

## PROGRAM CODART VIJFTIEN congress

### Conserving the arts: the task of the curator and the conservator?

#### Sunday, 18 March

- City walking tour: Art Nouveau with Prof. Dr. Werner Adriaenssens  
 13:30-15:00 Group 1: Paul Emile Jansonstraat – Horta Museum  
 15:00-16:30 Group 2: Horta Museum – Aqua Hotel  
 12:00-14:00 Website committee meeting  
 13:45-16:00 Board of CODART, Board of the Friends of CODART Foundation and program committee meeting  
 17:00-19:00 Registration and reception in BELvue Museum. Attended by (H.R.H.) Prins Lorenz of Belgium, honorary chair of the King Baudouin Foundation Heritage Fund BELvue Museum  
Paleizenplein 7  
1000 Brussels

#### Monday, 19 March

- Congress chair: Olga Kotková, senior curator of Netherlandish, German and Flemish paintings and sculpture, National Gallery in Prague
- 08:45-09:00 Registration at the Royal Museums of Fine Arts of Belgium Royal Museums of Fine Arts of Belgium  
Museumstraat 9  
1000 Brussels  
*From the congress hotel it is approximately a 15-minute walk to the museum. Entrance Museumstraat 9*
- 09:00-11:40 Opening session: *Conserving the arts: the task of the curator and the conservator?*
- 09:00-09:05 Welcome by Michel Draguet, director of the Royal Museums of Fine Arts of Belgium
- 09:05-09:15 Welcome by Sabine van Sprang, curator, Royal Museums of Fine Arts of Belgium and Nico van Hout, curator, Royal Museum of Fine Arts Antwerp
- 09:15-09:25 Introduction to the congress program by congress chair Olga Kotková
- 09:25-10:15 Keynote lecture: *Disciplines in motion: the changing roles of curators and conservators* by prof. dr. Ron Spronk, professor of art history, Queen's University, Kingston, Canada and Hieronymus Bosch chair, Radboud University, Nijmegen, The Netherlands
- 10:15-11:00 Coffee and tea in the museum café
- 11:00-11:25 *Understanding artworks enables their preservation* by Jørgen Wadum, Keeper of conservation, Statens Museum for Kunst, Copenhagen
- 11:25-11:50 *Jordaens and the Antique. A case study in the relationship between curators and restorers in a museum context* by Joost Vander Auwera, section head a.i., Royal Museums of Fine Arts of Belgium, Brussels
- 11:50-12:00 Presentation of the new CODART eZine by Brenda Eijkenaar
- 12:00-12:10 Introduction to the Market of ideas and afternoon program
- 12:10-14:00 Lunch in the museum café
- 13:00-14:15 Visit to the permanent collection of the Royal Museums of Fine Arts of Belgium. Museum curators available for questions and discussions

- 14:15 Participants assemble in the forum. Market table groups will be taken to different locations in the museum.  
*For your information: the numbers on your badge coincide with your Market tables (the first number indicates the Market table for session 1 and the second number, your Market table for session 2). See pp. 4-7 for the list of Market tables.*
- 14:40-15:10 Market of ideas: session 1
- 15:10-15:40 Coffee and tea in the museum café
- 15:40-15:50 Participants assemble in the forum and groups are taken to the market tables for session 2
- 15:50-16:20 Market of ideas: session 2
- 16:30-16:45 Closing of the day by congress chair Olga Kotková  
*Museum closes 17:00*
- 18:30-22:30 Congress dinner offered by the Flemish Parliament  
*A bus will take you to the Flemish Parliament. We leave at 17:50 from the Aqua Hotel to the location of departure of the bus*
- 22:30 Buses leave from the dinner location to the congress hotel
- Flemish Parliament  
Hertogsstraat 6  
1000 Brussels
- Aqua Hotel  
De Stassartstraat 43  
1050 Brussels

## Tuesday, 20 March

Congress chair: Adriaan Waiboer, curator of Northern European art, National Gallery of Ireland, Dublin, and chair of the CODART program committee

- 08:00-08:45 Participants check out of congress hotel.  
*There will be room to leave your luggage, just ask at the reception. Take into account a traveling time of at least 30 minutes from the Aqua hotel to the Royal Museums of Art and History. You will find directions in your congress bag.*
- 09:30-09:40 Welcome by congress chair Adriaan Waiboer at the Royal Museums of Art and History, Brussels
- Royal Museums of Art and History, Brussels  
Jubelpark 10  
1000 Brussels
- 09:40-09:55 CODART column by Gerdien Verschoor
- 09:55-10:05 CODART member Hiroshi Kumazawa gives an update on the situation in Japan
- 10:05-12:15 Members debate: *Conserving the arts: the task of the curator and the conservator?*
- 10:05-10:30 *Curators and conservators at the Picture Gallery of the Kunsthistorisches Museum: two evolving job profiles* by Gerlinde Gruber, curator of Flemish baroque painting, Kunsthistorisches Museum, Vienna
- 10:30-10:55 *Time and resources for research and documentation during conservation treatments* by H el ene Dubois, art historian and conservator, Royal Institute for Cultural Heritage (KIK/IRPA), Brussels
- 10:55-11:35 Coffee and tea in the foyer
- 11:35-12:05 Panel discussion with Ron Spronk, J rgen Wadum, Gerlinde Gruber and H el ene Dubois, chaired by Nico van Hout, curator, Royal Museum of Fine Arts Antwerp
- 12:05-12:15 Closing by congress chair Adriaan Waiboer

12:15-14:00	Lunch in the foyer and possibility to visit the museum ( <i>keep your badges visible</i> )	
14:00-17:00	<b>Excursion A:</b> visit to the applied arts collection of the Royal Museums of Art and History (Cinquantenaire Museum), Brussels. The group will assemble in the entrance hall of the museum at 14:00. Brenda Eijkenaar will accompany the group.	Royal Museums of Art and History, Brussels Jubelpark 10 1000 Brussels
14:30-17:00	<b>Excursion B:</b> visit to the Royal Institute for Cultural Heritage (KIK/IRPA), Brussels. The group will assemble in the entrance hall of the Royal Museums of Art and History at 14:15. Tom van der Molen will accompany the group.	Royal Institute for Cultural Heritage Jubelpark 1 1000 Brussels
14:30-17:00	<b>Excursion C:</b> visit to the drawings collection of the Royal Museums of Fine Arts of Belgium, Brussels. The group will assemble at the infodesk in the forum of the Royal Museums of Fine Arts of Belgium at 14:30. Directions are available at the CODART info table. Maartje Beekman will accompany the group.	Royal Museums of Fine Arts of Belgium Regentschapsstraat 3 1000 Brussels
14:00-17:00	<b>Excursion D:</b> visit to the stores of the Royal Museums of Fine Arts of Belgium, Brussels. The first group will assemble at the infodesk in the forum of the Royal Museums of Fine Arts of Belgium at 14:00. The second group will assemble there at 15:30. Directions are available at the CODART info table. Adriaan Waiboer will accompany the group.	Royal Museums of Fine Arts of Belgium Regentschapsstraat 3 1000 Brussels
14:30-17:00	<b>Excursion E:</b> visit to the prints- and drawings collection of the Royal Library of Belgium, Brussels. The group will assemble at the entrance of the Royal Library at 14:30. Directions are available at the CODART info table. Ida Peters will accompany the group.	Royal Library of Belgium Entrance Museumplein 1 (square behind the Royal Museums of Fine Arts)
14:30-17:00	<b>Excursion F:</b> walking tour with Sabine van Sprang to the Cathedral, Church of Our Lady of the Chapel and Church of Our Lady of the Sablon. The group will assemble at the infodesk in the forum of the Royal Museums of Fine Arts of Belgium at 14:30. Directions are available at the CODART info table. Gerdien Verschoor will accompany the group.	Royal Museums of Fine Arts of Belgium Regentschapsstraat 3 1000 Brussels
17:00-18:30	Informal drinks at Bar Le Trappiste	Bar Le Trappiste Guldenvlieslaan 3 1050 Brussels

## MEMBER PARTICIPATION IN CODART VIJFTIEN congress ACTIVITIES

Market of ideas	
1. The Centre for the Study of the Flemish Primitives and its Corpus series. A call for new partnerships	9. High life and low pastures: framing an exhibition
2. Loans, collection-mobility and (non)insurance	10. Revisiting attributions: research on Dutch and Flemish paintings in the Gösta Serlachius Fine Art Foundation in Männä, Finland
3. A museum: more than the keeper of its own collection?	11. Research and presentation of Mimara Museum's Dutch painting collection. Seeking collaboration
4. Defining priorities, cooperation between curator and conservator	12. The catalogue raisonné as Wiki
5. Rare constructions of panel paintings	13. Towards a new kind of art collection website, joining forces in a thematic approach
6. The history of painting conservation in The Netherlands	14. Designing 17th-century Flemish tapestries
7. Reviewing pictures from the past	15. New analysis of paintings by Rembrandt in the Gemäldegalerie Berlin
8. A mixed or a national school presentation in the permanent galleries? The Warsaw example	

Excursions
A. Visit to the applied arts collection of the Royal Museums of Art and History, Brussels
B. Visit to the Royal Institute for Cultural Heritage (KIK/IRPA), Brussels
C. Visit to the drawings collection of the Royal Museums of Fine Arts of Belgium, Brussels
D. Visit to the stores of the Royal Museums of Fine Arts of Belgium, Brussels
E. Visit to the prints- and drawings collection of the Royal Library of Belgium, Brussels
F. Walking tour with Sabine van Sprang to the Cathedral, Church of Our Lady of the Chapel and Church of Our Lady of the Sablon

	Name	18 March	Monday 19 March			Tuesday 20 March
		Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
1	Joost Vander Auwera	no	4. Defining priorities	3. A museum: more	yes	D. Fine Arts, stores
2	Sarvenaz Ayooghi	no	2. Collection-mobility	13. Collection website	yes	B. KIK/IRPA
3	Ronni Baer	yes	12. Catalogue as Wiki	5. Rare constructions	yes	C. Fine Arts, drawings
4	Claire Baisier	no	3. A museum: more	2. Collection-mobility	no	D. Fine Arts, stores
5	Liesbeth De Belie	no	4. Defining priorities	12. Catalogue as Wiki	no	-
6	Hanna Benesz	yes	8. Warsaw example	8. Warsaw example	yes	B. KIK/IRPA
7	Marc de Beyer	no	3. A museum: more	3. A museum: more	yes	B. KIK/IRPA
8	Sylvia Böhmer	no	2. Collection-mobility	9. Framing an exhibition	yes	E. Royal Library
9	Bob van den Boogert	yes	2. Collection-mobility	15. New analysis	yes	B. KIK/IRPA
10	Janrense Boonstra	yes	2. Collection-mobility	9. Framing an exhibition	yes	C. Fine Arts, drawings

