

CODART VIJFTIEN congress

Network document

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

18-20 March 2012 in Brussels

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Lectures on Monday, 19 March

Olga Kotková, Senior curator of Netherlandish, German and Flemish paintings and sculpture, Národní galerie v Praze, Prague
Chaired the opening session

Joost Vander Auwera, section head a.i. of Old Master drawings, Royal Museums of Fine Arts of Belgium, Brussels
Jordaens and the Antique. A case study in the relationship between curators and restorers in a museum context

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

Keynote Lecture. Disciplines in motion: the changing roles of curators and conservators

Jørgen Wadum, Keeper of conservation, Statens Museum for Kunst, Copenhagen
Understanding artworks enables their preservation

Market of ideas on Monday, 19 March

Bart Fransen, coordinator *Centre for the study of Flemish Primitives*, **Dominique Deneffe**, associate, and **Valentine Henderiks**, associate, Royal Institute for Cultural Heritage, Brussels
The Centre for the Study of the Flemish Primitives and its Corpus series. A call for new partnerships

Till-Holger Borchert, chief curator, Groeningemuseum, Musea Brugge and **Manfred Sellink**, director, Musea Brugge

Loans, collection-mobility and (non)insurance

Marc de Beyer, curator, Museum

Catherijneconvent, Utrecht

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

Piotr Burowski, assistant curator, Muzeum Narodowe w Warszawie, Warsaw

Defining priorities, cooperation between curator and conservator

Gero Seelig, curator of Netherlandish paintings Staatliches Museum Schwerin, Schwerin
Rare constructions of panel paintings

Michiel Franken, curator technical documentation/ Rembrandt and Rembrandt school, RKD (Netherlands Institute for Art History), The Hague

The history of painting conservation in The Netherlands

Lieneke Nijkamp and **Bert Watteuw**, research assistants, Rubenianum, Antwerp

Reviewing pictures from the past

Hanna Benesz, keeper of Early Netherlandish and Flemish painting, Muzeum Narodowe w Warszawie, Warsaw

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

Elizabeth Wyckoff, curator of prints, drawings and photographs, Saint Louis Art Museum (SLAM), Saint Louis, Missouri

High life and low pastures: framing an exhibition

Kirsi Eskelinen, head of collections, Gösta Serlachius Museum of Fine Arts, Mänttä

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

Leila Mehulic, curator, Muzej Mimara, Zagreb
Research and presentation of Mimara Museum's Dutch painting collection. Seeking collaboration
Elizabeth Honig, associate professor History of Art, **Amina Yee**, assistant, University of California, Berkeley, California, and **Louisa Wood Ruby**, head of photoarchive research, Frick Collection, New York

The catalogue raisonné as Wiki

Pascal Ennaert, coordinator, Vlaamse Kunstcollectie, Ghent

Towards a new kind of art collection website, joining forces in a thematic approach

Ingrid De Meûter, curator of tapestries and textiles, Royal Museums of Art and History, Brussels, and **Yao-Fen You**, assistant curator of European sculpture and decorative arts, Detroit Institute of Arts (DIA), Detroit

Designing 17th-century Flemish tapestries

Katja Kleinert, curator research project, and **Claudia Lorenze-Landsberg**, conservator, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin

New analysis of paintings by Rembrandt in the Gemäldegalerie Berlin

Panel discussion on Tuesday, 22 March

Nico van Hout, curator, Koninklijk Museum voor Schone Kunsten (KMSKA), Antwerp

Chaired the panel discussion

Hélène Dubois, art historian and conservator, Royal Institute for Cultural Heritage, Brussels
Time and resources for research and documentation during conservation treatments

Gerlinde Gruber, curator of Flemish Baroque painting, Kunsthistorisches Museum (KHM), Vienna

Curators and conservators at the Picture Gallery of the Kunsthistorisches Museum: two evolving job profiles

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

Jørgen Wadum, Keeper of conservation, Statens Museum for Kunst, Copenhagen

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