

## PROGRAM CODART NEGENTIEN congress

### Connoisseurship: Between Intuition and Science

#### Sunday 19 June

- 11:00-16:30 Optional visit to Palacio Real de La Granja de San Ildefonso
- 16:30-18:00 Exclusive visit to Museo Lázaro Galdiano (museum is closed to the public) including an attribution session in the Dutch and Flemish room (17:15-17:45) about the painting *The Visions of Tondal* with Chief Curator Amparo López Redondo
- 18:00-20:00 Opening reception offered by the Royal Netherlands Embassy in Madrid and registration in the garden of Museo Lázaro Galdiano

Museo Lázaro Galdiano  
Calle Serrano 122

#### Monday 20 June

*Museo Nacional del Prado*

*Congress chair:* Uta Neidhardt, Curator of Dutch and Flemish Paintings, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden

- 08:30-10:00 Visit to *Bosch. The Centenary Exhibition* before opening hours with a welcome by Pilar Silva, Curator of the Jheronimus Bosch exhibition (in exhibition rooms)
- 10:00-10:30 Coffee and tea break outside on the Prado terrace near the Jerónimos entrance
- 10:35-12:30 Opening session in the auditorium
- 10:35-10:40 Welcome by Miguel Falomir Faus, Deputy Director of Conservation and Research, Museo Nacional del Prado, Madrid
- 10:40-10:50 Introduction to the congress program by the congress chair
- 10:50-11:30 Keynote lecture: *Connoisseurship: A Personal View* by Christopher Brown, Professor at the University of Oxford and former Director of the Ashmolean Museum, Oxford
- 11:30-12:00 Lecture: *Connoisseurship in the Shade of Neoliberalism* by Martin Myrone, Lead Curator, British Art to 1800, Tate Britain, London
- 12:00-12:30 Lecture: *Connoisseurship of the Crowd* by Fenna Poletiek, Assistant Professor at the Institute of Psychology at Leiden University, Department of Cognitive Psychology, Leiden
- 12:30-14:00 Lunch outside on the Prado terrace near the Jerónimos entrance

Wifi ID: eventoprado  
Password: bosco16\*

Museo Nacional del Prado  
Jerónimos entrance

- 14:00-14:15 Column by CODART Director Gerdien Verschoor
- 14:15-15:15 Statements on the congress theme by:  
1. Ron Spronk, Technical Art Historian at Queen's University, Kingston, Ontario and Jheronimus Bosch Chair at Radboud University Nijmegen;  
2. Stephan Kemperdick, Curator of Early Netherlandish and Early German Painting at the Gemäldegalerie, Staatliche Museen in Berlin;  
3. Fritz Koreny, Senior Researcher at the University of Vienna;  
4. Alejandro Vergara, Senior Curator of Flemish and Northern European Paintings at Museo Nacional del Prado
- 15:15-16:15 Discussion led by Friso Lammertse, Curator of Old Master Paintings, Museum Boijmans Van Beuningen, Rotterdam, and closing of the day by the congress chair
- 16:15-20:30 Free time and possibility to visit the Prado museum. (Please wear your badges visibly. This will give you free access to the museum)
- 20:30-23:00 Congress dinner at Restaurante Ana La Santa with a welcome drink offered by Coll & Cortés Restaurante Ana La Santa  
Plaza Santa Ana 14

## Tuesday 21 June

*Museo Thyssen-Bornemisza*

*Congress chair:* An Van Camp, Christopher Brown Curator of Northern European Art, Ashmolean Museum, Oxford

- 08:30-09:45 Private visit to the exhibition *Caravaggio and the Painters of the North* with curator of the exhibition Gert Jan van der Sman Museo Thyssen-Bornemisza  
Paseo del Prado 8
- 09:00-09:35 Coffee and tea available in the restaurant
- 09:55-12:40 Members' meeting in the auditorium Wifi ID: Museo Thyssen  
Password: EventosThyssen
- 09:55-10:00 Welcome by Guillermo Solana, Artistic Director, Museo Thyssen-Bornemisza, Madrid
- 10:00-10:05 Welcome by the congress chair
- 10:05-10:20 Lecture about the exhibition: *Reflections on Recent Attributions to Caravaggio and Hendrick ter Brugghen* by Gert Jan van der Sman, Curator of the exhibition, Art History Professor at Leiden University and Researcher and Head of the Library at the Dutch University Institute for Art History in Florence
- 10:20-11:05 CODART Speakers' Corner: short presentations (seven minutes) by CODART members on actual questions (part one)
- 11:05-11:45 Coffee and tea at Las Terrazas del Thyssen
- 11:45-12:30 CODART Speakers' Corner (part two)
- 12:30-12:40 Closing by the congress chair
- 12:40-14:30 Lunch at your own leisure and free time to visit the collection  
*Please find suggestions for lunch on page 30*

- 14:30-18:30 **Excursions** CODART: +31 70 3339744  
 Please find directions to the excursions on pages 29 to 31. Take into account the various traveling times to make sure you arrive on time
- 14:30-16:30 **Excursion 1:** In-depth visit to the stores and the drawings department of the Prado with Alejandro Vergara, Teresa Posada Kubissa, José Juan Perez Preciado and José Manuel Matilla. Museo Nacional del Prado  
Jerónimos entrance  
 We will assemble at the information desk near the auditorium, Jerónimos entrance. Maartje Beekman will join the group
- 14:30-16:30 **Excursion 2:** In-depth visit to Museo Thyssen-Bornemisza's collection of Dutch and Flemish painting, and to the restoration studio to analyze two works by Frans Hals, with Mar Borobia, Dolores Delgado and a team of conservation specialists. We will assemble at the information desk near the main entrance. Dennis Driessen will join the group Museo Thyssen-  
Bornemisza  
Paseo del Prado 8
- 16:00-18:00 **Excursion 3:** Monasterio de las Descalzas Reales with Ana García Sanz. Please come to the entrance of the Monastery on time, 15:45 at the latest. You will have to go through a security check. Please bring your ID card or passport. Gerdien Verschoor will join the group Monasterio de las  
Descalzas Reales  
Plaza de las Descalzas
- 12:45-18:30 **Excursion 4:** Real Monasterio de San Lorenzo de El Escorial (*includes transport, entrance and lunch on the bus*) Real Monasterio de San  
Lorenzo de El Escorial  
Av Juan de Borbón y  
Battemberg, 28200 San  
Lorenzo de El Escorial  
 The bus will be waiting outside the Museo Thyssen-Bornemisza and depart directly after the morning program. At arrival the group will be split up into two groups. Curator of the Escorial, Almudena Pérez de Tudela and Curator of Old Paintings at Patrimonio Nacional, Carmen García-Frías Checa will each take a group through El Escorial. The excursion includes a visit to the exhibition *El Bosco en El Escorial* as well as an opportunity to see Rogier van der Weyden's newly restored *Calvary*. The bus will leave from El Escorial at 17:00 and take you back to hotel Paseo del Arte. Brenda Eijkenaar and Marijn Everaarts will join the group
- End of program*
- 17:00-20:00 **Informal Farewell Drinks**  
 For those who cannot say farewell to Madrid and CODART yet. We will be at Plaza Santa Ana, wherever we find a few seats. Drinks will be at your own expense

## PARTICIPATION IN CODART NEGENTIEN congress ACTIVITIES

Excursions Tuesday 21 June
1. In-depth visit to the stores and the drawings department of the Prado with Alejandro Vergara, Teresa Posada Kubissa, José Juan Perez Preciado and José Manuel Matilla (14:30-16:30)
2. In-depth visit to Museo Thyssen-Bornemisza's collection of Dutch and Flemish painting, and to the restoration studio to analyze two works by Frans Hals, with Mar Borobia, Dolores Delgado and a team of conservation specialists (14:30-16:30)
3. Excursion to Monasterio de las Descalzas Reales with Ana García Sanz (16:00-18:00)
4. Excursion to Real Monasterio de San Lorenzo de El Escorial with Almudena Pérez de Tudela and Carmen García-Frías Checa (12:45-18:30)

		Sunday 19 June		Monday 20 June	Tuesday 21 June
Name	Excursion to La Granja de San Ildefonso	Opening reception	Congress dinner	Excursion	
1	Oscar Antuña Benítez	No	Yes	Yes	2 Museo Thyssen-Bornemisza
2	Christopher Atkins	No	Yes	Yes	4 El Escorial
3	Joost Vander Auwera	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza
4	Ben van Beneden	No	Yes	Yes	1 Museo Nacional del Prado
5	Hanna Benesz	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
6	Ellinoor Bergvelt	Yes	Yes	Yes	4 El Escorial
7	Rhea Sylvia Blok	Yes	Yes	Yes	1 Museo Nacional del Prado
8	Till-Holger Borchert	No	No	Yes	1 Museo Nacional del Prado
9	Piotr Borusowski	No	Yes	Yes	1 Museo Nacional del Prado
10	Peter van den Brink	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
11	Christopher Brown	No	Yes	Yes	3 Monasterio de las Descalzas Reales
12	Quentin Buvelot	Yes	Yes	Yes	4 El Escorial
13	An Van Camp	Yes	Yes	Yes	4 El Escorial
14	Peter Carpreau	No	Yes	Yes	1 Museo Nacional del Prado
15	Daniel Christiaens	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
16	James Clifton	No	Yes	Yes	4 El Escorial
17	Jacquelyn Coutré	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
18	Sabine Craft-Giepmans	Yes	Yes	Yes	4 El Escorial
19	Justin Davies	No	Yes	Yes	4 El Escorial
20	Marjan Debaene	No	Yes	Yes	4 El Escorial
21	Jelena Dergenc	No	Yes	Yes	2 Museo Thyssen-Bornemisza
22	Virginie D'haene	No	Yes	Yes	1 Museo Nacional del Prado
23	Stephanie Dickey	Yes	Yes	Yes	4 El Escorial
24	Eric Domela Nieuwenhuis	No	No	Yes	2 Museo Thyssen-Bornemisza
25	Charles Dumas	Yes	Yes	Yes	1 Museo Nacional del Prado
26	Katrin Dyballa	No	Yes	Yes	1 Museo Nacional del Prado
27	Bernd Ebert	No	Yes	Yes	2 Museo Thyssen-Bornemisza
28	Pascal Ennaert	No	Yes	Yes	4 El Escorial
29	Kirsi Eskelinen	No	Yes	Yes	1 Museo Nacional del Prado