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	Name	Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
11	Till-Holger Borchert	yes	2. Collection-mobility	2. Collection-mobility	yes	C. Fine Arts, drawings
12	Piotr Borusowski	yes	4. Defining priorities	4. Defining priorities	yes	C. Fine Arts, drawings
13	Cécile Bosman	yes	12. Catalogue as Wiki	13. Collection website	yes	F. Walking tour
14	Peter van den Brink	yes	12. Catalogue as Wiki	2. Collection-mobility	yes	D. Fine Arts, stores
15	An Van Camp	yes	13. Collection website	12. Catalogue as Wiki	yes	B. KIK/IRPA
16	Görel Cavalli-Björkman	yes	15. New analysis	8. Warsaw example	no	-
17	Daniel Christiaens	yes	7. Reviewing pictures	3. A museum: more	yes	B. KIK/IRPA
18	Wolfgang Cillessen	yes	5. Rare constructions	6. Painting conservation	yes	B. KIK/IRPA
19	Ingrid Ciulisová	no	8. Warsaw example	6. Painting conservation	yes	D. Fine Arts, stores
20	Renske Cohen Tervaert	yes	8. Warsaw example	3. A museum: more	yes	C. Fine Arts, drawings
21	Ingrid De Meûter	yes	14. Flemish tapestries	2. Collection-mobility	yes	A. Applied arts collection
22	Dorota Dec	no	8. Warsaw example	11. Mimara Museum	yes	B. KIK/IRPA
23	Yolande Deckers	yes	3. A museum: more	4. Defining priorities	yes	-
24	Matthias Depoorter	no	2. Collection-mobility	13. Collection website	yes	E. Royal Library
25	Lloyd DeWitt	yes	13. Collection website	15. New analysis	yes	F. Walking tour
26	Eric Domela Nieuwenhuis	yes	6. Painting conservation	9. Framing an exhibition	yes	E. Royal Library
27	Claire van den Donk-Schweigman	yes	10. Revisiting attributions	6. Painting conservation	yes	C. Fine Arts, drawings
28	Hélène Dubois	yes	5. Rare constructions	6. Painting conservation	no	-
29	Blaise Ducos	no	14. Flemish tapestries	8. Warsaw example	yes	E. Royal Library
30	Charles Dumas	yes	14. Flemish tapestries	12. Catalogue as Wiki	yes	E. Royal Library
31	Rudi Ekkart	yes	1. Flemish Primitives	7. Reviewing pictures	no	-
32	Julia Ellinghaus	yes	10. Revisiting attributions	12. Catalogue as Wiki	yes	B. KIK/IRPA
33	Pascal Ennaert	no	13. Collection website	13. Collection website	no	C. Fine Arts, drawings
34	Kirsi Eskelinen	yes	10. Revisiting attributions	4. Defining priorities	yes	D. Fine Arts, stores
35	Thera Folmer-von Oven	yes	8. Warsaw example	12. Catalogue as Wiki	yes	C. Fine Arts, drawings
36	Michiel Franken	yes	6. Painting conservation	6. Painting conservation	yes	B. KIK/IRPA
37	Bart Fransen	yes	1. Flemish Primitives	1. Flemish Primitives	yes	B. KIK/IRPA
38	Carina Fryklund	yes	14. Flemish tapestries	8. Warsaw example	yes	E. Royal Library
39	Eliška Fučíková	yes	3. A museum: more	2. Collection-mobility	yes	B. KIK/IRPA
40	Silke Gatenbröcker	yes	2. Collection-mobility	8. Warsaw example	yes	D. Fine Arts, stores
41	Emilie Gordenker	no	2. Collection-mobility	15. New analysis	yes	-
42	Maria Gordusenko	no	13. Collection website	2. Collection-mobility	yes	D. Fine Arts, stores
43	Gerlinde Gruber	yes	2. Collection-mobility	4. Defining priorities	yes	F. Walking tour
44	Karen Hearn	yes	12. Catalogue as Wiki	13. Collection website	yes	B. KIK/IRPA
45	Jan Jaap Heij	yes	6. Painting conservation	3. A museum: more	yes	D. Fine Arts, stores
46	Marijke Hellemans	yes	4. Defining priorities	13. Collection website	yes	E. Royal Library
47	Lars Hendrikman	yes	14. Flemish tapestries	2. Collection-mobility	yes	A. Applied arts collection
48	Elizabeth Honig	yes	12. Catalogue as Wiki	12. Catalogue as Wiki	yes	E. Royal Library
49	Nico van Hout	yes	3. A museum: more	15. New analysis	yes	F. Walking tour
50	Irene Jacobs	yes	4. Defining priorities	6. Painting conservation	yes	C. Fine Arts, drawings
51	Richard Johns	yes	14. Flemish tapestries	4. Defining priorities	yes	E. Royal Library
52	Pierre-Yves Kairis	no	8. Warsaw example	4. Defining priorities	yes	D. Fine Arts, stores
53	Pavlos Kapetanakis	yes	9. Framing an exhibition	4. Defining priorities	yes	B. KIK/IRPA
54	Ronda Kasl	yes	1. Flemish Primitives	3. A museum: more	yes	B. KIK/IRPA

Participation in CODART VIJFTIEN congress activities

	Name	18 March	Monday 19 March			Tuesday 20 March
		Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
55	Lizet Klaassen	yes	2. Collection-mobility	5. Rare constructions	yes	-
56	Katja Kleinert	yes	15. New analysis	15. New analysis	yes	D. Fine Arts, stores
57	Christi Klinkert	no	4. Defining priorities	13. Collection website	yes	F. Walking tour
58	Paul Knolle	yes	6. Painting conservation	11. Mimara Museum	yes	-
59	Lidewij de Koekkoek	yes	3. A museum: more	9. Framing an exhibition	yes	D. Fine Arts, stores
60	Roman Koot	yes	13. Collection website	7. Reviewing pictures	yes	B. KIK/IRPA
61	Greta Koppel	yes	10. Revisiting attributions	8. Warsaw example	yes	B. KIK/IRPA
62	Olga Kotková	yes	8. Warsaw example	3. A museum: more	yes	D. Fine Arts, stores
63	Dragana Kovačić	yes	12. Catalogue as Wiki	4. Defining priorities	yes	C. Fine Arts, drawings
64	Hiroshi Kumazawa	no	-	-	yes	-
65	Suzanne Laemers	yes	7. Reviewing pictures	1. Flemish Primitives	yes	A. Applied arts collection
66	Claudia Laurenze-Landsberg	yes	15. New analysis	15. New analysis	yes	A. Applied arts collection
67	Huigen Leeflang	yes	9. Framing an exhibition	13. Collection website	yes	F. Walking tour
68	Micha Leeflang	yes	2. Collection-mobility	4. Defining priorities	yes	D. Fine Arts, stores
69	Willemijn Lindenhovius	yes	4. Defining priorities	6. Painting conservation	yes	A. Applied arts collection
70	Natalja Markova	yes	15. New analysis	2. Collection-mobility	yes	C. Fine Arts, drawings
71	Sanda Marta	yes	6. Painting conservation	9. Framing an exhibition	yes	B. KIK/IRPA
72	Leila Mehulić	yes	10. Revisiting attributions	11. Mimara Museum	yes	D. Fine Arts, stores
73	Norbert Middelkoop	yes	6. Painting conservation	2. Collection-mobility	yes	F. Walking tour
74	Janelle Moerman	yes	13. Collection website	3. A museum: more	yes	B. KIK/IRPA
75	Maciej Monkiewicz	yes	13. Collection website	12. Catalogue as Wiki	yes	B. KIK/IRPA
76	Uta Neidhardt	yes	6. Painting conservation	1. Flemish Primitives	yes	B. KIK/IRPA
77	Hans Nieuwdorp	yes	2. Collection-mobility	3. A museum: more	no	E. Royal Library
78	Lieneke Nijkamp	yes	7. Reviewing pictures	7. Reviewing pictures	yes	F. Walking tour
79	Petria Noble	yes	5. Rare constructions	15. New analysis	yes	B. KIK/IRPA
80	Anne van Oosterwijk	yes	14. Flemish tapestries	1. Flemish Primitives	yes	C. Fine Arts, drawings
81	Sarah Van Ooteghem	no	7. Reviewing pictures	12. Catalogue as Wiki	yes	E. Royal Library
82	Vanessa Paumen	no	1. Flemish Primitives	13. Collection website	yes	F. Walking tour
83	Emily Peters	yes	9. Framing an exhibition	11. Mimara Museum	yes	C. Fine Arts, drawings
84	Peter van der Ploeg	yes	3. A museum: more	6. Painting conservation	yes	-
85	Kadi Polli	yes	3. A museum: more	2. Collection-mobility	yes	D. Fine Arts, stores
86	Almut Pollmer-Schmidt	yes	12. Catalogue as Wiki	8. Warsaw example	yes	D. Fine Arts, stores
87	Ruud Priem	yes	13. Collection website	7. Reviewing pictures	yes	-
88	Christine Riding	yes	14. Flemish tapestries	8. Warsaw example	yes	E. Royal Library
89	Cécile Scailliérez	yes	8. Warsaw example	13. Collection website	yes	B. KIK/IRPA
90	Gary Schwartz	yes	12. Catalogue as Wiki	15. New analysis	yes	F. Walking tour
91	Loekie Schwartz	yes	12. Catalogue as Wiki	15. New analysis	yes	F. Walking tour
92	Gero Seelig	yes	5. Rare constructions	5. Rare constructions	yes	B. KIK/IRPA
93	Christian Tico Seifert	yes	15. New analysis	6. Painting conservation	yes	E. Royal Library
94	Manfred Sellink	yes	2. Collection-mobility	2. Collection-mobility	yes	E. Royal Library
95	Anja Ševčík	yes	12. Catalogue as Wiki	5. Rare constructions	yes	D. Fine Arts, stores
96	Karin Sidén	yes	15. New analysis	9. Framing an exhibition	yes	D. Fine Arts, stores
97	Sabine van Sprang	yes	-	-	yes	F. Walking tour
98	Ron Spronk	yes	6. Painting conservation	15. New analysis	yes	D. Fine Arts, stores

