

# CODART

## Courant 13

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

CODART was founded in 1998 on the initiative of Gary Schwartz and the Netherlands Institute for Cultural Heritage (ICN). It enjoys the generous support of the Netherlands Ministry of Education, Culture and Science (OCW).

**CODART membership news**

As of November 2006, CODART has 398 full members and 28 associate members from 257 institutions in 38 countries. All contact information is available on the CODART website and is kept up to date there: [www.codart.nl/curators/](http://www.codart.nl/curators/)

New CODART members since July 2006:

Oliver Brehm, curator, *Museum Høxter-Corvey*, Høxter

Nancy Edwards, curator of European art, *Kimbell Art Museum*, Fort Worth

Marta Gołabek, assistant curator of prints and paintings, *Muzeum-Pałac w Wilanowie*, Warsaw

Niels-Knud Liebgott, director, *Rosenborg Castle*, Copenhagen

Volker Manuth, honorary curator, *Rijksmuseum*, Amsterdam (associate member)

Natasja Peeters, assistant manager of collections, *Royal Army Museum*, Brussels

Sophie Raux, associate professor in the history of early modern art, *Université Charles de Gaulle*, Lille (associate member)

Jenny Reynaerts, curator of 19th- and 20th-century painting, *Rijksmuseum*, Amsterdam

Antoinette Visser, director, *Haags Historisch Museum*, The Hague

Dominika Walawender-Musz, assistant curator of paintings and sculpture, *Muzeum-Pałac w Wilanowie*, Warsaw

Amy Walsh, curator of European paintings and sculpture, *Los Angeles County Museum of Art*, Los Angeles

**Changes to the CODART board**

As of 12 October 2006 chairman Henk van der Walle and secretary-treasurer Wim Jacobs have left the board of CODART. Both served the board from its very beginning in June 1998. The CODART team is very grateful to them for their active commitment to all aspects of the organization. Greetje van den Bergh has now been appointed chair of the board. Arnout Weeda has already been acting as secretary-treasurer since January 2006. Wim Jacobs will stay involved with CODART as chair of the board of the recently established Friends of CODART Foundation.

**What's new on the CODART website?**

Some 2,000 visitors a day – professionals and art lovers – use the website [www.codart.nl](http://www.codart.nl). Most of these visitors do so to consult the lists of exhibitions, museums or curators. However, there's much more to discover once you plunge a little deeper into the site. Via [www.codart.nl/research\\_tools](http://www.codart.nl/research_tools) you will find the "CODART curator's research guide", an extensive list of research resources for Dutch and Flemish art. This list was compiled for CODART by Roman Koot, librarian of the Faculty of Arts at Utrecht University. It contains diverse resources in the Low Countries and abroad and on the Internet, such as: authorities for proper names, bibliographies, databases, academic and art-historical organizations, online library catalogues and archives. The list is not meant as a static device and will be updated continuously. Suggestions for improvement and expansion are welcome. Please contact our webmaster, Gary Schwartz, [gary.schwartz@codart.nl](mailto:gary.schwartz@codart.nl).

In order to make tools such as these more visible and more accessible to our worldwide Internet users, CODART is planning a long term website project for 2007 and 2008, during which the contents and the look-and-feel of the site will undergo a major re-designing process. Of course we still consider it our "core business" to keep listing all the exhibitions in the field of Dutch and Flemish art and providing the up-to-date information on museums with important collections of art from the Low Countries and their curators. However, in terms of usability, attractiveness and consistency many improvements can be made, using the latest technological developments and new philosophies regarding designing for the web. To try out the possibilities, and to serve as an appetizer for things to come in the next few years, we have begun to give our homepage a makeover. As this *Courant* goes to press, the new homepage will probably just be on-line. We – the CODART team and the website committee – would appreciate any comments or suggestions on the new page, or on the rest of the site, so that we can incorporate your wishes and ideas into our future plans.

CODART is doing very well. In the past few months, many have demonstrated convincingly that they appreciate CODART and that the organization is highly revered by its members, by art lovers and by the government. The 2006 call for voluntary contributions from members yielded a particularly fine result. In addition to the many individual members who responded to our request, a number of museums contributed as well. Not only did the money flow into our bank account, it also arrived via the recently activated PayPal system. We even received euros in cash in envelopes from overseas. Several curators who were unable to support us financially sent us their publications as a sign of good will. Our sincere thanks to everyone! Your financial support helps us in two ways: it allows us to increase our budget, so that we may attain an even higher level of professionalism. Your support also enables us to demonstrate to government agencies and other funding sources that the CODART network is important to its members. We hope we can continue to count on your support in 2007 and in the years to come.