Participation in CODART NEGENTIEN activities

	Name	Sunday 19 June		Monday 20 June	Tuesday 21 June
		Excursion to La Granja de San Ildefonso	Opening reception	Congress dinner	Excursion
30	Jan Piet Filedt Kok	Yes	Yes	Yes	4 El Escorial
31	Michiel Franken	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza
32	Jenny Gaschke	No	Yes	Yes	1 Museo Nacional del Prado
33	Hilliard T. Goldfarb	No	Yes	Yes	1 Museo Nacional del Prado
34	Emilie Gordenker	No	Yes	Yes	1 Museo Nacional del Prado
35	Lia Gorter	Yes	Yes	Yes	4 El Escorial
36	Milou Goverde	Yes	Yes	Yes	4 El Escorial
37	Gabriele Grawe	Yes	Yes	Yes	1 Museo Nacional del Prado
38	Gerlinde Gruber	No	Yes	Yes	3 Monasterio de las Descalzas Reales
39	Karen Hearn	No	Yes	Yes	4 El Escorial
40	Liesbeth Helmus	Yes	Yes	Yes	-
41	Lars Hendrikman	Yes	Yes	Yes	4 El Escorial
42	Valerie Herremans	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
43	Jasper Hillegers	Yes	Yes	Yes	-
44	Camilla Hjelm	Yes	Yes	Yes	4 El Escorial
45	Annemieke Hogervorst	No	Yes	Yes	1 Museo Nacional del Prado
46	Nico Van Hout	No	Yes	Yes	1 Museo Nacional del Prado
47	Irene Jacobs	No	Yes	Yes	2 Museo Thyssen-Bornemisza
48	Aleksandra Janiszewska	No	Yes	Yes	4 El Escorial
49	Elsje Janssen	Yes	Yes	Yes	4 El Escorial
50	Dariusz Kacprzak	No	Yes	Yes	2 Museo Thyssen-Bornemisza
51	Stephan Kemperdick	No	Yes	Yes	1 Museo Nacional del Prado
52	Hanna Klarenbeek	No	Yes	Yes	2 Museo Thyssen-Bornemisza
53	Christi Klinkert	No	Yes	Yes	3 Monasterio de las Descalzas Reales
54	Paul Knolle	No	Yes	Yes	4 El Escorial
55	Claudia Koch	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
56	Lidewij de Koekkoek	No	No	Yes	3 Monasterio de las Descalzas Reales
57	Greta Koppel	No	Yes	Yes	1 Museo Nacional del Prado
58	Fritz Koreny	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza
59	Dragana Kovačić	No	Yes	Yes	2 Museo Thyssen-Bornemisza
60	Zoltán Kovács	Yes	Yes	Yes	4 El Escorial
61	Blanka Kubíková	No	Yes	Yes	3 Monasterio de las Descalzas Reales
62	Suzanne Laemers	Yes	Yes	Yes	4 El Escorial
63	Friso Lammertse	No	Yes	Yes	4 El Escorial
64	Micha Leeflang	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
65	Rieke van Leeuwen	Yes	Yes	Yes	4 El Escorial
66	Katrien Lichtert	No	Yes	Yes	4 El Escorial
67	Nataliya Markova	Yes	Yes	Yes	1 Museo Nacional del Prado
68	Fred Meijer	No	Yes	Yes	1 Museo Nacional del Prado
69	Ingrid De Meüter	No	Yes	Yes	3 Monasterio de las Descalzas Reales
70	Norbert Middelkoop	Yes	Yes	Yes	4 El Escorial

Participation in CODART NEGENTIEN activities

	Name	Sunday 19 June		Monday 20 June	Tuesday 21 June
		Excursion to La Granja de San Ildefonso	Opening reception	Congress dinner	Excursion
71	Polina Mogilina	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza
72	Tom van der Molen	No	Yes	Yes	1 Museo Nacional del Prado
73	Martin Myrone	No	No	No	-
74	Uta Neidhardt	Yes	Yes	Yes	4 El Escorial
75	Sabine Pénot	Yes	Yes	Yes	4 El Escorial
76	Juan Perez Preciado	No	Yes	Yes	1 Museo Nacional del Prado
77	Michael Philipp	No	Yes	Yes	2 Museo Thyssen-Bornemisza
78	Fenna Poletiek	No	Yes	Yes	4 El Escorial
79	Almut Pollmer-Schmidt	No	Yes	Yes	4 El Escorial
80	Teresa Posada Kubissa	Yes	Yes	Yes	1 Museo Nacional del Prado
81	Ruud Priem	Yes	No	Yes	4 El Escorial
82	Esmée Quodbach	Yes	Yes	Yes	4 El Escorial
83	Marrigje Rikken	No	Yes	Yes	2 Museo Thyssen-Bornemisza
84	Michael Ripps	No	Yes	Yes	4 El Escorial
85	Charlotte Rulkens	Yes	Yes	Yes	4 El Escorial
86	Suzanne Rus	No	Yes	Yes	4 El Escorial
87	Inge Schriemer	Yes	Yes	Yes	1 Museo Nacional del Prado
88	Gary Schwartz	No	Yes	Yes	4 El Escorial
89	Loekie Schwartz	No	Yes	Yes	4 El Escorial
90	Layla Seale	No	Yes	Yes	1 Museo Nacional del Prado
91	Gero Seelig	No	Yes	Yes	4 El Escorial
92	Tico Seifert	No	Yes	Yes	4 El Escorial
93	Manfred Sellink	Yes	Yes	Yes	1 Museo Nacional del Prado
94	Anja Sevcík	No	Yes	Yes	1 Museo Nacional del Prado
95	Pilar Silva Maroto	No	No	Yes	-
96	Leonore van Sloten	Yes	Yes	Yes	4 El Escorial
97	Joaneath Spicer	Yes	Yes	Yes	4 El Escorial
98	Sabine van Sprang	No	Yes	Yes	4 El Escorial
99	Ron Spronk	Yes	Yes	Yes	4 El Escorial
100	Shlomit Steinberg	No	Yes	Yes	1 Museo Nacional del Prado
101	Pippa Stephenson	No	Yes	Yes	2 Museo Thyssen-Bornemisza
102	Chris Stolwijk	No	Yes	Yes	4 El Escorial
103	Marlies Stoter	No	Yes	Yes	4 El Escorial
104	Ariane van Suchtelen	Yes	Yes	Yes	1 Museo Nacional del Prado
105	Cécile Tainturier	No	Yes	Yes	3 Monasterio de las Descalzas Reales
106	Júlia Tátraí	Yes	Yes	Yes	4 El Escorial
107	Anna Tummers	No	Yes	Yes	2 Museo Thyssen-Bornemisza
108	Minna Tuominen	No	Yes	Yes	4 El Escorial
109	Matthias Ubl	Yes	Yes	Yes	4 El Escorial
110	Daiga Upeniece	Yes	Yes	Yes	1 Museo Nacional del Prado
111	Hildegard Van de Velde	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza

Participation in CODART NEGENTIEN activities

	Name	Sunday 19 June		Monday 20 June	Tuesday 21 June
		Excursion to La Granja de San Ildefonso	Opening reception	Congress dinner	Excursion
112	Alejandro Vergara	No	No	Yes	1 Museo Nacional del Prado
113	Adriaan Waiboer	No	No	Yes	1 Museo Nacional del Prado
114	Henrietta Ward	No	No	Yes	3 Monasterio de las Descalzas Reales
115	Dennis Weller	No	Yes	No	1 Museo Nacional del Prado
116	Robert Wenley	No	Yes	Yes	4 El Escorial
117	Ira Westergård	No	Yes	Yes	2 Museo Thyssen-Bornemisza
118	Betsy Wieseman	No	Yes	Yes	3 Monasterio de las Descalzas Reales
119	Evelien de Wilde	No	Yes	Yes	2 Museo Thyssen-Bornemisza
120	David de Witt	No	Yes	Yes	1 Museo Nacional del Prado
121	Louisa Wood Ruby	Yes	Yes	Yes	4 El Escorial
122	Elizabeth Wyckoff	Yes	Yes	Yes	4 El Escorial
123	Olena Zhivkova	No	Yes	Yes	1 Museo Nacional del Prado