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		Opening reception	Market of ideas session 1	Market of ideas session 2	Congress dinner	Excursion
99	Shlomit Steinberg	yes	13. Collection website	4. Defining priorities	yes	C. Fine Arts, drawings
100	Ariane van Suchtelen	yes	15. New analysis	4. Defining priorities	yes	F. Walking tour
101	Alice Taatgen	yes	4. Defining priorities	1. Flemish Primitives	yes	B. KIK/IRPA
102	Cécile Tainturier	no	15. New analysis	5. Rare constructions	yes	E. Royal Library
103	Ari Tanhuanpää	yes	5. Rare constructions	7. Reviewing pictures	yes	B. KIK/IRPA
104	Mireille te Marvelde	yes	15. New analysis	6. Painting conservation	yes	B. KIK/IRPA
105	Joanna Tomicka	yes	2. Collection-mobility	3. A museum: more	yes	E. Royal Library
106	Ilona van Tuinen	yes	15. New analysis	5. Rare constructions	yes	F. Walking tour
107	Anna Tummers	yes	12. Catalogue as Wiki	4. Defining priorities	yes	F. Walking tour
108	Matthias Ubl	no	4. Defining priorities	2. Collection-mobility	yes	D. Fine Arts, stores
109	Hildegard Van de Velde	no	7. Reviewing pictures	12. Catalogue as Wiki	no	-
110	Cathérine Verleysen	no	9. Framing an exhibition	3. A museum: more	yes	C. Fine Arts, drawings
111	Annette de Vries	yes	13. Collection website	7. Reviewing pictures	yes	B. KIK/IRPA
112	Jørgen Wadum	no	12. Catalogue as Wiki	11. Mimara Museum	yes	D. Fine Arts, stores
113	Adriaan Waiboer	yes	6. Painting conservation	12. Catalogue as Wiki	yes	D. Fine Arts, stores
114	Amy Walsh	yes	6. Painting conservation	4. Defining priorities	yes	F. Walking tour
115	Bert Watteeuw	yes	7. Reviewing pictures	7. Reviewing pictures	yes	F. Walking tour
116	Betsy Wieseman	yes	5. Rare constructions	15. New analysis	yes	D. Fine Arts, stores
117	Lina van der Wolde	yes	9. Framing exhibition	2. Collection-mobility	yes	E. Royal Library
118	Martha Wolff	yes	14. Flemish tapestries	5. Rare constructions	yes	A. Applied arts collection
119	Louisa Wood Ruby	yes	12. Catalogue as Wiki	12. Catalogue as Wiki	yes	F. Walking tour
120	Elizabeth Wyckoff	yes	9. Framing an exhibition	9. Framing an exhibition	yes	E. Royal Library
121	Yao-Fen You	yes	14. Flemish tapestries	13. Collection website	yes	E. Royal Library
122	Liesbeth van der Zeeuw	yes	12. Catalogue as Wiki	6. Painting conservation	yes	D. Fine Arts, stores
123	Olena Zhivkova	no	10. Revisiting attributions	12. Catalogue as Wiki	yes	D. Fine Arts, stores
124	Marianna van der Zwaag	yes	8. Warsaw example	7. Reviewing pictures	yes	C. Fine Arts, drawings

## Board and director of CODART

125	Greetje van den Bergh	yes	1. Flemish Primitives	6. Painting conservation	yes	-
31	Rudi Ekkart	yes	1. Flemish Primitives	7. Reviewing pictures	no	-
41	Emilie Gordenker	no	2. Collection-mobility	15. New analysis	yes	-
126	Sari van Heemskerck Pillis-Duvekot	yes	3. A museum: more	1. Flemish Primitives	no	-
127	Jan Hoekema	yes	-	-	no	-
128	Anthony Ruys	yes	6. Painting conservation	1. Flemish Primitives	yes	-
94	Manfred Sellink	yes	2. Collection-mobility	2. Collection-mobility	yes	E. Royal Library
129	Gerdien Verschoor	yes	6. Painting conservation	15. New analysis	yes	F. Walking tour
130	Arnout Weeda	yes	8. Warsaw example	3. A museum: more	yes	-

## Board of the Friends of CODART

131	Hildelies Balk	yes	-	-	-	-
125	Greetje van den Bergh	yes	1. Flemish Primitives	6. Painting conservation	yes	-
132	Thomas Leysen	yes	-	-	-	-
73	Norbert Middelkoop	yes	6. Painting conservation	2. Collection-mobility	yes	F. Walking tour
133	Wim Weijland	yes	-	-	no	-

## **ABSTRACTS OF PRESENTATIONS ON MONDAY, 19 MARCH**

### **Opening session at Royal Museums of Fine Arts of Belgium**

#### **Keynote lecture**

#### ***Disciplines in Motion: The Changing Roles of Curators and Conservators***

Ron Spronk, professor of art history, Queen's University, Kingston, Canada and Hieronymus Bosch Chair, Radboud University, Nijmegen, The Netherlands

In his presentation Ron Spronk will address different aspects of the relationship between the curator and the conservator, and how these disciplines have evolved over time. He will discuss specific areas in museum practice, such as collection care and loan requests, where the institutional responsibilities of curators and conservators overlap. These topics will be placed in the context of training, education and interdisciplinary research.

#### *About Ron Spronk*

Ron Spronk is a specialist in the technical examination of easel paintings. From 1994 to 2007 he worked in different capacities at the Harvard University Art Museums in Cambridge, Massachusetts, most recently as Research Curator. He is currently Professor of Art History at Queen's University in Kingston, Ontario, Canada and Hieronymus Bosch Chair at Radboud University in Nijmegen, the Netherlands.

Spronk's publications include two award-winning books: *Prayers and Portraits: Unfolding the Netherlandish Diptych* (co-authored with curator John Hand and conservator Cathy Metzger), which received the 2007 George Wittenborn Memorial Book Award from the Art Libraries Society of North America, and *Mondrian: The Transatlantic Paintings* (co-authored with Harry Cooper), which was awarded the 2002 College Art Association/Heritage Preservation Joint Award for Distinction in Scholarship and Conservation. In 2010-11 Spronk coordinated the technical documentation campaign of the Ghent Altarpiece, and is currently collaborating on the Bosch Research and Conservation Project.

*Ron Spronk has been a CODART associate member since 2007.*



## ***Understanding Artworks Enables Their Preservation***

Jørgen Wadum, Keeper of Conservation & Director of CATS, Statens Museum for Kunst, Copenhagen

The technical study of artworks – which is the focus of the newly established Centre for Art Technological Studies and Conservation (CATS) in Copenhagen – is being carried out by more and more museums. Questions raised by the change in appearance of artworks over time or owing to treatment, as well as issues of authenticity, are becoming increasingly relevant to the professions of curator and conservator alike. The final decision as to the interpretation and attribution of an artwork will therefore always depend on the expert opinions of professionals from different disciplines – none of which is superior when it comes to caring for and understanding the material. The need for close collaboration will be shown by referring to examples by Bosch, Bruegel, Rembrandt and Vermeer. The material aspect involves assessing an object's fragility and the dangers involved in allowing it to travel to an exhibition: Is it strong enough to withstand the hazards of travel, or should improvements first be made to its structure through the active intervention of conservators? Again, a decision that benefits the object must be based on the shared expertise and responsibility of both curator and conservator, who are both, strictly speaking, the keepers of the collection. The same mutual respect and collaboration naturally applies to conservators and freelance or private art historians.

It should also be understood that a multidisciplinary approach to caring for art objects will increase their total value. The varied and interrelated evidence on such aspects as tacit knowledge means that a collaborative approach to the interpretation of the objects' material and immaterial aspects will increase our ability to care physically for the objects while at the same time generating more information to share with the public. The artworks will give enjoyment and pleasure to mankind for hundreds of years to come, while simultaneously serving as evidence of the evolving sophistication of man. Masters of Science and PhDs in conservation will unravel our material culture, providing us with information that is crucial to the preservation of art collections – dependent in turn on our understanding of their making and meaning – and essential to a multitude of stakeholders, for whom we have the collections in trust for a limited time only.

### *About Jørgen Wadum*

Dr. Jørgen Wadum is Keeper of Conservation and Director of the Centre for Art Technological Studies and Conservation at the National Gallery of Denmark. He trained as a flower painter, an art historian and a paintings conservator. Since the 1980s he has specialized in the painting techniques of sixteenth- and seventeenth-century Dutch and Flemish artists. He is the author of many publications and has lectured internationally on a multitude of subjects related to his specialism and to other issues of importance for the understanding and preservation of our cultural heritage. Wadum holds positions in several international organizations and committees.

*Jørgen Wadum has been a CODART member since 2007.*

***Jordaens and the Antique. A Case Study in the Relationship between Curators and Restorers in a Museum Context***

Joost Vander Auwera, section head a.i., Royal Museums of Fine Arts of Belgium, Brussels

The museum experience I have gained since 1992 – both in organizing exhibitions and in acting as a courier for loans to many museums, both in Belgium and abroad – has taught me that the relationship between curators and restorers, as well as their respective hierarchical positions with regard to decision-making in a museum context, differs greatly from country to country. National traditions still reign supreme, despite the globalization of the museum world and the tendency toward cultural collaboration and standardization within the European Union. I believe it would not be generalizing too much to say that in France, for example, the decision to lend out a painting usually rests with the curator, whereas in Germany the restorer tends to have the last word. Indeed, restorations often require difficult decisions, and the authority to make those decisions depends on who is legally responsible for the collection. At the Louvre, for example, curators are appointed by the Council of Ministers under the aegis of the President, whereas in Belgium – the home of compromise – the powers exercised by curator and restorer are kept in balance by the general director, who passes judgment on both of them.

While restoration problems are becoming more technical and specialized journals more numerous, the call for interdisciplinary and cross-disciplinary collaboration between art historians, chemists, dendrochronologists, pigment analysts and restorers is becoming increasingly insistent. However, as I intend to illustrate with examples taken from my experience of organizing the Jordaens exhibition, even optimal conditions – such as the existence of an excellent scientific committee to assess restorations, exemplary collaboration, fascinating results, and the most harmonious relations between curators and restorers – do not guarantee an ideal solution, and there is much to be said for a case-by-case approach.

*About Joost Vander Auwera*

Joost Vander Auwera is Senior Curator & interim Section Head of Old Masters Sculpture & Drawing at the Royal Museums of Fine Arts of Belgium in Brussels (since 2008) and Lecturer in Museology and Cultural Management at Ghent University (since 2005). He wrote his master's thesis on the battle painter Sebastiaen Vrancx (Antwerp 1573-1647), his dissertation on the history painter Abraham Janssen (Liège c. 1571/75 – Antwerp 1632) and his MBA thesis on museum security management. He is currently preparing, together with co-curators Dr. Irene Schaudies and Dr. Justus Lange, the exhibition *Jordaens and the Antique* with venues in Brussels and Kassel (2012-2013).