On 12 October the Friends of CODART Foundation was established in order to provide an opportunity to others interested in associating with the organization. Its goal is "to promote mutual benefit through contact between CODART and interested persons and organizations and to support the activities of CODART". The aim of the Friends is to broaden CODART's social base, but also to mobilize supporters in order to generate income for the purposes of the network. Through the Friends we will be able to connect with interested parties who cannot become

members because they are not curators of a collection of Dutch or Flemish art, but would nevertheless like to foster CODART with donations towards our regular activities. We would consider it a great honor if your own network would develop an interest in the Friends of CODART Foundation. You can find more information on our website and on p. 21 of this *Courant*.

We also said farewell to two good "friends" this past October. Henk van der Walle and Wim Jacobs, charter board members, stepped down after eight faithful years of service to CODART. CODART has gained much from their enthusiasm and professional dedication, for which we thank them. Wim Jacobs will remain active with CODART as chairman of the board of the Friends of CODART Foundation.

This past summer the CODART office conducted research into the level of participation of our most important friends: our members. The study revealed that CODART now has active members

in 38 countries. The membership grew by 20 percent in the last four years, with a total of up to 426 members as of November 2006. It is interesting to note the increased interest in CODART on the part of large museums. To them as well our network has become a player in the field of international activities. The "Top 5" among the large museums includes the Rijksmuseum (17 members); the Stedelijke Musea Brugge (11 members); the Hermitage (ten members); the Muzeum Narodowe in Warsaw (eight members); and with a tie for fifth place – each with six members – The Metropolitan Museum in New York, the Gemäldegalerie in Berlin, and the Szépművészeti Múzeum in Budapest. This impressive list illustrates the extent of CODART's international affiliations. In addition, curators from other important museums are involved in CODART: the Mauritshuis, the Prado and the Louvre, to name but a few. Three curators from the Louvre are closely involved with the organization of the CODART IEN congress in Paris, together with their colleagues from the Fondation Custodia.

The research also showed that a firm core comprising 226 members (54 percent) has participated in our activities from time to time. Museums in France and Italy have important collections of Dutch and Flemish art, but they have been less involved in the CODART network until now. We therefore plan to strive towards increasing their membership and participation during the coming years. To begin with, we hope to welcome many new French members during the congress in Paris and the study trip to Northern France in March 2007!

Gerdien Verschoor, director of CODART



[Photo Jan Griffioen, Zutphen]



### Rembrandt projects

The most famous collections are not necessarily the most well known. The Dutch and Flemish paintings from the 17th century in the Musée du Louvre are an outstanding research resource. The projects begun in 2006 around the paintings of Rembrandt are a notable example. The symposia or *journées d'étude* of 26 and 27 June marked a very important moment in the "Rembrandt year", as more than 20 specialists on his work met to deliberate on his paintings. Such an event had never been organized before in the Louvre, and it was an occasion to show the artist's work in a unique way: the paintings were taken from the wall and exhibited unframed on a painter's

easel. There were many discussions and presentations. The greatest impact was undoubtedly made by the complete x-ray study of the *Bathsheba*, on view in the conservation laboratory. An earlier x-ray analysis had been done, but without the sides and corners. It is now possible to refine our hypothesis regarding the painting. A public forum on the Rembrandt pictures at the Louvre was held in the museum's auditorium during the *table ronde* of 1 December. A publication of the various exposés and debates, together with the first results of the conservation analysis, is also planned (in collaboration with the Centre de recherche et de restauration des musées de France, Paris).

# Blaise Ducos and Carel van Tuyll van Serooskerken

Please note that the Louvre has launched a (bilingual) so-called “mini-site” on Rembrandt: [http://mini-site.louvre.fr/hogarth-rembrandt/index\\_fr.html](http://mini-site.louvre.fr/hogarth-rembrandt/index_fr.html). This site offers different approaches to the collection, such as a platform where several foreign specialists share their thoughts on some of the Rembrandt paintings exhibited in the Louvre, or a detailed guide to the exhibition *Rembrandt dessinateur* (*Rembrandt the draftsman*). The Internet site is an excellent means of making the results of the cooperation between the prints and drawings department and the department of paintings available to a wider audience. In this way, the Louvre has begun to explore new possibilities for the diffusion of knowledge about Rembrandt's work worldwide, using up-to-date communication technology.