Board of CODART

	Name	Sunday 19 June		Monday 20 June	Tuesday 21 June
		Excursion to La Granja de San Ildefonso	Opening reception	Congress dinner	Excursion
124	Erik van Ginkel	No	Yes	Yes	-
34	Emilie Gordenker	No	Yes	Yes	1 Museo Nacional del Prado
125	Jan Hoekema	Yes	Yes	No	-
126	Judith van Kranendonk	No	Yes	Yes	2 Museo Thyssen-Bornemisza
127	Thomas Leysen	Yes	Yes	Yes	4 El Escorial
93	Manfred Sellink	Yes	Yes	Yes	1 Museo Nacional del Prado
102	Chris Stolwijk	No	Yes	Yes	4 El Escorial

Board of the Friends of CODART Foundation

8	Till-Holger Borchert	No	No	Yes	1 Museo Nacional del Prado
128	Bob Haboldt	Yes	Yes	Yes	4 El Escorial
127	Thomas Leysen	Yes	Yes	Yes	4 El Escorial
70	Norbert Middelkoop	Yes	Yes	Yes	4 El Escorial
129	Rob Vellekoop	No	Yes	Yes	-
130	Titia Vellenga	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza

Participation in CODART NEGENTIEN activities

Patrons of CODART

		Sunday 19 June		Monday 20 June	Tuesday 21 June
	Name	Excursion to La Granja de San Ildefonso	Opening reception	Congress dinner	Excursion
131	Brian Capstick	Yes	Yes	Yes	4 El Escorial
132	Jorge Coll	No	Yes	Yes	-
128	Bob Haboldt	Yes	Yes	Yes	4 El Escorial
133	Willem Jan Hoogsteder	No	Yes	Yes	3 Monasterio de las Descalzas Reales
127	Thomas Leysen	Yes	Yes	Yes	4 El Escorial
134	Salomon Lilian	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza
135	Marnix Neerman	Yes	Yes	Yes	3 Monasterio de las Descalzas Reales
129	Rob Vellekoop	No	Yes	Yes	-
130	Titia Vellenga	Yes	Yes	Yes	2 Museo Thyssen-Bornemisza

CODART

136	Gerdien Verschoor	No	Yes	Yes	3 Monasterio de las Descalzas Reales
137	Maartje Beekman	Yes	Yes	Yes	1 Museo Nacional del Prado
138	Dennis Driessen	No	Yes	Yes	2 Museo Thyssen-Bornemisza
139	Brenda Eijkenaar	No	Yes	Yes	4 El Escorial
140	Marijn Everaarts	Yes	Yes	Yes	4 El Escorial

## ABSTRACTS OF PRESENTATIONS MONDAY 20 June

Opening session at the Museo Nacional del Prado Madrid

### Keynote lecture

#### ***Connoisseurship: A Personal View***

Prof. Dr. Christopher Brown, Professor at the University of Oxford and former Director of the Ashmolean Museum, Oxford

My intention in this talk is to set the scene for the conference theme of Connoisseurship. In order to do so I shall refer to my personal experience as Curator of the Dutch and Flemish collections in the National Gallery, London, from 1971 until 1998, and subsequently as Director of the Ashmolean Museum in Oxford from 1998 until 2014. Unsurprisingly my examples will largely be taken from Rembrandt, as there has been such a fascinating and controversial debate about Rembrandt attribution in those years. I shall discuss earlier generations of connoisseurs and reflect on their practice and the limited technical resources available to them. Clearly the technical resources now at our disposal have significantly changed the nature of connoisseurship – yet it is also evident that time-honored methods of approaching questions of attribution continue to be key to the modern practice of connoisseurship. The history of the study of Rembrandt will also be compared to that of Rubens and Van Dyck where, I believe, interesting comparisons can be drawn. The hope is that in this lecture I can outline the central issues in our discussion in the following two days.

#### *About Christopher Brown*

Christopher Brown was Curator of the Dutch and Flemish collections at the National Gallery, London, from 1971 until 1998. He was Director of the Ashmolean Museum, Oxford from 1998 until 2014. He is now Professor of Netherlandish Art in the University of Oxford. He has published widely on Dutch and Flemish art of the sixteenth and seventeenth centuries and organized several exhibitions, among them *Rubens's Landscapes* (National Gallery, London, 1996) and *Anthony van Dyck* (Antwerp, Koninklijk Museum voor Schone Kunsten, and London, Royal Academy, 1999-2000).

*Christopher Brown has been a member of CODART since 1998*

## Lecture

### ***Connoisseurship in the Shade of Neoliberalism***

Martin Myrone, Lead Curator, British Art to 1800, Tate Britain, London

The radical decline in government funding for the arts in the UK has been widely reported over the last few years. Over the same period, declarations about the decline of connoisseurship, or even a 'crisis' in the practice of art history, have become more frequent and more vociferous. Are these developments linked, and if so, how? What is at stake in contests over connoisseurship, its value and future? My paper will reflect on these questions, and what they might expose about shifting relationships between public and private value, the state and the market, and academic scholarship, the museum and the marketplace. Focusing on the UK situation and on British art studies, although in the belief that these offer lessons of more general relevance, I will suggest the larger intellectual and political context for these developments, notably in the legacy of the 'new Art History' of the 1980s and 1990s, which proved particularly fractious in the context of UK museum culture, and the profound changes around ideas of cultural and educational access which accompanied the marking of the millennium. My title is deliberately ambiguous: has connoisseurship been 'put in the shade' by the continuing ascendance of free-market ideologies in the cultural realm; or has it, unexpectedly and perhaps even counter-intuitively, actually been sheltered and cultivated by the same developments?

#### *About Martin Myrone*

Martin Myrone is Lead Curator, British Art to 1800 at Tate Britain, London. He specializes in eighteenth and nineteenth-century British art, and has published monographs on Henry Fuseli, William Blake and George Stubbs, and the major study *Bodybuilding: Reforming Masculinities in British Art 1750-1810* (Yale University Press, 2005). His exhibitions at Tate Britain include *Gothic Nightmares: Fuseli, Blake and the Romantic Imagination* (2006), *John Martin: Apocalypse* (2012) and *British Folk Art* (2014).

## Lecture

### ***Connoisseurship of the Crowd***

Fenna Poletiek, Lecturer in Cognitive Psychology, Leiden University, Leiden

Recognizing and attributing apparently very similar artistic styles to their authors might be seen as a special case of implicit knowledge. In cognitive psychology, implicit learning refers to our capability to learn underlying structural characteristics of stimuli without instruction, without being aware of this learning, without having the intention to learn them, and without meta-knowledge about what exactly we have learned. One example is children learning the grammar of their native language. At the age of five, they can tell that *John kisses Mary* means something other than *Mary kisses John*, showing that they have learned the ordering rules of grammar, obviously without being able to articulate these rules.

In contrast to the grammaticality of a sentence (we immediately hear that the sentence *John kisses walk* is incorrect), however, the validity of style recognition can occasionally be impossible to evaluate, when there is no independent information about the item judged. Style recognition can often do no more than approximate the truth. If so, how could the quality of this special types of judgment, be assessed and improved?

In the presentation, I will address two crucial characteristics of style recognition that have also been studied in other types of judgments by cognitive psychologists: firstly the absence of meta-knowledge (being unable to articulate precisely what underlies one's judgment) and secondly, the validity issue (how to improve something when we don't know how good it is?). We will explore how results from cognitive psychology – in particular a style recognition experiment with lay people conducted in our lab - might contribute to improving artistic style recognition.

Strikingly, an important factor simply seems to be the rule of large numbers: *multiple judgments*, and *multiple judges* rather than the eye of just one.

#### *About Fenna Poletiek*

Fenna Poletiek is a lecturer in Cognitive Psychology at Leiden University, the Netherlands. She graduated at the University of Groningen – where she also attended Art School Minerva on a part-time basis. She received her PhD at the University of Amsterdam. Her thesis research was a theoretical and experimental study on hypothesis testing behavior; especially our tendency to search for new information that confirms our beliefs and to neglect information that is at odds with our prior beliefs. She currently studies and teaches – among other topics - the psychology of decision-making and judgment, with applications in the courtroom, medical settings, and science and art.

## STATEMENTS ON THE CONGRESS THEME

### ***Connoisseurship: Between Intuition and Science?***

Ron Spronk, Technical Art Historian, Queen's University, Kingston and Radboud University, Nijmegen

In this brief statement, Ron Spronk will illustrate that connoisseurship and the technical study of art works are not situated in an oppositional or even complementary relationship. Rather, many similarities between these approaches can be identified, as well as a surprising level of overlap.

#### *About Ron Spronk*

Technical art historian Ron Spronk teaches at Queen's University in Kingston, Ontario, and at Radboud University in Nijmegen. Among his publications are two award-winning books: *Mondrian: The Transatlantic Paintings* (with Harry Cooper) was awarded the 2002 CAA/Heritage Preservation Award, and *Prayers and Portraits, Unfolding the Netherlandish Diptych* (with John Hand and Cathy Metzger) received the 2007 Wittenborn Memorial Book Award. From 2010 to 2012, he coordinated the technical documentation campaign of the Ghent Altarpiece and the web application *Closer to Van Eyck*. He is a member of the interdisciplinary Bosch Research and Conservation Project, and is currently co-curating *Pieter Bruegel; The Hand of the Master* for the Kunsthistorisches Museum Wien.

*Ron Spronk has been a member of CODART since 1999*

### ***Authority of experts and authority of science***

Stephan Kemperdick, Curator of Early Netherlandish and Early German Painting, Gemäldegalerie, Staatliche Museen zu Berlin

Connoisseurship is an indispensable means of recognizing works of art. However, as is well known, the necessary skills cannot be learned from books and rules. Instead they are the result of long experience, and the more experience the connoisseur has the more reliable his or her judgments should be, in theory anyway. A scholar becomes an expert in a certain field by attaining a certain level of experience and, of course, by being accepted as such by other scholars. Connoisseurship is thus intrinsically linked to authority.