*Joost Vander Auwera has been a CODART member since 1999.*



## **MARKET OF IDEAS ON MONDAY, 19 MARCH**

### **Summaries of market tables**

#### **MARKET TABLE 1**

##### ***The Centre for the Study of the Flemish Primitives and its Corpus series.***

##### ***A call for new partnerships***

Bart Fransen

Since its foundation in 1949 the Brussels Centre for the Study of the Flemish Primitives has published 36 volumes dedicated to collections of Early Netherlandish painting worldwide, including the Groeningemuseum in Bruges, the Louvre in Paris and the National Gallery in London. All of these projects resulted from the bilateral partnership between the Centre's mother institution, the Royal Institute for Cultural Heritage (KIK/IRPA), Brussels and the museums concerned.

In recent years the development of the museum sector and its policy on scientific research, editing and copyright has required a new approach to this kind of cooperation. Many museum collections of Early Netherlandish painting are still awaiting cataloguing. Developing a multidisciplinary research project calls for close collaboration, perhaps more so today than ever before. Points of discussion are:

- The initial goal of the corpus series was to study all of the pictures painted by 15th-century Flemish masters. Sixty-one years and 242 corpus entries later, should the Centre simply temper its ambition or drastically change its focus and consider other kinds of publications or even other media?
- What is the added value for museums to co-edit their catalogue of Early Netherlandish paintings with the Centre? What experience have museums had with other research and catalogue project partnerships?
- The *Corpus Museum Mayer van den Bergh* (2003) is the first catalogue in the series to have a new layout and an amended structure. In the Introduction the authors express their hope that "the new structure will not become a new and untouchable straightjacket for the next 50 years." What can be done to accommodate new developments in scholarly publishing?

##### ***About Bart Fransen***

Bart Fransen is coordinator of the Centre for the study of the Flemish Primitives (KIK/IRPA, Brussels). He studied art history at the Katholieke Universiteit Leuven and at the Universidad Complutense in Madrid. He collaborated on a Hieronymus Bosch exhibition (2000) in the Prado Museum, Madrid, and co-authored the catalogue of Flemish Primitives at the Royal Museums of Fine Arts of Belgium, Brussels. In 2009 he received his Ph.D. for his thesis on stone sculpture in Brussels during Rogier van der Weyden's lifetime. This research was conducted within the framework of the Rogier Van der Weyden exhibition held in the Museum M, Leuven (2009). He recently participated in a research project on panel painting preceding Jan van Eyck at the Royal Institute for Cultural Heritage. The majority of Fransen's publications and lectures focus on 15th-century art in the Southern Netherlands and the (inter)relationship between the various art forms.

*Bart Fransen has been a CODART member since 2011.*

## MARKET TABLE 2

### ***Loans, collection-mobility and (non-)insurance***

Till-Holger Borchert and Manfred Sellink

Whether curators and conservators like it or not, collection mobility and facilitating loans are hot items. The well-known 2005 report *Lending to Europe* - downloadable at [www.lending-for-europe.eu](http://www.lending-for-europe.eu), a EU website devoted solely to this subject - makes it quite clear that a substantial number of museum directors and policymakers endorse this notion. Many politicians have since followed suit and demanded that museums and heritage institutions actively support mutual loans and the (inter)national mobility of works of art and collections.

This workshop is not about the desirability of lending and the mobility of art works. Rather, it is about a very specific underrated aspect that we all have to deal with, but about which most of us lack specific expertise in, namely insurance and its conditions. We all (should) know that the costs of insurance have risen enormously (and are still rising) and that the legal and technical complexity is great.

We begin the workshop by outlining the Vlaamse Kunstcollectie's experience in preparing a (not yet realized) Flemish State Indemnity, as well as a (realized) non-insurance agreement for all loans between the museums in Antwerp, Bruges, and Ghent.

We can focus on issues such as why and how we insure; how we assess risks; how we determine values; and what the role of mutual (non-)insurance contracts between museums can be. The following statements should help stimulate this discussion:

- Curators often have little if any knowledge of insurance issues.
- It seems to be a curatorial addiction to set the value of 'their' works of art as high as possible.
- Curators are 'allergic' to the word non-insurance.
- Only the insurance companies and their advisers stand to benefit.

This workshop is led by Till-Holger Borchert and Manfred Sellink of the Musea Brugge. Both are also on the board of directors of the Vlaamse Kunstcollectie or the Flemish Art Collection, which is the structural partnership between three art-historical museums in Flanders: the Royal Museum of Fine Arts Antwerp, the Groeninge Museum Bruges and the Museum of Fine Arts Ghent.

#### *About Till-Holger Borchert*

Till-Holger Borchert has been senior curator of the Groeningemuseum and Arentshuis, Musea Brugge, since 2003. He has curated several major exhibitions, including: *Fake or not fake (...)* (2004), *Memling and the portrait* (2005), and more recently *Charles the Bold. Burgundy in its glory and decline* (2008). His latest curatorial project, *Van Eyck to Dürer. The Flemish Primitives and the East 1430-1530* opened in Bruges in October 2010. He has authored numerous publications on the Flemish Primitives.

*Till-Holger Borchert has been a CODART member since 2001.*

*About Manfred Sellink*

Manfred Sellink is director of the Musea Brugge, where he began working in 2001. Previously, he worked for ten years as the senior curator at the Museum Boijmans Van Beuningen in Rotterdam and as researcher at Utrecht University. He is specialized in 16th-century Netherlandish art, in particular the prints, drawings and life of Pieter Bruegel the Elder. In addition to his position as director, he coordinated the major exhibitions related to Bruges Cultural Capital (2002) and had final responsibility for the international art festivals Corpus and Bruges Central (2005, 2010) in Bruges. He is an active member of the board of CODART, the Vlaamse Kunstcollectie, and various expertise commissions of the Flemish Community.

*Manfred Sellink has been a CODART member since 1998.*

## MARKET TABLE 3

### ***A museum: more than the keeper of its own collection?***

Marc de Beyer

Religious life in the Netherlands is changing dramatically. The expectation is that every week two churches will have to close their doors. This has major consequences for our religious heritage: in due time around 150,000 religious artifacts will no longer be used. This calls for a solution.

The Museum Catharijneconvent feels responsible not only for its own collection, but for the “Dutch Religious Collection” as a whole. Therefore, it has taken the initiative of developing the *Handreiking roerend religieus erfgoed*, or *Guideline for religious objects*, which enables religious organizations and heritage institutions to deal with their endangered patrimony. The *Guideline* consists of two tools: a guide for assessing the significance of religious objects, and a roadmap for their re-use and potential disposal ([www.hrre.nl](http://www.hrre.nl); in Dutch).

The *Guideline* was developed in close cooperation with heritage institutions and religious organizations in the Netherlands (including the Roman Catholic Church and the Protestant Church of the Netherlands). This cooperation was critical to the project's success. Although the museum's role as intermediary was new, it worked out very well.

Points of discussion are:

- Should a museum feel responsible for the public heritage beyond its walls?
- Should a museum initiate interdisciplinary cooperation?
- To what extent should a museum meet the wishes of non-professional keepers? For example, a key issue when making the *Guideline* was how to handle the destruction of religious artifacts.

#### *About Marc de Beyer*

Marc de Beyer studied art history in Utrecht, and is currently curator at the Museum Catharijneconvent, Utrecht. This national museum for Christian art and culture has unique holdings ranging from the early medieval period to the 21st century, including richly illuminated manuscripts, medieval sculptures and paintings, ecclesiastical vestments and gold and silver artifacts. Dutch painting is represented by Jan van Scorel, Rembrandt, Frans Hals and Pieter Saenredam. De Beyer curated *Gold* (2010) and *Abraham Bloemaert. The four Fathers of the Latin Church* (2011). In 2010/11 he was the project leader and co-author of the *Guideline for religious objects*. He previously worked as an assistant curator at the Koninklijke Verzamelingen (Royal Collections), which are kept in the Koninklijk Huisarchief (Royal House Archives) in The Hague, and as a researcher on decorative painting at the RKD.

*Marc de Beyer has been a CODART member since 2005.*

## MARKET TABLE 4

### ***Defining priorities: cooperation between curator and conservator in the process of research and conservation of works on paper***

Piotr Borusowski

For the last two years the Department of Old Master Drawings of the Muzeum Narodowe w Warszawie (National Museum in Warsaw) has been working on the “Dessins originaux” project. Broadly speaking, this involves the reconstruction of two 18th-century albums with drawings compiled by Albrecht von Säbisch (1685-1748), which originally contained about 1100 works by artists such as Wolf Huber, Maerten de Vos, Crispijn van den Broeck, Peter Paul Rubens, Adam Elsheimer, Jacopo Bassano and Aert de Gelder. After changing hands a few times, the albums finally found their way to the museum in 1945. They were dismantled as of the end of the 19th century until the 1980s: some of the drawings were removed from their mounts, others brutally cut out. It is crucial to reconstruct the order and display of works of every sheet of the albums to arrive at some general conclusions about the collection in its original form – *album factis*.

While managing the project it became glaringly evident just how important cooperation between curator and conservator can be, even when the decision was made to create a virtual rather than a material reconstruction. Using this as a case study, three key questions will be discussed:

- What is the model of the conservation department in your museum (is it an in-house department or is the work carried out by an external establishment specialized in the conservation of works of art)?
- How do curators use the experience of the conservators in their research? Is the scope of their cooperation wide, or does it focus only on specific conservation issues (i.e. preparing exhibitions, neutralizing deterioration)?
- How can the museum as an institution support this kind of cooperation? Is the level of support in your museum satisfactory, or is there room for improvement?

#### *About Piotr Borusowski*

Piotr Borusowski graduated from law school (2004, specializing in legal aspects of the preservation of monuments and sites) and subsequently earned a degree in art history in 2006, both at Warsaw University. In 2005 he began working in the Department of Old Master Drawings at the Muzeum Narodowe w Warszawie, and was appointed a full-time assistant curator four years later. During this period he worked on important exhibitions, including *Rembrandt. Prints and drawings from Polish collections* (2006), *Złoty Dom Nerona/The golden house of Nero* (2008), *Le siècle français. Francuskie malarstwo i rysunek XVIII wieku ze zbiorów polskich/Le siècle français. 18th century French paintings and drawings from Polish collections* (2009). As an assistant curator he is responsible for the Dutch and Flemish and – most recently – German drawings up to 1800. Piotr Borusowski is a member of the CODART Website committee.

