy falls under the umbrella of a larger organization, is new for the ministry as well as for the RKD and CODART. The model will thus be evaluated externally in 2011. CODART is confident that this new structure will more than adequately meet its financial and substantive commitments. Furthermore, thanks to this way of financing, CODART will remain an independent foundation, with its own board and director. Most importantly this development ensures that CODART's future is again secured for a number of years, and with this perspective plenty of plans can be made!

### Plans for 2010

By now you have been able to read more about the upcoming CODART TWAALF congress in Maastricht and Aachen and about the CODART TWAALF study trip to Helsinki and Saint Petersburg, via our website ([www.codart.nl](http://www.codart.nl)) and this issue of the *Courant*. However, for 2010 there are also interesting activities in the works. The CODART DERTIEN study trip to Los Angeles will take place during the first week of February 2010. This trip was initiated on the suggestion of our members in Los Angeles (Stephanie Schrader and Anne Woollett of the J. Paul Getty Museum, and Amy Walsh of the Los Angeles County Museum of Art [LACMA]). The exhibition *Rembrandt drawings* (8 December 2009 - 28 February 2010), along with its accompanying symposium on 3 February 2010, are among the reasons for choosing this destination. The organizing committee in LA is working intensively on putting together an interesting program, which includes, among others, visits to the Getty collection of paintings and its conservation lab; the Norton Simon Museum; the Huntington Library, Art Collections and Botanical Gardens; the Hammer Museum; and possibly a tour of a private collection.

CODART DERTIEN, to be held in Dordrecht from 30 May - 1 June 2010, marks the first time that a CODART congress will not be organized in conjunction with the TEFAF dates. In this manner, we will try and meet the wishes of a number of CODART members, who have asked to hold the congress at another time of the year. In an effort to strengthen our network with that of the HNA, CODART DERTIEN will coincide with the HNA congress, which will be organized again in Europe for the first time since 2002. CODART members will be invited to a meeting during the HNA congress (29 May) and HNA members will be welcome to the opening reception of the CODART congress on 30 May in Dordrecht.

## CODART membership news

As of November 2008, CODART has 487 full members and 49 associate members from 301 institutions in 40 countries. All contact information is available on the CODART website and is kept up to date there: [www.codart.nl/curators/](http://www.codart.nl/curators/)

## WELCOME NEW MEMBERS!

- Virginia Brilliant**, associate curator of European art, John and Mable Ringling Museum of Art Sarasota, Florida
- Marius Cornea**, curator of European art, Muzeul de Artă Timișoara (Art Museum of Timișoara), Timișoara
- Sabine E. Craft-Giepmans**, curator, Rijksbureau voor Kunsthistorische Documentatie (RKD), The Hague
- Holger Jacob-Friesen**, curator of Old Master paintings, Staatliche Kunsthalle, Karlsruhe
- Richard Johns**, curator of prints and drawings, National Maritime Museum, London
- Pierre-Yves Kairis**, head of department, Koninklijk Instituut voor het Kunstpatrimonium (KIK-IRPA) (Royal Institute for the Study and Conservation of Belgium's Artistic Heritage), Brussels
- Hiroshi Kumazawa**, associate professor, The University Art Museum, Tokyo University of the Arts, Tokyo (associate member)
- Patrick Michel**, professor of art history, ARTES Université Charles de Gaulle - Lille 3, Villeneuve d'Ascq (associate member)
- Kasper Monrad**, chief curator, Statens Museum for Kunst, Copenhagen
- Charles de Mooij**, director, Noordbrabants Museum, Den Bosch
- David A.H.B. Taylor**, senior curator, Scottish National Portrait Gallery, Edinburgh
- Anna Tummers**, curator of Old Masters, Frans Hals Museum, Haarlem
- Frank van der Velden**, head of collection development and research, Fries Museum, Leeuwarden
- Lea van der Vinde**, assistant curator, Mauritshuis, The Hague

## CODART TWAALF in Helsinki and St. Petersburg

### Save the date!

From 15-17 March 2009, CODART will hold the CODART TWAALF congress in Maastricht and Aachen, in cooperation with the Bonnefanten Museum and the Suermondt-Ludwig-Museum.