Technical investigations of works of art can likewise claim authority, the authority of the seemingly objective approach of natural science. However, the results of technical investigations also need interpretation, and the nature of those interpretations is frequently nothing other than classical connoisseurship. This applies especially to techniques that generate images, like IRR and X-radiography. For instance, attributing a painting to a certain master with the aid of its underdrawing is no different, fundamentally, from judging it by the painted surface. Even in the case of more abstract, non-iconic technical data, such as pigment analysis, interpretations are sometimes guided by pre-existing opinions which may, in the end, be based on connoisseurship.

Connoisseurship is inevitable for the study of historic art, and its impact probably reaches far further than is obvious at first sight. Yet it is necessarily subjective in nature, and while this is well known with respect to its classic application – the judgment of an individual work of art by an individual person – one should also be aware that a lot of so-called “objective” findings about works of art are not independent of the very same judgments. To keep the discussions alive, we have to accept the authority of connoisseurs and of technical studies, but at the same time we have to challenge their authority.

#### *About Stephan Kemperdick*

Stephan Kemperdick studied Fine Arts at Düsseldorf, then Art History at the Freie Universität Berlin. He graduated in 1992 and received his PhD in 1996. From 1999-2002 he was Assistant Curator at Städel Frankfurt and in 2003 and 2004 at the Gemäldegalerie in Berlin. From 2005-2007 he was Curator of Old Master Paintings at Kunstmuseum Basel. In 2008 he returned to Berlin to become Curator of Early Netherlandish and Early German Painting at the Gemäldegalerie. His publications include monographs on the Master of Flémalle (1997), Rogier van der Weyden (1999), Martin Schongauer (2004), collection catalogues of early German paintings at the Städel Frankfurt (2002, 2004) and the Gemäldegalerie Berlin (2010).

He has curated and co-curated several exhibitions, including *The Early Portrait*, Basel (2006); *Hans Holbein the Younger*, Basel (2006); *The Master of Flémalle and Rogier van der Weyden*, Frankfurt/Berlin (2008-09); *The Road to Van Eyck*, Rotterdam (2012-13); *The History of the Ghent Altarpiece*, Berlin (2014) and, *Holbein in Berlin*, Berlin (2016).

*Stephan Kemperdick has been a member of CODART since 2005*

### **Connoisseurship**

Fritz Koreny, Senior Researcher, Institut für Kunstgeschichte der Universität Wien

In the fine arts the term connoisseur refers to a person whose knowledge is based more on intensive in-depth studies of original works than on academic scholarship.

Trained through critical comparative observation, he or she stands apart for a spontaneous perception of quality. They trust the experience of their eye and judge intuitively, from the "gut feeling" or instinct that is the sum total of their experience. Based on their knowledge of the artistic style and specific characteristics of the painting and the presentation of an artistic personality that they have accumulated down the years, their expertise, which does not rely on scientific justification, provides reliable information on attribution or rejection, on authenticity or copy.

The concept of connoisseurship described above was established in the nineteenth century. Its roots, though, reach much further back to the beginning of the Renaissance and are closely linked with the creative artist himself. Both as collectors and custodians of artworks, artists themselves can be seen in the front row of experts. (It is only in recent decades that this long-lasting tradition was abandoned in favor of professional managers, who are not always competent.)

But the situation was beginning to change as early as the late nineteenth century, with the introduction of art history as an academic discipline. The connoisseur - hitherto the sole authority – encountered competition from the university-educated art historian. The almost inevitable rivalry between both continues to this day.

The expert has to adapt to the new situation. He or she has to take account of current knowledge. At the same time the unremitting growth of scientific research and deepening interest in artworks imposed limitations on the connoisseur, demanding specialization in a special field or subject.

It was no longer enough merely to study the originals. New technical developments for the evaluation of art contributed to the exuberant flood of publications, and X-radiography, dendrochronology and IRR developed into essential tools. They created new conditions that could not be ignored by the experts. But still - even under the constantly changing circumstances - connoisseurship fundamentally depends on secure quality judgment and critical comparison, with a keen eye trained by long experience.

Erudition and outstanding academic knowledge are certainly advantageous for research, but Max J. Friedländer had already pointed out the dilemma between the university scholar and the connoisseur when he emphasized that one should not underestimate knowledge. For, who knows the most, sees the most! On the other hand - he warns against the opposite – namely of overestimating knowledge. Because, for the one who does not see, it does not help.

The examples I will give in this lecture of Martin Schongauer, Albrecht Dürer and especially Jheronimus Bosch, as a supplement to the exhibition in Den Bosch, may illustrate the considerations outlined above.

#### *About Fritz Koreny*

Fritz Koreny (1940) studied art history at the University of Vienna, graduating in 1968. He worked at the Institute for the Preservation of National Monuments from 1969 to 1971, when he was appointed Curator of Prints and Drawings at the Graphische Sammlung Albertina, a post he held until 2000. From 1990 until 2013 he taught art history at the University of Vienna. He curated several exhibitions on early German and Netherlandish late fifteenth-century drawings, and has published on early printmaking and the drawings of Albrecht Dürer and Jheronimus Bosch.

*Fritz Koreny has been an associate member of CODART since 1998*

#### ***The Implications for Connoisseurship of the Workshop System of Production***

Alejandro Vergara, Senior Curator of Flemish and Northern European Paintings, Museo Nacional del Prado, Madrid

One of the most obvious responses to a problematic attribution is to say that a picture is “by the workshop” of a given painter. Thanks to research conducted by colleagues in the past, which is still ongoing today, we have all become familiar with the fact that in early modern Europe most leading painters worked with teams of men (and in rare cases also women) that were organized

hierarchically, each performing specific tasks. This allowed artists to increase their output and profits. Paintings that resulted from this system are enormously varied, depending on how different masters organized their workshop. Paintings could be considered as the work of the master himself, of his shop, or every degree in between. The head of a workshop could set out to disguise this way of working, so that the pictures coming out of his shop would look as if they were made by him. Or he may have wanted to make the difference between his own and his assistants' pictures perfectly clear so that he could price them differently - it depended on what business model was being followed. In the period that concerns most of us in CODART, the fifteenth to the eighteenth centuries, the individual talent and achievement of artists was highly valued, and contemporaries worried about issues of attribution in ways that anticipate our own. Examples are legion. Rubens explained in a famous letter of 1618 the degree to which he and his assistants had participated in the creation of a group of paintings that he was offering for sale. In the 1660s, a man who had purchased a series of apostles as originals by Van Dyck that were made decades earlier became suspicious about who had actually painted them, worrying that if they were by the workshop he had paid too much. Focusing on a few specific paintings, this talk will consider some of the issues raised by the workshop system of production that affect the essential and thrilling activity of connoisseurship.

*About Alejandro Vergara*

Alejandro Vergara is Senior Curator of Flemish and Northern European Paintings at the Museo Nacional del Prado in Madrid. The son of a Spanish father and a mother from Houston, he studied art history at the Universidad Complutense de Madrid, and received a PhD from the Institute of Fine Arts, New York University, in 1994 (with a thesis devoted to Rubens and his Spanish patronage). After teaching at the University of California, San Diego, and at Columbia University, he returned to his home city of Madrid in 1999 to become a curator at the Prado. He has occupied his current post since 2003.

He has published extensively on Flemish sixteenth and seventeenth-century painting, and has curated a number of exhibitions, mainly at the Prado, sometimes with the collaboration of colleagues. Among them are exhibitions on the art of Patinir and the emergence of landscape painting in the sixteenth century, on several aspects of Rubens's art (which he considers his true specialty), on Vermeer, on Rembrandt as a history painter, and on the art of the young Van Dyck (together with Friso Lammertse). His latest exhibition project and publication examines the art of Clara Peeters. A version of the show, *The Art of Clara Peeters*, will go on display in the Rockoxhuis in Antwerp in June 2016, and will move to the Prado in October. He and Friso Lammertse are currently working on an exhibition on Rubens as a painter of sketches, which will be held in the Prado and Museum Boijmans Van Beuningen in Rotterdam in 2018.

*Alejandro Vergara has been a member of CODART since 1999*

## **SPEAKERS' CORNER TUESDAY 21 June**

The morning session on Tuesday 21 June will feature a plenary Speakers' Corner. CODART members will be given the congress floor for seven minutes, during which time they can put questions to their fellow curators or appeal to them for help with a project or research question. After each presentation there will be time for reactions from the audience.

The following speakers will take part in the Speakers' Corner (in order of appearance):

### **Jelena Dergenc** - *Two Uncertain Works on Panel from The National Museum in Belgrade*

Jelena Dergenc graduated as an art historian at the Faculty of Philosophy of the University of Belgrade, Serbia. She joined the staff of The National Museum in Belgrade in 2000, the year in which she was also awarded a research grant by the Italian government and spent three months in Rome. She became a curator in 2001, and has been Senior Curator since 2009. In 2012 she was appointed Curator of the Foreign Art Collection and since then has curated exhibitions titled *Rubens' Circles* and *Piet Mondrian. The Case of Composition II*. She is particularly interested in researching the sixteenth and seventeenth-century Dutch and Flemish paintings in the collection.