*Piotr Borusowski has been a CODART member since 2009.*



## MARKET TABLE 5

### ***Rare constructions of painting panels***

Gero Seelig

At least three panel paintings in Schwerin are constructed in an extraordinary fashion. In all three, a smaller panel is inlaid into a larger one so that only the front surface of the smaller one - surrounded by the surface of the larger panel - shows. Technically this constitutes an intarsia. The actual painting extends over both surfaces.

Art historians have automatically assumed that this construction is a later alteration of the original panel. However, conservators can demonstrate that this is not the case. Nevertheless, in the past the supposed "enlargement" was removed from the left and right sides of a work by Paulus Potter in Schwerin, whereby large sections of the original painting were lost.

This Market table aims to draw attention to unexpected technical features and to warn against making false and potentially disastrous conclusions. Foremost, I would like to discuss the few known examples of this curious kind of panel construction, which are mostly - though not exclusively - from the Leiden School. Colleagues are asked to reflect upon the reasons why a painter would choose to paint on this kind of panel.

Points of discussion are:

- Does anyone know of other examples of this kind of panel construction?
- What could the technical reasons be for such a construction?
- What could be the artistic reasons for this?
- How can collaboration between conservators and curators prevent disastrous "restoration" measures?

#### *About Gero Seelig*

Gero Seelig has been curator of paintings at the Staatliches Museum Schwerin since 2001. He has published two volumes of the catalogue of Dutch and Flemish paintings in Schwerin (Flemish paintings, 2003; Dutch genre paintings, 2010). He has also (co-)organized exhibitions on Carel Fabritius (2005, the Mauritshuis), Nicolaes Berchem (2007, Frans Hals Museum) and Abraham Bloemaert (2011-2012, Centraal Museum, Utrecht).

Seelig is co-founder of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte, which promotes the study of Dutch and Flemish art in Germany. It staged a major international conference in 2011 (cf. [www.ankk.org](http://www.ankk.org)). Seelig is chair of the CODART Website committee. In addition to painting, he has published on 16th-century German printmaking (Hollstein volumes on Jost Amman and Johann Siebmacher) and on the history of collecting.

*Gero Seelig has been a CODART member since 2001.*

## MARKET TABLE 6

### ***The history of painting conservation in the Netherlands***

Michiel Franken

During the past decades various researchers in and outside of museums have devoted some attention to the history of painting conservation in the Netherlands. Along with a focus on individual paintings, as found for instance in the pioneering 1947 article by Van Schendel and Mertens on the restorations of Rembrandt's *Night Watch* in *Oud Holland*, restorers too have been the subject of investigation, including the 18th-century Jan van Dijk, the 19th-century Nicolaas Hopman, the 20th-century C.F.L. de Wild and his nephew A.M. de Wild. Other areas that have been studied are the history of the wax-resin relining (also known as the "Dutch method") and the history of conservation in institutions, such as the Mauritshuis, the Van Gogh Museum and the Stedelijk Museum Amsterdam. Although both art historians and conservators have dealt with different aspects of conservation history, an overview of this interesting field is still lacking.

Points of discussion are:

- What would it take to compose such an overview?
- The RKD has a number of resources useful for studying conservation history: photographs documenting the previous condition of paintings, 19th and 20th-century publications on restoration, newspaper clippings, and the archives of several important private painting restorers in the Netherlands. What other sources are available?
- Furthermore, I would like to explore the possibilities of research in this area as a joint project between conservators and curators/art historians.

#### *About Michiel Franken*

Michiel Franken is curator of technical documentation and Rembrandt and the Rembrandt School at the RKD. In this capacity he deals with the archives of Dutch restorers in the collection of the RKD, such as C.F.L. de Wild (1870-1922), Dr. A.M. de Wild (1899-1969), P.F.J.M. Hermesdorf (1923-1991) and the Stichting Kollektief Restauratieatelier Amsterdam - SKRA (active between 1983 and 2006).

Michiel Franken is a member of a Dutch History of Conservation group of conservators and art historians from different institutions, which was established in cooperation with the RKD in 2002. Together with Frans Grijzenhout (University of Amsterdam) and Mandy Prins he organized a symposium on the history of restoration and conservation in the Netherlands in February 2010.

*Michiel Franken has been a CODART member since 2007.*

## MARKET TABLE 7

### *Reviewing pictures from the past*

Lieneke Nijkamp and Bert Watteeuw

Photo archives often contain visual material of considerable age. The Ludwig Burchard archive on 16th and 17th-century Dutch and Flemish art compiled in the first half of the 20th century is a perfect example of this. Besides handwritten notes, it comprises numerous reproductions done in a variety of photographic processes, as well as glass negatives and even prints. Unfortunately, due to conservation issues much of the older visual material has remained unknown to the public. For instance, glass negatives cannot be integrated in regular object files and are therefore usually neglected. Nevertheless, these early reproductions contain valuable information about provenance, about the appearance of painting prior to restoration, and can even afford unique visual evidence of a now lost painting.

Better insight into the conservation of such fragile visual material would not only prevent further deterioration but also safeguard potential crucial information. Supports and conveyors of information, such as glass negatives, can be considered historical objects in their own right and deserve better conservation.

Today we present a scarcely known part of our photographic resources to bring to light their very existence as well as their value for art historical research.

Points of discussion are:

- Would digitizing provide the solution to the problem of conserving the material while also disclosing it to the public?
- As a center for documentation, the Rubenianum would like to discuss the needs of museum curators: what are their demands concerning photo archives?
- How do museums deal with their own image libraries?

#### *About Lieneke Nijkamp and Bert Watteeuw*

Lieneke Nijkamp was recently appointed a research assistant at the Rubenianum in Antwerp and works in the Documentation Library. She previously worked at the Netherlands Institute for Art History (RKD) in The Hague.

Bert Watteeuw was recently appointed a research assistant at the Rubenianum in Antwerp and works in the Documentation Library. He previously worked at the Katholieke Universiteit Leuven on a PhD fellowship of the research foundation Flanders.

*Lieneke Nijkamp and Bert Watteeuw have been CODART associate members since 2011.*

## MARKET TABLE 8

### ***A mixed or a national school presentation in the permanent galleries? The Warsaw example***

Hanna Benesz

The Muzeum Narodowe w Warszawie (National Museum in Warsaw) will celebrate its 150th anniversary in May 2012. After undergoing major renovation the former galleries of Polish and Western European painting will reopen with a new display. The works of art will no longer be organized by national schools, but will be interwoven and displayed in large thematic groups, such as portraits, history scenes, nudes, religious subjects (altarpieces and small devotional paintings), landscapes, genre scenes and still lifes and presented according to their function. This concept has as many pros as cons. The 19th-century Polish painting gallery will certainly lose much of its integrity and national character as far as the conceptual content is concerned, but the juxtaposition with paintings from other artistic centers should afford a basis for comparison with different or similar stylistic solutions. Likewise, the Muzeum Narodowe's collection of Netherlandish art is very distinct and boasts groups of superb and interesting paintings. The question this raises is whether their specific character will not vanish when they are intermixed with Italian works. However, the ensuing multifaceted links will reveal common tendencies in European art, instances of mutual inspiration, and help forge new aesthetic values.

Points of discussion are:

- Is such a conception really a good idea for permanent display, or is it better suited to a temporary exhibition?
- Is the educational value of the new display comparable to the previous one, which clearly expressed a chronological order and the specific qualities of national schools?
- Can anyone give examples of similar solutions in his/her museum and specify their social and educational impact?

#### *About Hanna Benesz*

Hanna Benesz has been curator of Early Netherlandish and Flemish paintings at the Muzeum Narodowe w Warszawie since 1991. She has collaborated on, co-curated and curated several exhibitions organized by the Muzeum Narodowe (contributions include essays and entries). With M. Kluk, she edited the *Complete summary catalogue. Early Netherlandish, Dutch, Flemish and Belgian paintings 1493–1983. The National Museum in Warsaw* (app. 450 entries from a total of 900 paintings, tables of concordances and indices. The catalogue awaits publication in print or online). She has also published articles in the *Bulletin du Musée National de Varsovie*, *Oud Holland*, *Art&Business* and other periodicals.

*Hanna Benesz has been a CODART member since 1998.*

## MARKET TABLE 9

### ***High life and low pastures: framing an exhibition***

Elizabeth Wyckoff

*High life and low pastures: Haarlem and the birth of 17th-century Dutch art* is the working title of an exhibition being planned by the Saint Louis Art Museum. It will highlight the role of Haarlem painters and printmakers in the early development of landscape, merry companies, and still life in 17th-century Dutch art from the Twelve Years Truce through the 1630s. Emphasis will be placed on the interrelationships between the different media (drawings, prints and paintings); the generative moment in Haarlem around 1610 and the transitional qualities of the work produced in that time; and the ways in which these newly forming genres of the early 17th century contributed to the development of a national identity in the emerging Dutch Republic.

This market table solicits ideas and dialogue on conceptual and practical levels. Lively discussion of the notions of “origin” and “transition” is more than welcome.

Points of discussion are:

- What is new about the art of this period, and how is it rooted in older traditions (print series of landscapes versus allegories)?
- What is “Dutch” in this context? How can broad-ranging subject matter be synthesized so that it coheres in the description of a particular moment in the history of a nation and its art?
- Ideally, the exhibition will create a sense of the “feel” of 17th-century Holland: what are the advantages and disadvantages of combining objects along with paintings, prints, drawings and books?

The Saint Louis Art Museum is seeking collaborators on the institutional as well as individual level and would be grateful for suggestions to that end.

#### *About Elizabeth Wyckoff*

Elizabeth Wyckoff (Ph.D. Columbia University) has been curator of Prints, Drawings and Photographs at the Saint Louis Art Museum since December 2010. Previously she worked at the Davis Museum and Cultural Center, Wellesley College, the New York Public Library, and the Metropolitan Museum of Art. She is specialized in early 17th-century Dutch prints. She has received Fulbright and Kress Foundation grants as well as a fellowship in the Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library. Wyckoff has curated exhibitions ranging from Old-Master to contemporary prints, books and drawings, such as *Hard pressed: 600 years of prints and process* and *Grand scale: monumental prints in the age of Dürer and Titian*.

*Elizabeth Wyckoff has been a CODART member since 1998.*

## MARKET TABLE 10

### ***Revisiting attributions: research on Dutch and Flemish paintings in the Gösta Serlachius Fine Art Foundation in Mänttä, Finland***

Kirsi Eskelinen

The Gösta Serlachius Fine Art Foundation was established by the leading industrialist and renowned connoisseur and collector Gösta Serlachius (1876-1942). It is home to one of the largest private art collections in the Nordic countries, including some of the most important Finnish Golden Age paintings in Finland, as well as a group of Old Master paintings. Among the latter are about 60 Dutch and Flemish pictures dating from the 14th to the 17th century, which were acquired mostly in the 1930s.