A new book by Blaise Ducos, *Bethsabée tenant la lettre du roi David*, is now available; it is the last volume in a series the Louvre has dedicated to the masterpieces in its collections, which aim is to give descriptions and comments about various aspects of a single work of art.

From a general point of view, much remains to be done on Rembrandt at the Louvre: the museum will certainly need the support and benevolent attention of all the artist's specialists.

## Department of prints and drawings

Flemish and Dutch works of graphic art are to be found in each of the three constituent parts of the department of prints and drawings, that is in the *Cabinet des Dessins*, the *Chalcographie du Louvre* and the *Collection Edmond de Rothschild*. While the *Cabinet des Dessins* – which traces its origins back to the French royal collection of drawings – is perhaps most famous for its French and Italian sheets, it also possesses large and varied holdings of works by Dutch and Flemish artists born before circa 1820, as well as a much more modest number of prints by northern printmakers of the same period. Prints, on the other hand, form the principal glory of the *Collection Edmond de Rothschild*, donated in 1935 to the museum and administered by the prints and drawings department. Baron Edmond de Rothschild (1845-1934) had gathered an extraordinary collection of prints by major European masters, basing his selection on the quality of the impression rather than striving for completeness. Several thousand drawings also form part of the Rothschild donation, including important sheets by Gerard David, Dürer, Rembrandt and Ruisdael, to name just a few. Finally, there is the *Chalcographie du Louvre*, which holds some 13,000 engraved copper plates

from different sources – including the plates used for the publication of the *Cabinet du Roi*; the copper plates originally belonging to the *Académie de peinture et sculpture*; to the *surintendance* at Versailles and others. Among the many Flemish and Dutch plates in the *Chalcographie* are those used for Van Dyck's *Iconographie*.

The Dutch and Flemish drawings in the *Cabinet des Dessins* were catalogued by Frits Lugt in a series of volumes between 1929 (when the first part of his *Inventaire des dessins hollandais* appeared) and 1968, the date of publication of the same author's *Inventaire des dessins des anciens Pays-Bas*. In 1988, Emmanuel Starcky published a supplement volume to Lugt's series, as well as to Louis Demont's catalogues of the German and Swiss drawings of 1937 and 1938. Starcky was able to include numerous important additions to the collection, including the donations of Walter Gay (Rembrandt) and André Péreire, as well as more recent acquisitions that significantly broadened the collection: works by 18th- and early 19th-century Dutch draftsmen, for instance, which had barely been represented before.

In more recent years, acquisitions have tended to reinforce the holdings of late Mannerist and early Baroque drawings (Hoefnagel, Sweelinck, Van Mander, Honthorst), while the representation of Neoclassical and early Romantic works is another focus for acquisitions (Humbert de Superville, Navez, Wappers, Van Maldeghem). A selection of these acquisitions will be shown in the department's *Salle d'actualité* on the occasion of the CODART TIEN congress in March 2007.

In the course of the 1990s virtually the entire collection of the *Cabinet des Dessins*, some 140,000 sheets (counting both recto and verso), was made available in digital form; the works can be consulted on the museum's website (<http://arts-graphiques.louvre.fr>). An updated and expanded version of this database will go online in 2007; the sheets in the *Collection Edmond de Rothschild*, thus far not included, will gradually be incorporated as well. While virtual access to a large part of the collection is thus guaranteed, it cannot supplant actual physical study of the works of art themselves, a possibility that is readily available to all interested visitors in the museum's reading room.

Blaise Ducos is curator of 17th- and 18th-century Dutch and Flemish paintings of the Musée du Louvre and a CODART member since 2005.

Carel van Tuyll van Serooskerken is chief curator of the department of prints and drawings of the Musée du Louvre and a CODART member since 1998.