### **Katrin Dyballa** - *Dijon around 1400 – Maelwael-Bellechose-Beaumetz?*

Katrin Dyballa studied Art History, History, Classical Archeology, and Economics, in Erlangen and Rome between 1997 and 2004. In 2011 she completed her PhD thesis on the Nuremberg artist Georg Pencz at the University of Frankfurt am Main. From 2011 to 2013 she was an intern at the Staatliche Museen in Berlin (exhibition project: *The Road to Jan van Eyck* in Rotterdam 2012-13). Between 2013 and 2015 she worked as an Assistant Curator of Old Master Painting in the Städel Museum (exhibitions: *Albrecht Dürer. His Art in Context*, and *Realms of Imagination. Albrecht Altdorfer and the Expressivity of Art around 1500*.) In 2014 she was elected to the board of the ANKK (Arbeitskreis Niederländische Kunst- und Kulturgeschichte e.V.). Since 2015 she has been working on a catalog of early French and Netherlandish paintings in the Gemäldegalerie in Berlin.

### **Michiel Franken** - *How to Argue with a Chemist about Art?*

Michiel Franken studied art history at Groningen University. He worked for the Rembrandt Research Project from 1989 to 1999. Since 1999 he has been on the staff of the Netherlands Institute for Art History (RKD), currently as curator for technical documentation, and for Rembrandt and the Rembrandt School.

**Almut Pollmer-Schmidt - *Städel's Time Machine***

Almut Pollmer-Schmidt is Junior Curator at the Städel Museum in Frankfurt am Main, where she was involved in several projects, including the reinstallation of the Old Master galleries after renovation in 2011, the exhibition *Albrecht Dürer. His Art in Context* (2013-14), and the research project *Zeitreise (Time Machine)* on the Städel's history of collecting and display in the nineteenth century. In a project funded by Deutsche Forschungsgemeinschaft she is currently preparing the collection catalog of German paintings, 1550-1800. In 2011 she received her PhD from Leiden University for a thesis on church interior paintings in the Dutch Golden Age.

**Esmée Quodbach - *A Call for Information: Leo Nardus (1868–1955), Dealer and Art Patron in Europe and the United States***

Esmée Quodbach studied art history at Utrecht University. In 2008, she joined the Center for the History of Collecting, then newly founded at The Frick Collection and Art Reference Library in New York. She is now the Center's Assistant Director. Prior to coming to the Frick, Esmée held research positions at the National Gallery of Art, Washington, D.C., and the Metropolitan Museum of Art, where she was also an Andrew W. Mellon fellow. Esmée has published widely on the history of collecting, and especially on the American taste for seventeenth-century Dutch paintings. Her publications include *The Age of Rembrandt in New York: Dutch Paintings in the Metropolitan Museum of Art* (published as an issue of the Metropolitan Museum of Art Bulletin, 2007). In 2014, she served as the editor of a volume of essays, *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*. A similar volume on the American taste for seventeenth-century Flemish painting is in the works. Esmée's current research focuses on the history and reception of the paintings by Johannes Vermeer that are now in the United States.

**Shlomit Steinberg – *Rembrandt on a Shoe String***

Shlomit Steinberg is a Senior Curator of European Art at the Israel Museum Jerusalem, and has been a CODART member since 2004. Between 1988 and 2012 she taught at the History of Art Department of the Hebrew University and also gave classes at the Bezalel Academy of Art and Design. She leads the provenance research initiative at her museum and is part of the international Gurlitt Taskforce advisory group. She is a member of the advisory board of the Ben Uri Gallery (the Jewish Museum), London. Among her exhibitions are: *By the Book: 500 years of Reading and Readers in European Art*; *Rubens, Venus and Adonis: Anatomy of a Tragedy*; *Divine Messengers: Angels in Art*; *Four Seasons*; *Looking for Owners: Custody, Research, and Restitution of Art Stolen from France during World War II* (in collaboration with the National Museums of France); and *Age of Innocence: Portraying Children in the European Tradition*.

**Pippa Stephenson** - *Sir William Burrell's Most Expensive Purchase: Rethinking Glasgow's 'Frans Hals'*

Since September 2013 Pippa Stephenson has been Curator of European Art at Glasgow Museums. Her remit spans from around 1450 to 1900, and includes Glasgow's impressive collection of Dutch and Flemish paintings with works by Rembrandt, Jordaens, Rubens, De Lairese and Ruisdael, among others. Prior to her post at Glasgow Museums, Pippa worked at the National Gallery in London as one of the first two 'Curatorial Trainees'. This post, supported by the Art Fund, involved researching Old Master paintings from the Tyne and Wear Archives and Museums collection and curating an exhibition entitled *Divine Bodies*, where contemporary work by artists including Marina Abramovic, Ron Mueck and Cindy Sherman was paired with Old Masters like Van Dyck, Zurbaran and Charles le Brun.

**Evelien de Wilde** – *Exhibition Project: 'Colard Mansion and the Bruges Printing Industry in the Second Half of the Fifteenth Century (working title)'*

Evelien de Wilde studied art history at Utrecht University in the Netherlands. During an internship at the Groeningemuseum in 2010 she assisted with the preparations for the exhibition *Van Eyck tot Dürer*. Since 2013 she has been working for The Flemish Research Centre for the Arts in the Burgundian Netherlands as Assistant Curator in the print room of the Groeningemuseum in Bruges. She co-curated several exhibitions in the Groeningemuseum, among them *Virtuoso Mannerism. Prints by Hendrick Goltzius and his Contemporaries from the Groeningemuseum* (2014) and *imPRESSive. New Highlights from the Bruges Print Room* (2015).

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## PRACTICAL INFORMATION CODART NEGENTIEN

### Public transport

In and around Madrid the easiest way to travel is by public transport. In particular, Madrid has a quick and convenient metro network. A Tourist Card can be used on all public transport, without travel limits within the period of validity. The card can be purchased at all metro stations and is valid for 1, 2, 3, 5 or 7 days. You can pick up a map of the metro network there too.

### Hotel

Hotel Paseo del Arte Madrid

Calle de Atocha, 123

28012 Madrid, Spain

T +34 912 98 48 00

W <http://www.hotelpaseodelartemadrid.com/>

Costs per night for a single room are €100 and for a double room €108. Room rates include breakfast, taxes and Wi-Fi. Participants will pay hotel bills individually at check out. The hotel is conveniently located at walking distance of both congress locations. The closest bus and metro station is Atocha, only a five-minute walk from the hotel.

### Wi-Fi

Use of the Wi-Fi network in the hotel is free of charge. During our stay at the Prado and Museo Thyssen-Bornemisza we can use special networks.

Prado Network ID: eventoprado, password: bosco16\*

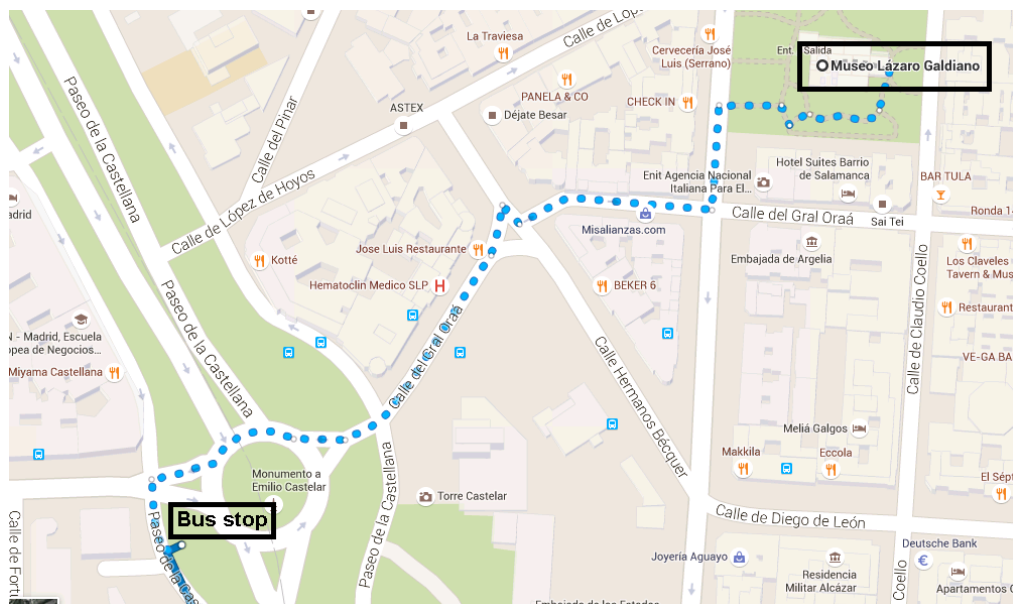
Thyssen Network ID: Museo Thyssen, password: EventosThyssen

## SUNDAY 19 JUNE

### From Museo Lázaro Galdiano to Hotel Paseo del Arte

Walk to the bus stop Paseo de la Castellana – Gta. Emilio Castelar (see map, 5-10 min.): go left onto the Calle de Serrano when you leave the museum, and then right onto the Calle del Gral Oraá. Keep going straight ahead, and cross the roundabout with the monument of Emilio Castelar. Go left onto the Paseo de la Castellana to find the bus stop. You can buy tickets from the driver. Take bus 27 (direction Plaza Catilla), and get out at Paseo del Prado – Atocha (10 stops). When you get out of the bus, walk into the direction of the bus and go right onto the Calle de Atocha. The hotel will be on your right.

You can also go by foot (ca. 45 min.). Leave the museum in the same way. Instead of taking the bus at the bus stop, you keep walking straight ahead until you have to turn right onto the Calle de Atocha. The street changes from the Paseo de la Castellana into Paseo de Recoletos into Paseo del Prado.