The collection of Old Masters is not well known to specialists in the field and warrants further study in every respect. Many of the paintings – and especially those on panel – are in need of conservation. A restoration plan has been drawn up and initiated. Accordingly, this seems like the ideal time to conduct art historical research, and we would like to invite colleagues to collaborate with us in this endeavor.

Points of discussion are:

- The attributions of the paintings date from the time of their acquisition and need to be reviewed in light of new information. How have they withstood the test of time, and are they still convincing?
- Little is known of previous conservation treatments, as they were only very sporadically documented. Nearly all of the panel paintings are cradled, but when and where this was done is generally unknown. Is it possible to date a cradle?
- How can a painting's provenance be determined when virtually nothing is known about its previous whereabouts?

#### *About Kirsi Eskelinen*

Kirsi Eskelinen received her Ph.D. in 2008 for her thesis entitled *Jacopo Bassano as a fresco painter. The frescoes of the Cartigliano and Enego Parish Churches: context, reconstruction and interpretation*. She was previously employed as chief curator at the Vantaa City Art Museum; curator at the Ateneum Art Museum, The Finnish National Gallery, Helsinki; and chief curator at the Sinebrychoff Art Museum, The Finnish National Gallery, Helsinki. She has been Head of Collections at the Gösta Serlachius Fine Arts Foundation since 2009. Eskelinen has organized exhibitions and edited catalogues, including *Women's rooms. Art from the collection of the Museum of Finnish Art Ateneum from 1840 to 1950* (Ateneum Art Museum, 1997); *From magic to medicine – science and belief in 16th to 18th century art* (Sinebrychoff Art Museum, 2004). Moreover, she has authored articles, including "Giovanni Boccati, *The Adoration of the Magi* masterpiece"; "Marten de Vos, studio, *The Crucifixion* – the painting's relation to comparable works"; in *Art's memory – layers of conservation* (Sinebrychoff Art Museum, 2006). *Kirsi Eskelinen has been a CODART member since 2009.*

## MARKET TABLE 11

### ***Research and presentation of Mimara Museum's Dutch painting collection: seeking collaboration***

Leila Mehulic

A substantial number of Dutch paintings in the Mimara Museum in Zagreb are still in need of reliable attributions. In 2011, in association with the Croatian Conservation Institute, the first technical investigation of these paintings was initiated since the collection was established. Researching their preservation, material, painting technique characteristics, as well as determining the scope of prior interventions will precede a more in-depth art historical analysis and attribution and the completion of historical and archival research. The results of the investigation require interpretation by experts in the respective fields. And, finding such partners is critical for the completion of the project.

Discoveries about the works of art could be presented in an exhibition and catalogue of the entire collection, which would include interpretations from an art historical perspective as well as interpretations of the technical research results in terms of materials and painting technique. Such an objectivist approach imposes a need for allocating equal amount of space to great masters and imitators, which, however, might undermine the very criteria of art history.

The key questions I wish to ask at this Market table are:

- What essential insights into technical research methods should a curator have?
- What are the prospects of collaboration between a peripheral museum, such as the Mimara Museum, and key institutions conducting technical analysis of works of art?
- What should the structure be of a catalogue presenting the entire collection and the technical research?

#### *About Leila Mehulić*

Leila Mehulić received her M.A. in Archaeology and Art History from the University of Zagreb, Croatia. Since 2002 she has curated contemporary art exhibitions and worked as an arts journalist for Croatian radio and television as well as numerous newspapers and magazines. She was employed as a curator at the Mimara Museum in Zagreb in 2005, and was appointed Senior curator of Dutch, English, German and Italian Painting in 2011. She is particularly interested in researching the 17th and 18th-century Dutch paintings in the Mimara collection.

*Leila Mehulić has been a CODART member since 2009.*

## MARKET TABLE 12

### ***The catalogue raisonné as Wiki***

Elizabeth Honig and Louisa Wood Ruby

Researchers increasingly expect to find information online, and the publication of scholarly books is expensive. What is the future of the catalogue raisonné, a form of publication always destined to be superseded by the next catalogue? We suggest a new online model for this type of information. A monographic Wikipedia with a page for each object attributed to its subject will allow for constant updating as knowledge about the artist changes. It will be multiply authored: anybody who knows about a work by the artist can contribute and add information. Researchers can search data, but also resize and overlay images to investigate attribution and studio processes. Curators can play a major role in developing knowledge about artists represented in their collections by contributing to such a project. Instead of sharing collection materials with scholars preparing a catalogue, each curator can have a voice in the Wiki.

At our market table we will present “janbrueghel.org.” We will show how each image-page is constructed, where “discussions” take place, and how indexing works. We will also demonstrate the image-manipulation capabilities our programmer is developing for the Wiki.

Issues to be discussed are:

- What would make the Wiki more useful and interesting to curators?
- What will be the copyright issues on images used in a nonprofit online research site?
- If you have paintings by Jan Brueghel (or his studio/circle) in your collection, will you become a contributor to our site? How can we make that easier for you?

#### *About Elizabeth Honig and Louisa Wood Ruby*

Elizabeth Honig (Ph.D. Yale 1992) is Associate Professor of Art History at the University of California, Berkeley. She has previously taught at Tufts, Radcliffe, and Leiden, and was guest curator at the Amsterdam Museum. She is the author of *Painting and the market in early modern Antwerp* and of articles on Dutch, Flemish, British and Italian art. In the course of researching her forthcoming book *Jan Brueghel and the scale of ambition*, she compiled a 550-item database of the artist's paintings that serves as the starting-point for janbrueghel.org. She has received grants from the Townsend Center at Berkeley, and from CITRIS (Center for Information Technology), for the creation of this Wiki.

Louisa Wood Ruby (Ph.D. Institute of Fine Arts 1997) has been Head of Photoarchive Research at The Frick Collection and Art Reference Library in New York since 2006, directing research on works represented by the photoarchive's 1.1 million images. She has lectured and published frequently on Dutch and Flemish art, including a 1999 monograph and catalogue raisonné of the drawings of Paul Bril. Currently she is working on the drawings of Jan Brueghel, writing a traditional catalogue raisonné in conjunction with Terez Gerszi of the Szépművészeti Múzeum (Museum of Fine Arts), Budapest, and serving as drawings consultant for the Jan Brueghel Wiki.

*Louisa Wood Ruby has been a CODART member since 2001.*



## MARKET TABLE 13

### ***Towards a new kind of art collection website: joining forces in a thematic approach***

Pascal Ennaert

The internet provides new tools for accessing museum collections. Every self-respecting museum has its own collection online. Major players, such as Europeana, try to link collections as much as possible to give a comprehensive view of the variety of cultural heritage. The Google Art Project focuses on a museum's best-known masterpieces and offers high-resolution images. Websites with a thematic approach that bring together similar collections in a variety of museums and public institutions while adding different layers of content are rare. The thematic cluster sites of the Vlaamse Kunstcollectie (VKC), [www.flemishprimitives.eu](http://www.flemishprimitives.eu) and [www.jamesensor.eu](http://www.jamesensor.eu), however, aspire to just that.

In the coming years the VKC plans to elaborate on these kinds of websites and involve collections and curators outside of Flanders. Pascal Ennaert, coordinator of the VCK, is searching for partnerships.

Points of discussion are:

- Do thematic websites have a sustainable place among museum websites, Europeana, Google Art, etc.?
- What are the risks and benefits of combining purely scientific information and popularized information?
- Can such websites serve as a communication and information platform for museum curators and art historians? What is required for such a digital platform?

#### *About Pascal Ennaert*

Pascal Ennaert is a critical but enthusiastic observer of the cultural heritage field. After a brief career as a history teacher, he worked for ten years as an advisor to the Flemish minister of culture. He was responsible for the cultural heritage policy in Flanders and introduced new, well-received legislation affording fresh opportunities for a growing heritage sector. Since January 2010 Pascal Ennaert has been the coordinator of the Vlaamse Kunstcollectie, an umbrella organization for the international objectives of the Koninklijk Museum voor Schone Kunsten van Antwerpen (KMSKA), the Museum voor Schone Kunsten van Gent (MSK) and the Groeningemuseum in Bruges. He was seminal to the development of the new thematic VKC websites dedicated to James Ensor and to the Flemish primitives.

*Pascal Ennaert has been a CODART associate member since 2010.*

## MARKET TABLE 14

### ***Designing 17th-century Flemish tapestries***

Ingrid De Meûter and Yao-Fen You

Many seventeenth-century Flemish painters, including Peter Paul Rubens, Jacob Jordaens, and Cornelis Schut, were involved in the production of tapestries, conceiving of designs and in some cases, the cartoons used in their weaving. Yet, identifying the designer or the source of the design is not as easy as it appears and a number of seventeenth-century Flemish tapestry designs remain unidentified.

As this session will demonstrate, the act of identifying designers can lead to surprising results that add considerably to our knowledge of the documented body of work of both prominent and lesser-known artists.

Two recent findings by Ingrid De Meûter will frame our conversation:

1. An altar frontal after an unknown design by Rubens (private collection)

In spite of stylistic similarities, the relationship between the altar frontal and Rubens was not immediately apparent due to radical divergences in format between the original design and final product. A lively point of discussion will be the ways in which this discovery recasts traditional ideas about invention, collaboration, and workshop practice in seventeenth-century Flemish art.

2. A tapestry carrying the signature of Lucas van Uden (Murau)

The discovery of this signed and dated tapestry confirms the attribution of a painting of the same composition. Moreover, it is an opportunity to consider the contribution of Flemish landscape painters to the production of tapestries with landscapes and small figures, an important genre in the 17th century and continuing into the 18th.

There are plans for an exhibition on this topic in 2014 and we hope to appeal for suggestions and ideas.

#### *About Yao-Fen You*

Dr. Yao-Fen You is assistant curator of European sculpture and decorative arts at the Detroit Institute of Arts (DIA), where her responsibilities range from medieval German and Netherlandish sculpture to eighteenth-century French silver, porcelain, and furniture to early twentieth-century British design. Short- and long-term projects include a monographic publication on the Arenberg Lamentation and an online catalogue of the DIA's holdings in European tapestry. Currently, she is preparing a DIA exhibition on the House of Fabergé for 2012. Prior to joining the DIA, Dr. You held positions at the Fogg Art Museum/Harvard Art Museums, the J. Paul Getty Museum, and the University of Michigan Museum of Art. She received her BA in art history from the University of California, Berkeley and Ph.D. from the University of Michigan, Ann Arbor.