The congress will be chaired by Emilie Gordenker, director of the Mauritshuis, The Hague. Some of the highlights of this year's congress program are the new MARKET OF IDEAS section and the special in-depth visits to the *The great virtuoso from Amsterdam: Jacob Adriaensz Backer (1608/09 - 1651)* exhibition, which will have just opened at the Suermondt-Ludwig-Museum, as well as to the Jacob Jordaens exhibition at the Bonnefanten Museum.

In September 2009, CODART will organize its annual study trip to Helsinki and Saint Petersburg, in cooperation with the Sinebrychoff Art Museum and the National Museum of Finland (Helsinki) and the State Hermitage Museum (Saint Petersburg). CODART members from Finland and Estonia have arranged for important works of Dutch and Flemish masters from various collections in Finland and Tallinn to be on view especially for the CODART TWAALF study trip.

#### Congress

The program will include:

- Lectures devoted to collections of Dutch and Flemish art in Helsinki and Saint Petersburg.
- NEW MARKET OF IDEAS: interactive platforms for members to discuss new cooperation projects, exhibitions, research, attributions etc. with participants in small groups.
- A members' meeting devoted to collection mobility, followed by a panel discussion

made up of special guests and lead by Taco Dibbits, director of collections at the Rijksmuseum, Amsterdam.

- Visits to the Restauratie Atelier Limburg (Restoration Studio Limburg), Spaans Gouvernement, the Bonnefanten Museum and the Suermondt-Ludwig-Museum storages; Aachen Cathedral and Treasury and St. Servaas Church in Maastricht, among others.

#### Study trip

The program will include visits to:

- National Museum of Finland: including storage and conservation departments, as well as viewing of works of Dutch and Flemish masters from Finnish mansions (especially on show for CODART).
- Sinebrychoff Art Museum: special exhibition, *Alehouses and entertainment for the masses*, of 17th-century Dutch genre paintings from collections in Finland and Tallin, showing tavern and alehouse interiors as well as paintings depicting other facets of everyday Dutch life.
- Peter the Great Museum of Anthropology and Ethnography (Kunstkamera).
- State Hermitage Museum and its storages - Peterhof and Pavlovsk, among others.

A complete and up-to-date program of the CODART TWAALF congress and study trip will be posted on the CODART website in due time. For more information please write to [events@codart.nl](mailto:events@codart.nl)

Please note: Early registration for the CODART TWAALF congress closes on 29 January 2009. Requests for hotel, market of ideas and excursion preferences are treated on a first-come-first-serve basis, so register early! Please see our website [www.codart.nl/CODART\\_TWAALF\\_congress](http://www.codart.nl/CODART_TWAALF_congress) for all registration details and procedures.

#### Mark your 2010 calendar!

- CODART DERTIEN study trip to Los Angeles (February 2010)
- CODART DERTIEN congress in Dordrecht (30 May-1 June 2010)

Museums have announced 30 exhibitions on Dutch and/or Flemish art to open in 2009. They are arranged by country and city in alphabetical order in the list below.

## AUSTRIA

**Vienna**, Albertina, Das Zeitalter Rembrandts (The age of Rembrandt), 4 March-21 June 2009

## BELGIUM

**Bruges**, Groeningemuseum, Musea Brugge, Karel de Stoute (1433-1477): Pracht en praal in Bourgondië (Charles the Bold (1433-1477): Splendor in Burgundy), 27 March-21 July 2009

**Brussels**, Koninklijke Musea voor Schone Kunsten van België - Museum voor Oude Kunst, Alfred Stevens, 8 May-23 August 2009

**Leuven**, M, De internationale tentoonstelling Rogier van der Weyden, ca. 1400-1464: De passie van de meester (The international exhibition of Rogier van der Weyden, ca. 1400-1464: The passion of the master), 18 September-6 December 2009

## CANADA

**Montreal**, Montreal Museum of Fine Arts, Van Dongen: A Fauve in the city, 22 January-19 April 2009

## GERMANY

**Aachen**, Suermondt-Ludwig-Museum, Der grosse Virtuose: Jacob Adriaensz Backer (1608/09-1651) (The great virtuoso from Amsterdam: Jacob Adriaensz Backer (1608/09-1651), 12 March-7 June 2009