## MONDAY 20 JUNE

### From the Hotel Paseo del Arte to the Museo Nacional del Prado (see map on the right)

We will enter the Prado at the Jerónimos entrance, which is at the back of the building.

Go left when you leave the hotel, and then left onto the Paseo del Prado. Cross the Paseo del Prado and walk past the front of the Museo Nacional del Prado. Go around the museum and arrive at the Jerónimos entrance (on the map indicated as Paseo del Prado 11).



### To the congress dinner location

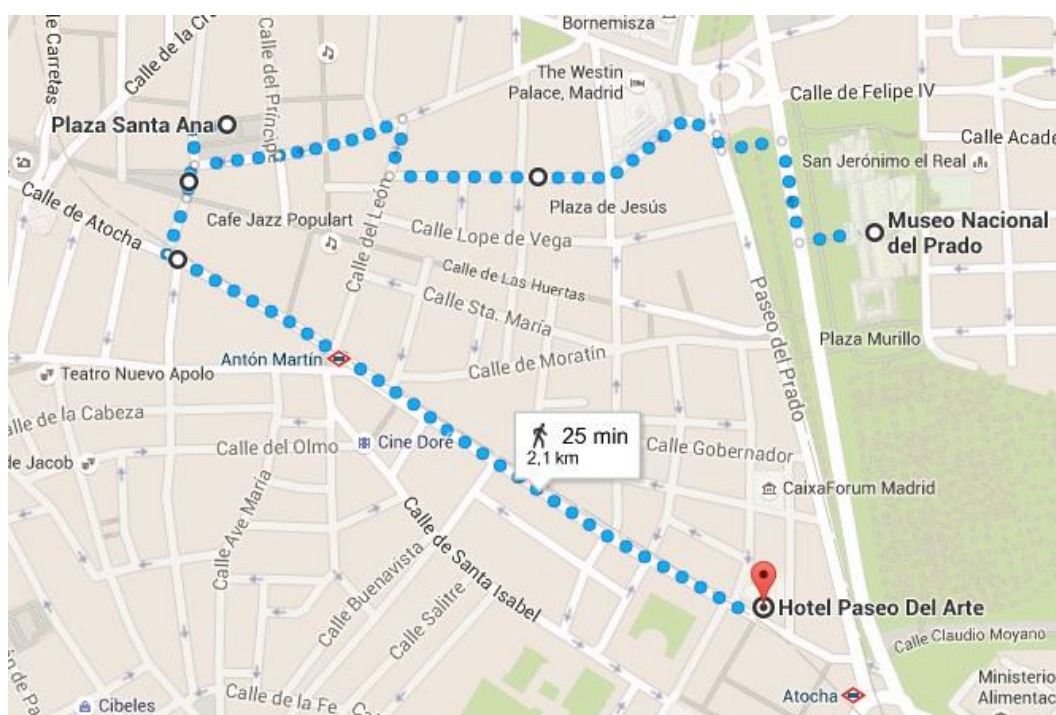
Restaurante Ana La Santa (Plaza Santa Ana 14):  
(see map below)

- From the Prado to the congress dinner location:  
ca. 15 min. walk

Leave the Prado, and cross both lanes of the Paseo del Prado. Go left onto the Calle de Cervantes and follow until the end. Go right onto the Calle del León, and then left onto the Calle del Prado. Continue on the Calle del Prado until you arrive at Plaza Santa Ana.

- From the hotel to the congress dinner location:  
ca. 10-15 min. walk

Go right when you exit the hotel, and follow the Calle de Atocha. Turn right onto Calle de San Sebastián, cross the Plaza del Angel after which you arrive at Plaza Santa Ana.



## TUESDAY 21 JUNE

### **From the hotel to Museo Thyssen-Bornemisza**

ca. 15 min. walk

Go left when you leave the hotel, and then left onto the Paseo del Prado. Keep walking straight ahead, and pass the roundabout with the Fountain of Neptune. Stay on the Paseo del Prado, and the museum will be on your left shortly.

You can also take bus 27 from the Paseo del Prado, bus stop Paseo del Prado – Atocha. Get out at stop Plaza Canovas del Castillo, and cross the Paseo del Prado to arrive at the museum.

### **Suggestions for lunch around Museo Thyssen-Bornemisza**

There are several options for lunch around Museo Thyssen-Bornemisza. One of the options is the museum restaurant, but please be aware that it can be busy during lunch hours. Please find other options below:

When you leave the museum, pass the gate, go to the right, walk around the corner and find Faborit Cortes on de Plaza de las Cortes. Faborit is a chain that serves coffee and where you can find quick take-away lunch options such as sandwiches and salads. Next to Faborit is a chain called 100 Montaditos, that also serves sandwiches.

If you want to sit down for a more elaborate lunch, it is best to get away from the crowded lanes and plazas and wander into the smaller streets. For example south of the Plaza de las Cortes, direction of Plaza de Jesús, or walk further through the Calle de Jesús and go to the Plaza Platería de Martínez. Or walk up the Calle del Prado to the Plaza Santa Ana and find restaurants that serve tapas and other lunch options.

Are you joining the excursion to Monasterio de las Descalzas Reales? In the vicinity of the monastery you can find La Tortillita (Calle Preciados 34), where you can order (also as take away) all kinds of varieties of the typical Spanish tortilla (egg and potato). If you are following the route to the Monasterio as explained further up in this folder, you can find La Tortillita by going straight ahead a bit further on the Calle Preciados, instead of going left onto the Calle del Postigo de San Martín.

Closer to the Hotel Paseo del Arte (go left when you leave the hotel towards the roundabout, and then take the first exit onto Ronda de Atocha) is El Brillante. Don't be put off by the façade; the sandwiches and fish are supposedly very good.

Madrid has several food markets that are worth visiting and that serve as good options for lunch, a snack or even dinner. The Mercado de San Miguel is close to the Plaza Mayor and a 20-minute walk from the hotel (go right onto the Calle de Atocha when you leave the hotel and keep going straight ahead until you are at San Miguel). The Mercado Antón Martín is about 10 minutes walking from the hotel (go right on to Calle de Atocha, then left onto Calle Duque de Fernán Núñez, and then right onto Calle de Santa Isabel where you will find the market immediately on your right).

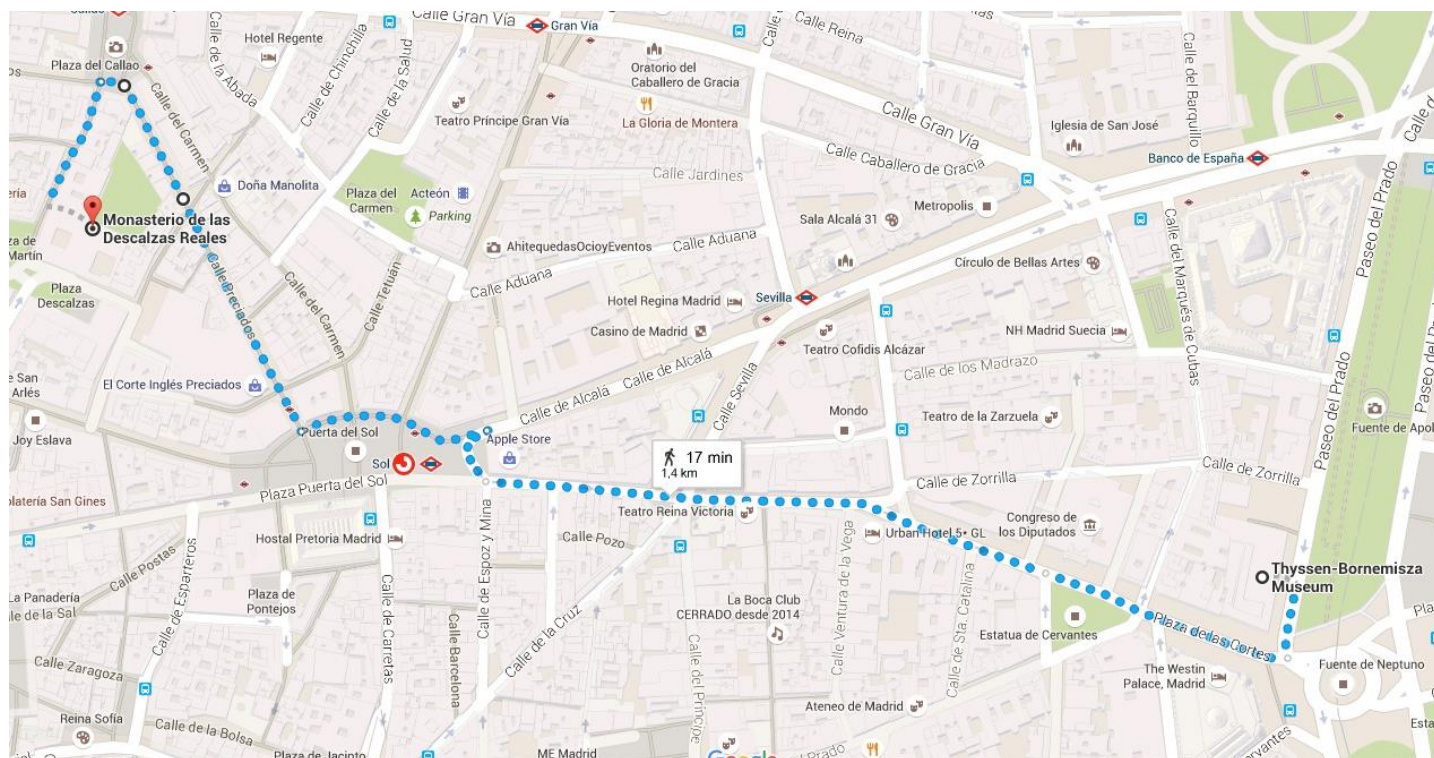
A market closer to Museo Thyssen-Bornemisza is Mercado San Antón, on the Calle de Augusto Figueroa 24 (10 min. north of the museum). Here, you can enjoy tapas and other fresh delicacies on a roof terrace with a great view of the city!