*Yao-Fen You has been a member of CODART since 2004.*

*About Ingrid De Meûter*

Dr. Ingrid De Meûter is curator of the collections tapestries and textiles in the Royal Museums of Art and History of Belgium in Brussels. She graduated as art historian at the University of Ghent (Belgium) and has written her Ph.D thesis on the production of tapestries around 1700 in Antwerp, Brussels and Audenaerde. She authored more than forty publications about textiles and tapestries including the catalogue of a reference exhibition on the production in Audenaerde (1999). Currently she is preparing a publication about the research and results of her Ph.D thesis. She is also working on an exhibition scheduled in 2014 about painters of landscapes and their contribution to the tapestry production in the Southern Netherlands in the 17th and 18th century.

*Ingrid De Meûter has been a member of CODART since 2010 and joins the program committee in 2012.*

## MARKET TABLE 15

### ***New analysis of paintings by Rembrandt in the Gemäldegalerie Berlin based on neutron autoradiographic, technological and art historical investigations***

Katja Kleinert and Claudia Laurenze-Landsberg

The Berlin Gemäldegalerie's important collection of paintings by Rembrandt has recently become the subject of a new research project. Its aim is to examine the genesis and the special characteristics of the painting techniques used in the master's workshop, in both a natural-scientific and an art historical context.

Thanks to collaboration with the Helmholtz Zentrum Berlin, since 1985 the Gemäldegalerie has systematically used neutron autoradiography to gain better insight into its works of art. This method makes visible the configuration and structure of several paint layers at the same time. Along with the more usual methods of examination, the photo-technical evaluation of autoradiographs provides additional data, which can contain crucial information about the genesis of a picture's painting technique. Although the Gemäldegalerie Berlin has had this significant material available for a long time, no systematic interdisciplinary evaluation of the autoradiographs has yet been completed or published. For the first time, both restorers and art historians will evaluate the radiographic images of Rembrandt's paintings.

Questions:

- Is it still worth evaluating paintings without knowledge of their technical investigation?
- Apart from greater knowledge, what benefits can be gained from collaboration between restorers and art historians and what conditions are necessary for successful communication and research? What made this exchange so difficult previously?
- How desirable are the (still rare) publications that are mutually researched and written by art historians and conservators?

*About Katja Kleinert*

Katja Kleinert completed her studies in art history and Dutch philology in 1999. Her doctoral thesis examined the working methods, equipment and practices of 17th-century Dutch painting workshops. She began working for the Staatliche Museen zu Berlin in 2005, and co-curated the exhibition *Rembrandt. Genie auf der Suche* (2006, Berlin-Amsterdam) and the international symposium *Rembrandt: Wissenschaft auf der Suche* (2006, Berlin). She was subsequently employed at the Helmholtz Zentrum Berlin and is one of the few art historians with a knowledge of neutron autoradiography. Together with restorers from the Gemäldegalerie, she made the initial evaluations of the neutron autoradiographs of the museum's 17th-century Dutch paintings. From 2007 to 2010 she was a member of the DFG-Netzwerk "Ad fontes. Neue Forschungen zu Bildkonzepten des holländischen 17. Jahrhunderts." Since October 2011 she has been involved with the "Rembrandt Autoradiography" research project together

with Claudia Laurenze-Landsberg, the results of which will be made accessible to the broader public in a digitized format within the context of the Rembrandt Database.

*About Claudia Laurenze-Landsberg*

Before Claudia Laurenze-Landsberg trained in the conservation of paintings and sculptures under the supervision of Thomas Brachert, she studied biology and chemistry in Berlin. Funded by a scholarship from the Stiftung Volkswagenwerk, she subsequently worked for two years in the Rathgenforschungslabor of the Staatliche Museen zu Berlin, where she was trained in archaometry. In 1981 she began working as a painting conservator for the Gemäldegalerie Berlin. Since 1984 she has conducted the neutron autoradiography examinations of the Gemäldegalerie's paintings in collaboration with experts at the Helmholtz-Zentrum Berlin. She has been responsible for making the neutron autoradiographs and the gamma spectroscopic imaging. Under her supervision, the technique has undergone continuous development and refinement and she is now one of the few specialists in this field. She has authored numerous publications on the evaluation of neutron autoradiographs. Together with Katja Kleinert, she is currently working on the "Rembrandt Autoradiography" research project, the results of which will be made accessible in digitized format within the context of the Rembrandt Database.

*Katja Kleinert and Claudia Laurenze-Landsberg have been CODART associate members since 2012.*

## **ABSTRACTS OF PRESENTATIONS ON TUESDAY, 20 MARCH**

**Statements on congress theme “Conserving the arts: the task of the curator and the conservator?”**

### ***Curators and Conservators at the Picture Gallery of the Kunsthistorisches Museum: Two Evolving Job Profiles***

Gerlinde Gruber, curator of Flemish Baroque painting, Kunsthistorisches Museum, Vienna

The Picture Gallery of the Kunsthistorisches Museum (KHM), an institution that emerged from the art holdings of the House of Habsburg, can look back on a long tradition of restoration and conservation. The demands made on a twenty-first century museum are increasing at a pace that has consequences for the cooperation between curators and conservators, who find themselves with less and less time to do their own jobs.

This contribution shows how the work – and responsibility – is divided up between the curators and conservators at the Kunsthistorisches Museum. Such topics as loans, conservation planning and scientific research will be discussed. The ways in which the curatorial and conservation departments work hand in hand, as well as their collaboration with the KHM's scientific laboratory, will also be addressed.

#### *About Gerlinde Gruber*

Gerlinde Gruber studied art history and French at the University of Vienna. From 1995 to 1998 she did research on Italian genre painting at both the Università Cattolica del Sacro Cuore in Milan and the Fondazione Roberto Longhi in Florence, before participating in 1999 in a digitization project at the Albertina in Vienna. Since 2001 she has been working at the Picture Gallery of the Kunsthistorisches Museum, first as head of the digitization project and curator of Dutch Baroque painting, and since 2006 as curator of Flemish Baroque painting. Since 2010 she has also been deputy director of the Picture Gallery. She curated the 2009 exhibition *Sinnlich, weiblich, flämisch* (Sensual, female, Flemish) on the image of women in the work of Rubens and his circle, as well as the 2011 show *Schaurig Schön. Ungeheuerliches in der Kunst* (Terribly Beautiful – Monstrosities in Art) on the strands of development of the monstrous in art.

*Gerlinde Gruber has been a CODART member since 2004.*

## ***Time and Resources for Research and Documentation during Conservation Treatments***

Hélène Dubois, art historian and conservator, Royal Institute for Cultural Heritage (KIK/IRPA), Brussels

Scholarly research is an increasingly important aspect of conservation work, encouraged by the academic training of conservator-restorers in many Western countries. As has long been the case for art historians working as museum curators, a university degree, usually a master's, has become the customary qualification for a conservator-restorer seeking work in a museum.

Curators are constantly exposed to the physical properties of works of art as complex and fragile objects. Conservator-restorers, with their technical knowledge of art objects, acquired through theoretical training and hands-on experience, can offer expertise that complements that of curators. Today's conservator-restorers must keep abreast of the latest discoveries in the field. A prerequisite to a publication is the thorough documentation of the work discussed. Such documentation is an essential component of conservation, and requires time and resources.

Thorough and lengthy conservation-restoration treatments offer unique opportunities for in-depth research and should be a collaborative venture between curators and conservator-restorers. It is in the interest of the art objects that conservator-restorers be involved in the interpretation of a work of art, the assessment of its condition, and any decisions subsequently taken with regard to conservation treatment. It is wasteful to confine conservators to purely practical work, thus neglecting to take advantage of their expertise. Conservator-restorers who are involved in the decision-making process will share the burden of responsibility for the intervention that they, and they alone, will carry out. The process of requesting tenders to finance important treatments in public collections is likely to put pressure on conservator-restorers to keep their documentation to a minimum. This would have deplorable consequences for the long-term conservation of works of art.

### *About Hélène Dubois*

Hélène Dubois received her master's in the History of Art from the Université Libre de Bruxelles in 1988 and a post-graduate diploma in the Conservation of Easel Paintings from the Hamilton Kerr Institute, University of Cambridge, in 1994. After postgraduate internships at the Doerner-Institut in Munich, the Stichting Restauratie Atelier Limburg (SRAL) in Maastricht and the J. Paul Getty Museum in Malibu, she returned to the SRAL, where for eight years she coordinated the course in the conservation of Old Master paintings within the postgraduate training program in conservation. Between 2004 and 2007 she completed the technical examination of paintings by Rubens in preparation for the exhibition *Rubens. A Genius at Work* at the Royal Museums of Fine Arts of Belgium in Brussels. She also treated numerous Old Master paintings from this collection. Attached to the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels since 2008, Hélène Dubois is involved in the examination and treatment of masterpieces from Belgian public collections and also participates in international conservation and research projects.

## ***Notes***



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**Rudi Ekkart**  
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**Thomas Leysen**  
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**Norbert Middelkoop**  
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**Wim Weijland**  
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## **CODART 2011: THE YEAR IN REVIEW**

CODART is a unique network consisting of hundreds of museum curators worldwide. No other platform provides them with such an effective place to meet, both personally and virtually. CODART contributes to the international exchange of expertise, art works, exhibitions and human resources, among museums large and small in Europe (including Eastern Europe), North America and South America. Our exceptional website offers a wealth of information that cannot be found in one place anywhere else. The organization is a medium for the direct and sustained promotion of Dutch and Flemish art abroad. Thanks to CODART and its members, the Netherlands and Flanders have come to the attention of an international, art-loving public.

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**

CODART can look back with satisfaction at what it achieved in 2011. 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 Belgium, Germany and Russia.

The congress, which was held in Enschede, did much to bring about international cooperation that has furthered exhibitions, collection mobility and research. The theme of the congress, *Highlights and Twilights: popular and neglected areas of Dutch and Flemish art in museums* – which was explored in lectures and a debate, as well as a “Market of ideas” – contributed to a vigorous exchange of thought on innovation in the museum world.

Generous contributions from the Prince Bernhard Cultural Foundation, the private collector Tom Kaplan (New York) and the Friends of CODART Foundation made it possible for curators from Central and Eastern Europe to attend the congress. Thanks to a subsidy from the Province of Overijssel, the congress could be followed via Twitter by art lovers in that province.

Two CODARTfocus meetings were organized, one at the Dordrecht Museum/De Lakenhal Leiden and the other at the Museum aan de Stroom (MAS) in Antwerp. In addition to CODART members, potential patrons were also invited to attend these events.