**Berlin**, Gemäldegalerie, Staatliche Museen zu Berlin, Die Geburt der modernen Malerei: Robert Campin, der Meister von Flémalle, und Rogier van der Weyden (The birth of modern painting: Robert Campin, the Master of Flémalle, and Rogier van der Weyden), 20 March-21 June 2009

**Munich**, Kunststhalde der Hypo-Kulturstiftung, Frans Hals und Haarlems Meister der Goldenen Zeit (Frans Hals and the Haarlem masters of the Golden Age), 13 February-7 June 2009

**Wuppertal**, Von der Heydt-Museum, Freiheit, Macht und Pracht: Niederländische Kunst im 16. und 17. Jahrhundert (Freedom, power and splendor: Dutch art in the 16th and 17th centuries), 21 June-9 September 2009

## GREAT BRITAIN

**London**, Tate Britain, Van Dyck and Britain, 18 February-17 May 2009

**London**, National Gallery, Kienholz, "Hoerengracht," 18 November 2009-21 February 2010

## THE NETHERLANDS

**Amsterdam**, Museum het Rembrandthuis, Jan Lievens (1607-1674), 17 May-9 August 2009

**Amsterdam**, Van Gogh Museum, Van Gogh en de kleuren van de nacht (Van Gogh and the colors of the night), 13 February-7 June 2009

**Amsterdam**, Van Gogh Museum, Alfred Stevens, 18 September 2009-24 January 2010

**Amsterdam**, Van Gogh Museum, Van Goghs brieven: De kunstenaar aan het woord (Van Gogh's letters: The artist speaks), 9 October 2009-3 January 2010

**Dordrecht**, Dordrechts Museum, Jan Veth (1864-1925), een 19de eeuwse netwerker (Jan Veth (1864-1925), a 19th-century networker), 1 January-31 December 2009

**Dordrecht**, Dordrechts Museum, Nocturnes: Nachtstukken uit de 19de eeuw (Nocturnes: 19th-century night pieces), 1 January-31 December 2009

**Enschede**, Rijksmuseum Twenthe, Nicolaas Verkolje (1673-1746): schilderijen en tekeningen (Nicolaas Verkolje (1673-1746): Paintings and drawings), 31 October 2009-24 January 2010

**The Hague**, Mauritshuis, Jacob van Ruisdael in Bentheim, 26 February-31 May 2009

**The Hague**, Mauritshuis, Willem van Haecht en de Antwerpse kunstkamer (Willem van Haecht and the Antwerp collector's cabinet), 14 March-14 June 2009

**The Hague**, Mauritshuis, Philips Wouwerman, 15 November 2009-28 February 2010

**Haarlem**, Frans Hals Museum, Rembrandt, een jongensdroom: De Kremer verzameling (Rembrandt, a boy's dream: The Kremer collection), 14 February-14 June 2009

**Nijmegen**, Museum Het Valkhof, Het Getijdenboek van Catharina van Kleef (The Book of Hours of Catherine of Cleves), 9 October 2009-3 February 2010

**Rotterdam**, Museum Boijmans Van Beuningen, De Collectie Twee (The Collection Two), 17 January 2009-30 June 2010

## SWITZERLAND

**Basel**, Kunstmuseum Basel, Vincent van Gogh zwischen Erde und Himmel: Die Landschaften (Vincent van Gogh between earth and heaven: The landscapes), 26 April-27 September 2009

## SPAIN

**Barcelona**, Museu Picasso de Barcelona, Kees van Dongen, 12 June-20 September 2009

## USA

**New York**, Jewish Museum, Reclaimed: Paintings from the collection of Jacques Goudstikker, 14 March-2 August 2009

**Milwaukee**, Milwaukee Art Museum, Jan Lievens (1607-1674), 7 February-26 April 2009

**Philadelphia**, Philadelphia Museum of Art, Grand scale: Monumental prints in the age of Dürer and Titian, 31 January-6 April 2009

**Washington**, National Gallery of Art, Pride of place: Dutch cityscapes of the Golden Age, 8 February-3 May 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)