Enjoy your lunch!

### From Museo Thyssen-Bornemisza to Monasterio de las Descalzas Reales

ca. 20 min. walk

Go right onto the Paseo del Prado when you leave the museum, and then almost immediately right onto Plaza de las Cortes. Follow this street, that changes into the Carrera de San Jerónimo, for ca. 600 meters. Then go right onto the Puerta del Sol and then a sharp left at Calle de Alcalá. Turn right onto the Calle Preciados; follow for ca. 300 meters. Follow this street as it makes a left turn, and then immediately go left onto the Calle del Postigo de San Martín. The Monasterio will be at your left after ca. 100 meters.



## **CODART 2015: THE YEAR IN REVIEW**

CODART can look back with satisfaction at what it achieved in 2015. Many new contacts were established with museums and other cultural institutions and universities around the world. Efforts were made to strengthen the network, particularly in the UK, the US, Spain, Germany and Poland. An international congress was organized in London, a focus meeting in Den Haag, and a study trip to the Midwest of the United States. A Patrons' Salon was arranged for the Friends. These initiatives succeeded in reaching a wider audience, and the numbers of members, Donors and Patrons grew.

Given CODART's results – both quantitative and qualitative – its *raison d'être* is not in doubt. It is precisely its focus on international networking activities that makes CODART a strong and effective organization. Its small but efficient staff has enabled it, with a minimum of overhead, to make great strides in enhancing the international prestige of the art of the Low Countries.

### **Achievements**

The congress, which was held in London in cooperation with the National Gallery and the Wallace Collection, did much to bring about international cooperation that has furthered exhibitions, collection mobility and research. The theme of the congress, *Curators and the Art Trade. A Discussion of Opportunities and Dilemma's* – which was explored in lectures and a debate, as well as a "Speakers' Corner" – contributed to a vigorous exchange of thought on developments in the museum world, the changing profession of curator, and cooperation between museums and the art trade. The participants appreciated both the congress subject and the choice of London as the location. For the third time, the CODART congress was open to Patrons; both the Patrons and the members were pleased with this mutual exchange, and new Patrons were motivated to support CODART.

Generous contributions from the Friends of CODART Foundation made it possible for curators from Central and Eastern Europe to attend the congress. The CODART congress was also kindly supported by the Royal Netherlands Embassy, the Flemish Representative in London, and Johnny van Haeften.

A CODART *focus* meeting was held in the Mauritshuis in Den Haag. Its subject was *How to Present Results of Technical Research to a Wider Audience. The Case of Saul and David*, which tied in with the exhibition *Rembrandt? The Case of Saul and David*. The event was attended by 49 people from seven countries. The subject of the meeting was connected with that of the summer issue of the eZine on technical research.

A study trip was organized to the American Midwest, partly in response to a request from the Friends of CODART Foundation. In the space of six days visits were made to museum and private collections in Detroit, Toledo, Oberlin, Cleveland, Dayton, Cincinnati, Indianapolis and Chicago. The trip was fully booked, with twenty CODART members and ten Patrons from seven countries. Counting the host curators, some 60 people from the network were involved in the event.

In order to strengthen the network and reinforce private patronage the annual CODART Patrons' Salon was held in the MECC in Maastricht, coinciding with TEFAF, to discuss the collaboration between museums and private collectors. The network with London art dealers was also revitalized at the congress held there. Finally, a book presentation was organized jointly with the Netherlands Institute for Art History (RKD), the Brill publishing house and Museum Bredius in Den Haag.

Two issues of the eZine were published: in June and December. Both issues included articles on the worldwide dissemination of Dutch and Flemish art and related projects in museums in Copenhagen, Frankfurt, 's Hertogenbosch, London, Los Angeles, Madrid, Philadelphia and Den Haag, among others.

The website remains one of CODART's core products: a unique source of information for curators and others interested in Dutch and Flemish art, no matter where they live and work. In 2015, too, CODART's website served a broad, international group of people who take a special interest in the art of the Low Countries. Publishing the eZine online – as a separate publication, but as part of the website – has increased the number of visitors to our website. The social media Twitter, LinkedIn and Facebook are making it possible to reach an ever-expanding public. A plan was made for renewing the website and funds were raised for the purpose. The renewal will take place in 2016.

Statistics: CODART now has 573 members and 87 associate members from 41 countries. There were 122 congress participants from 21 countries. There were 48 participants from seven countries in the focus meeting. The study trip was fully booked, with 30 participants (twenty members, ten Patrons), and the involvement of 30 American curators from the host museums. A further 65 people attended extra activities, twenty at the Patrons' Workshop and 45 at the book presentation. The two issues of the eZine attracted a total of 19.803 unique visitors. Our website was consulted every day by approximately 890 unique visitors. Social media enabled CODART to reach some 5.900 followers.

### **Operating Profit and Financial Position**

CODART has taken a number of steps to safeguard its financial position and guarantee the quality of its activities. Members are asked to make a contribution to the general operating costs of CODART, such as the website and eZine. (N.B.: the costs of the congress and the focus meetings are borne wholly or in part by the participants themselves). The Friends of CODART Foundation and the American Friends of CODART Fund play an ever greater role in external fundraising. Efforts are also made to raise additional funds for long-term projects, such as the further development of the website and the eZine, and the financial support given to CODART members from Central and Eastern Europe and South America who wish to attend the annual congress.

The non-profit organization Vlaamse Kunstcollectie (Flemish Art Collection) has supported CODART with an institutional grant for some years now. The institutional ties between the Netherlands and Flanders within CODART are as strong as ever. This is demonstrated by the presence of both Dutch and Flemish members on the board, the program committee, the website committee and the editorial

board of the eZine. In 2015, talks continued with the Flemish authorities about resuming their contribution to CODART.

The cooperation with the RKD (Netherlands Institute for Art History) deserves special mention. The RKD is of pivotal importance in the global network of scholars of Netherlandish art. The RKD receives a subsidy for CODART from the Ministry of Education, Culture and Science (OCW). With regard to the status of CODART both institutions are happy with the model in which CODART – a small, capable and decisive organization – functions independently but in close cooperation with the RKD.

*This is a summary of CODART's annual report for 2015. Detailed information on CODART is available at [www.codart.nl](http://www.codart.nl). The unabridged annual report is available in Dutch and can be found online at [www.codart.nl/codart](http://www.codart.nl/codart)*

### **CODART board, staff and committees**

#### **Board**

Anthony Ruys, (*Chairman*), former *Chairman of the Supervisory Board*, Rijksmuseum, Amsterdam

Erik van Ginkel, (*Secretary-Treasurer*), *Managing Director*, Rijksmuseum, Amsterdam

Emilie Gordenker, *Director*, Mauritshuis, Den Haag

Jan Hoekema, *Mayor of the City of Wassenaar*

Judith van Kranendonk, former *Director Culture and Media*, Ministry of Education, Culture and Science (OCW), Den Haag

Thomas Leysen, *Chairman*, KBC Bank and *Collector*, Antwerp

Manfred Sellink, *Director*, Koninklijk Museum voor Schone Kunsten, Antwerpen

Chris Stolwijk, *Director*, RKD, (Netherlands Institute for Art History), Den Haag (*advisor to the board*)

#### Changes in the Board:

Anthony Ruys stepped down as Chairman on 31 December, and was succeeded by Judith van Kranendonk.

#### **Staff**

As of January 2015, the staff consisted of

Gerdien Verschoor, *Director* (78% – 28 hrs per week)

Maartje Beekman, *Project Manager* (89% – 32 hrs per week)

Dennis Driessen, *Website Manager* (67% – 24 hrs per week)

Brenda Eijkenaar, *Project Manager* (67% – 24 hrs per week) (maternity leave until 2 February)

Marijn Everaarts, *Intern/Project Assistant* (44% – 16 hrs per week)

Maternity leave replacement:

Geerte Broersma, *Project Assistant* (78% - 28 hrs per week) (until 15 February)

## **Committees**

### Program Committee (advice on congresses and focus meetings)

An Van Camp, *Christopher Brown Curator of Northern European Art*, Ashmolean Museum, Oxford  
Sabine Craft-Giepmans, *Head of Fine Arts until 1750*, RKD (Netherlands Institute for Art History), Den Haag

Valerie Herremans, *Curator of Sculpture*, Koninklijk Museum voor Schone Kunsten, Antwerpen  
Friso Lammertse, *Curator of Old Master Paintings*, Museum Boijmans Van Beuningen, Rotterdam  
Ingrid De Meûter, *Curator of Tapestries and Textiles*, Koninklijke Musea voor Kunst en Geschiedenis, Brussels

Uta Neidhardt, *Curator of Dutch and Flemish Paintings*, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden (Chair)

Tico Seifert, *Senior Curator Northern European Art*, National Gallery of Scotland, Edinburgh

Matthias Ubl, *Curator Early Netherlandish Painting*, Rijksmuseum Amsterdam

Nico Van Hout, Suzanne Laemers and Adriaan Waiboer retired from the committee in January at the conclusion of their terms. They were replaced by Sabine Craft-Giepmans, Valerie Herremans and Tico Seifert. Uta Neidhardt took over as Chair from Adriaan Waiboer.