To strengthen our network and consolidate private patronage, two extra activities were organized last year: a network gathering at the Bonnefantenmuseum in Maastricht, held during The European Fine Art Fair (TEFAF), and a Friends' afternoon at The Rembrandt House Museum.

The printed Courant was transformed into an interactive digital *eZine*, which will be launched during the congress in Brussels. To defray the cost of developing this *eZine*, CODART appealed – with success – to the Mondriaan Foundation, the Prince Bernhard Cultural Foundation, the Foundation Dioraphte and the Friends of CODART Foundation.

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 2011, too, CODART's website served a broad, international group of people who take a special interest in the art



of the Low Countries. The social media Twitter, LinkedIn and Facebook are making it possible to reach an ever-expanding public.

Statistics: CODART now has 600 members (including associates) from 41 countries. There were 108 participants at the annual congress and a total of 73 at the two CODARTfocus meetings. Another 70 people attended extra activities, such as the network meeting during TEFAF (50) and the Friends' afternoon (20). One thousand copies of the Courant were distributed. Our website was consulted every day by nearly 900 unique visitors, who tended to stay on the site for longer periods. Social media enabled CODART to reach some 1,400 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 voluntary contribution to the general operating costs of CODART (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 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 and the website committee.

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. CODART supports the RKD in its endeavors. The RKD receives a subsidy earmarked 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 2011. 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 ordered by contacting [info@codart.nl](mailto:info@codart.nl).*

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

### **Board**

Greetje van den Bergh (*chair*), former *vice-president of the board*, University of Amsterdam  
Arnout Weeda (*secretary-treasurer*), former *director*, Zuiderzeemuseum, Enkhuizen  
Emilie Gordenker, *director*, Mauritshuis, The Hague  
Sari van Heemskerck Pillis – Duvekot, former *member of parliament*, VVD (Dutch Liberal Party), The Hague  
Jan Hoekema, *mayor* of the city of Wassenaar  
Anthony Ruys, *chairman*, supervisory board of the Rijksmuseum, Amsterdam  
Manfred Sellink, *director*, Musea Brugge (Bruges Museums), Bruges

Rudi Ekkart, *director*, RKD, (Netherlands Institute for Art History), The Hague (*advisor to the board*)

### **Staff**

As of January 2011, the staff was composed as follows:

Gerdien Verschoor, *director*  
Maartje Beekman, *project manager*  
Brenda Eijkenaar, *project manager*  
Tom van der Molen, *website manager*

### **Committees**

Program Committee (advice on congresses and focus meetings)

An Van Camp, *curator of Dutch and Flemish drawings and prints*, British Museum, London  
Eric Domela Nieuwenhuis, *curator*, Rijksdienst voor het Cultureel Erfgoed (Netherlands Institute for Cultural Heritage), Rijswijk  
Nico van Hout, *curator*, Koninklijk Museum voor Schone Kunsten, Antwerp  
Suzanne Laemers, *curator of fifteenth and sixteenth century Netherlandish painting*, RKD, (Netherlands Institute for Art History), The Hague  
Huigen Leeflang, *curator of prints and drawings*, Rijksmuseum, Amsterdam  
Uta Neidhardt, *curator of Dutch and Flemish paintings*, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden  
Sander Paarlberg, *curator*, Dordrechts Museum, Dordrecht  
Sabine van Sprang, *curator*, Koninklijke Musea voor Schone Kunsten, Brussels  
Adriaan Waiboer (*chair*), *curator of Northern European art*, National Gallery of Ireland, Dublin  
Helen Wüstefeld, *curator*, Bibliotheca Philosophica Hermetica (J. R. Ritman Library), Amsterdam

The terms of office of Helen Wüstefeld and Sander Paarlberg expired. They were succeeded by An Van Camp and Uta Neidhardt.

Website Committee (advice on website contents and projects)

Piotr Borusowski, *assistant curator*, National Museum, Warsaw

Pascal Ennaert, *coordinator*, Vlaamse Kunstcollectie

Lars Hendrikman, *curator of Old Master painting and applied arts*, Bonnefantenmuseum, Maastricht

Roman Koot, *head of public services and chief curator of the library and foreign art*, RKD, The Hague

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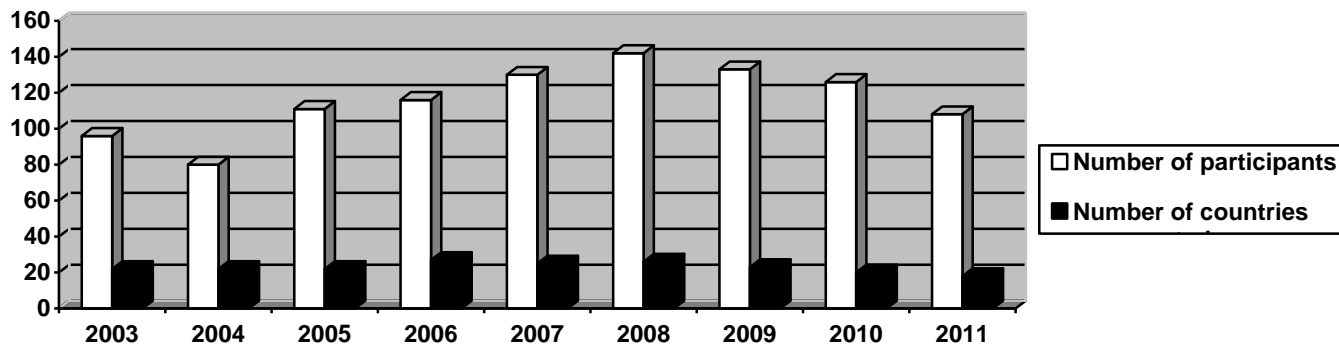
Thomas Leysen, *chairman of KBC Bank and collector*, Brussels

Norbert Middelkoop, *curator of paintings, prints and drawings*, Amsterdam Museum, Amsterdam

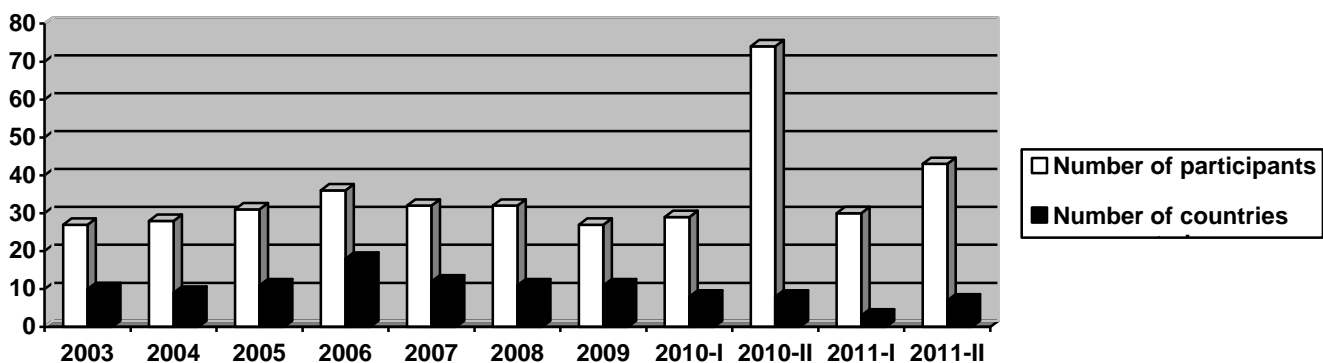
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**CODART in figures per 31 December 2011**

**Congresses**



**Study trips / focus**



**Website**

	2006	2007	2008	2009	2010	2011
Dossiers on museums	587	645	679	711	708	741
Dossiers on curators	389	570	614	637	666	690
Dossiers on exhibitions	1.190	1.469	1.560	1.77	1.921	2.095
Dossiers with news from museums	142	216	335	441	536	708
Dossiers on research institutes throughout the world	124	124	124	124	124	124
Titles of important publications on Dutch and Flemish art	455	457	457	465	466	466
Twitter followers	-	-	-	-	269	850
Facebook followers					133	323
LinkedIn followers					62	217

## CODART in figures 2001-2011

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Number of members	306	312	327	352	410	398	470	480	505	519	537
Number of associates	55	56	47	46	46	28	41	50	61	79	80
Number of countries represented	32	35	35	36	37	38	39	39	40	40	41
Number of congress participants <sup>1</sup>	82	93	96	80	111	116	130	142	133	126	108
Number of countries represented at the congress	20	22	22	22	22	27	25	26	23	20	18
Number of study trip/ <i>focus</i> participants <sup>2</sup>	30	30/15	27	28	31	36	32	32	27	29	30/43
Number of countries represented on the study trip/ <i>focus</i> <sup>3</sup>	8	11/5	10	9	11	18	12	11	11	8	3/7
Number of newsletters published	2	1	2	2	2	2	2	2	2	2	1
Edition newsletters <sup>4</sup>	750	750	750	750	750	750	1000	1000	1000	1000	1500
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
Number of sent discussion items/News	27	28	35	39	53	60	74	119	98	98	161
Number of sent e-mail notifications	-	-	36	326	300	228	236	355	310	251	231
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
Number of subscribers News <sup>6</sup>	-	-	458	648	782	1.220	1.473	2.026	1.827	1.914	2.121

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) Larger editions as of 2007 because of the growing number of members and Friends.

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**

### **Members about CODART**

*This is one of my favorite sites. Informative, very useful, leading to planning future expeditions. Have made many plans thanks to this website.*

*De informatie over de agenda van kunst en cultuur is naar mijn mening, zowel inhoudelijk als wat betreft vormgeving perfect: maximaal dus!*

*I found the event well arranged and executed with efficiency. The participants were open with their comments and generous with their knowledge. And it was FUN.*

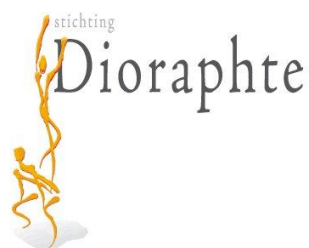
*Een zeer goed bijgehouden, overzichtelijke en internationale netwerk site die allang bestond voordat Facebook en LinkedIn werden uitgevonden! Zeer informatief en met prachtige vondsten als: the curator's bookshelf en de research guide. Niet alleen nuttig voor conservatoren of kunsthistorici, maar voor iedereen die met de Nederlandse cultuur bezig is.*



Koninklijke Bibliotheek van België



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Ministry of Foreign Affairs  
Ministry of Education, Culture and Science

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Ghent

## ***Notes***