### Website Committee (advice on website contents and projects)

Piotr Borusowski, *Assistant Curator*, National Museum, Warsaw (*chair*)

Pascal Ennaert, *Coordinator*, Vlaamse Kunstcollectie, Gent

Wilbert Helmus, *Manager Cultural Heritage and Program Manager Digital Heritage*, Digitaal Erfgoed Nederland, Den Haag

Christi Klinkert, *Curator*, Stedelijk Museum Alkmaar

Roman Koot, *Head of Public Services and Chief Curator of the Library and Foreign Art*, RKD (Netherlands Institute for Art History), Den Haag

Amy Walsh, *Curator of European Paintings and Sculpture*, Los Angeles County Museum of Art (LACMA), Los Angeles

Greta Koppel and Priscilla Valkeneers left the Website Committee when their terms ended. They were succeeded by Wilbert Helmus and Christi Klinkert.

### eZine Editorial Board (advice on eZine contents and projects)

Michiel Franken, *Curator Technical Documentation/Rembrandt and Rembrandt School*, RKD (Netherlands Institute for Art History), Den Haag

Vanessa Paumen, *Coordinator*, Flemish Research Center for the Arts in the Burgundian Netherlands, Groeningemuseum, Musea Brugge, Bruges

Victoria Sancho Lobis, *Prince Trust Associate Curator*, Art Institute of Chicago, Chicago

Yao-Fen You, *Assistant Curator of European Sculpture and Decorative Arts*, Detroit Institute of Arts (DIA), Detroit

**Board of the Friends of CODART Foundation**

Thomas Leysen (*Chair*), *Chairman of KBC Bank and Collector*, Antwerp

Bob Haboldt, *Director of Haboldt & Co*, Paris

Norbert Middelkoop, *Curator of Paintings, Prints and Drawings*, Amsterdam Museum, Amsterdam

Rob Vellekoop, *Director*, VIMAC, Den Haag

Titia Vellenga, former *Global Board Representative of The European Fine Art Fair (TEFAF)*, Helvoirt

**The CODART website in figures per 31 December 2015:**

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Unique visitors per year	-	-	-	-	-	218.779	229.003	178.086	206.886	233.866
Average number of pages per visitor	2.212	2.925	2.631	2.381	1.965	2.002	2.390	1.885	1.587	1.831
Average duration of visit					2:40	2:17	3:05	3:06	1:19	1:20
Dossiers on museums	587	645	679	711	708	741	757	763	778	760
Dossiers on curators	389	570	614	637	666	690	683	701	708	715
Dossiers on exhibitions	1190	1469	1560	1775	1921	2095	2229	2350	2466	2626
Dossiers with news from museums	142	216	335	441	536	708	851	991	1130	1259
Dossiers on research institutes throughout the world	124	124	124	124	124	124	124	124	124	124
Titles of publications on Dutch and Flemish art	455	457	457	465	466	466	466	466	466	466
Twitter followers	-	-	-	-	269	850	1321	1835	2203	2487
Facebook followers					133	323	657	1048	1525	2063
lpm+					-	-	-	7,23	11,83	12,06
LinkedIn followers					62	217	319	560	910	1329

## CODART in figures 2001-2015

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Number of members	306	312	327	352	410	398	470	480	505	519	537	554	580	569	573
Number of associates	55	56	47	46	46	28	41	50	61	79	80	84	92	98	87
Number of countries represented	32	35	35	36	37	38	39	39	40	40	41	40	40	41	41
Number of congress participants <sup>1</sup>	82	93	96	80	111	116	130	142	133	126	108	135	140	136	122
Number of countries represented at the congress	20	22	22	22	22	27	25	26	23	20	18	23	24	20	21
Number of study trip/focus participants <sup>2</sup>	30	30/15	27	28	31	36 <sup>3</sup>	32	32	27	29	30/43	28	87	42	78
Number of countries represented on the study trip/focus <sup>3</sup>	8	11/5	10	9	11	18	12	11	11	8	3/7	8	9	13	12
Number of newsletters published	2	1	2	2	2	2	2	2	2	2	1	2	2	2	2
Edition newsletters <sup>4</sup>	750	750	750	750	750	750	1000	1000	1000	1000	1000	2800	9920	15.809	19.803
Number of web publications	-	1	1	2	2	-	-	-	-	1	-	-	-	-	-
Average number of pages visited per week	800	1.000	2.000	4.000	-	-	-	-	-	-	-	-	-	-	-
Average number of pages visited per day	-	-	-	-	1.450	2.212	2.925	2.631	-	-	-	-	-	-	-
Average number of website visitors per day <sup>5</sup>	-	-	-	-	-	-	-	-	919	898	853	900	750	800	890
Number of sent discussion items/News	27	28	35	39	53	60	74	119	98	98	161	154	134	122	136
Number of sent e-mail notifications	-	-	36	326	300	228	236	355	310	251	231	220	204	159	226
Number of subscribers: e-mail notification service <sup>6</sup>	-	-	458	648	782	1.220	1.473	2.026	1.827	1.522	1.742	1.923	2248	2272	2573
Number of subscribers: News <sup>6</sup>	-	-	458	648	782	1.220	1.473	2.026	1.827	1.914	2.121	2.298	2603	2613	2819

1) The maximum number of participants was set at 140 in 2009. This will be retained in the years ahead.

2) Number of travelling curators. Curators of visited institutions are not included.

3) In 2006 additional funds were obtained for the participation of members from Central and Eastern Europe (because of the study trip in the Netherlands). It was also decided to admit more participants than the usual maximum of 30. The standard number was reinstated in 2007.

4) As of 2013: unique visitors eZine

5) In 2009 a new method was introduced to count visitors. Previously, all of the pages that were opened were counted. As of 2009, only the visits are being counted.

6) The figures differ greatly from previous years because of the new subscription system. As of January 2010 it became possible to subscribe separately to News and Notifications; previously only a combined subscription was possible. A number of people subscribe to both services.

## **CODART reactions and remarks**

*I wish there was a CODART for every area of art history and curation with which I am involved.*

*Het is een feest om onderdeel te mogen uitmaken van zo een fantastisch groep enthousiaste professionals.*

### **About the congress in London:**

*One of the best events of its kind that I have ever attended - beautifully conceived and organized and full of warmth and a spirit of shared enterprise and curiosity.*

*It is great. Please carry on!*

*The main wish is to CODART continue its work at the same high level as it is now (the last two congress are absolutely brilliant).*

*We contributed to the congress from the embassy. [...] A professional exchange of knowledge is one of our priorities, and it was carried out to the full on this occasion. Another reason for supporting this network is that these curators from around the world (the most distant one coming from Omsk in Siberia) are the guardians of the collection of Dutch art from the Golden Age, and as soft power they perform wonders for the reputation of the Netherlands. More than any orchestra, dance company or video artist, the paintings by the great masters have an enormous impact on the image that the foreign public and authorities form of the Netherlands. CODART sustains the development of knowledge about 'our' collection with a very modest budget and great dedication.*

### **About the focus meeting in Den Haag:**

*We are going to be doing a great deal of conservation work in the future and want to involve the public. A look behind the scenes at the Mauritshuis is very useful to help us prepare.*

*Both the lectures and the various outings appealed to me enormously. I found it very interesting to see Huis Schuylenburch and the rooms in the First and Second Chambers. It is not easy to get access to them, but for my work it is very interesting to have seen them. So I regard the entire event as very successful and useful!*

### **About the study trip to the Midwest:**

*I had the opportunity to see several loans I had in mind for an upcoming exhibition and had the possibility to informally discuss these loans with the curators. This was not only the case with Dutch seventeenth-century paintings, but also with American nineteenth-century paintings. I have also discussed the concept for the exhibition with other participants and received many new ideas. I have had conversations that can result in new collaborations for the exhibition. Because of the trip I also have new ideas for a new project in the museum.*

*I like the informal nature of the museum visits, but I believe it would also have been good to allow for just a few more "formal" discussions in front of the art works. There was so much expertise in this group; it would have been nice to have a few people present what they knew or thought about individual pieces in front of the group, even if only for 5-10 mins. It could have led to interesting discussions, about attributions and other issues.*

*This is a belated message to thank you all, enormously, for your work to bring the CODART group to Oberlin last month. It was a delightful visit for me and for Andaleeb, and we would be so happy to welcome you back here in the future! The participants were so engaged, and we learned much from them.*

*De organisatie van dit bijzonder omvattende project was van de allerhoogste rangorde. Een foutloos parcours.*

## **Institutional Members**

Museums and institutions that support CODART with an extra contribution

Centraal Museum, Utrecht

Denver Art Museum

Drents Museum, Assen

Fondation Custodia, Collection Frits Lugt, Paris

King Baudouin Foundation, Brussel

Mauritshuis, Den Haag

Metropolitan Museum of Art, New York

Musea Brugge

Patrimonio Nacional, Madrid

RKD Netherlands Institute for Art History

Rijksmuseum Amsterdam

Vlaamse Kunstcollectie (Koninklijk Museum voor Schone Kunsten Antwerpen,

Groeningemuseum Brugge, Museum Schone Kunsten Gent)

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