# A recently identified Cavalry skirmish by Pieter Quast in a Hungarian private collection Zoltán Kovács

It is a sad but indisputable fact that little is known about Hungarian private collections outside the country itself. Even native scholars' knowledge of this material is still very limited; only a few publications, mainly written in Hungarian, have appeared on the subject in the past decades. The reasons for this are not hard to find. Many rich and outstanding Hungarian private collections, gathered together chiefly in the first half of the 20th century, were either destroyed or dispersed following the Second World War. In the Socialist period, state control dominated all walks of life, so that even those artworks that had survived needed to be kept secret. Even so, new – hidden – collections took shape, and important works changed hands privately in the background. From the 1950s onwards, auctions were organized by the only state-owned joint stock company of the period, called the Commission Shop Company (in Hungarian BÁV), where high-quality Old Master paintings could sometimes be bought at extremely low prices. At the same time, laws regarding “protected works” were introduced, aimed, on the one hand, at controlling people's private property, and, on the other, at keeping major works in the country. Inspections and other similar official duties were carried out by the national museums according to their collecting areas until 1997, when a new state institution, the Office of National Cultural Heritage, was established. The protected works act is still on the books, but its ideology and mandate has changed: today, works of art may be privately owned, but in a higher sense they still belong to the general public; owners are asked to see themselves as mere trustees.

The Szépművészeti Múzeum (Museum of Fine Arts) in Budapest has a special department that deals with private collections. In addition to registering and researching European artworks in private hands, it also offers an expertise service to individual owners – collectors and dealers as well as galleries and auction houses. Thanks to this service, the Hungarian art market has experienced a revival since the political changeover in 1989. More than 1,000 works of art have been viewed and investigated by museum experts since the 1990s. In addition to works of modest quality long concealed or entirely unknown, a number of high quality works have come to light in the last decade or so. A characteristic example was the sensational appearance and identification last year of a *Virgin and child with Saint Paul* by Titian, discovered in a private collection and

now on long-term loan and display at the Budapest Museum of Fine Arts. This outstanding find suggests that Hungarian private collections may still have many surprises in store. Not only Italian but also significant Dutch and Flemish paintings have recently turned up. Gonzales Coques, Jan van der Heyden, Cornelis Cruys, Willem de Poorter, Barend Fabritius, Nicolas Maes, Nicolas Pietersz. Berchem and Frans Francken the Younger are only a few of the artists whose works have lately been identified and in some cases published. In what follows I will present a remarkable work by the Amsterdam painter Pieter Quast (ca. 1606-1647), which appeared in a Budapest private collection a year ago. It will serve to illustrate the wealth and diversity of these little-known Hungarian collections.

Quast is known as a painter, prolific draftsman and engraver. He painted groups of elegant young people in the style of Antonie Palamedesz.; scenes with soldiers recalling the work of Pieter Codde; and coarse peasant scenes, medical operations and tavern scenes close to the types found in the work of Adriaen Brouwer and Adriaen van Ostade. Quast also made pictures illustrating proverbs under the influence of fellow Hague resident Adriaen van de Venne. Quast's faces and gestures are often almost caricatural. His art was inspired mainly by contemporary Dutch theater and the work of the French printmaker Jacques Callot.

The recently discovered panel painting *Cavalry skirmish* represents a stirring and certainly imaginary battle scene. The vivid composition can be divided into two parts. The main figure in the group at the left, appearing on a white horse and with a blue sash around his waist, attacks with his companions a soldier on a brown horse who has seceded from the other men, shown attempting to scatter before the onslaught. In the background at the right rearing horsemen can be seen locked in violent combat. At the right, in the foreground, a wounded and bleeding warrior on a brown mount struggles to leave the battlefield. The center of the picture is occupied by a fallen horse, its dying rider kneeling on the ground. The large horse skull next to him symbolically foreshadows his fate. His colorful garb and position make him the focal point of the painting. A large landscape under a cloudy sky opens up between the two groups of fighting soldiers, with another fallen horseman in the background; his function in the composition is to accentuate the



sense of depth. A warm brownish tone prevails in the picture, enlivened with bright local colors. The animated composition offered the painter the opportunity to demonstrate his skill with a variety of artistic means, the lines and tones all emphasizing the dramatic nature of the scene. The horses' lively contours and the modeling of such details as the uniforms, the hats or the horse skull on the ground show the artist's ability as a draftsman.

Battle scenes are somewhat unusual in the work of Quast, as is the considerable size of the oak panel (80 x 130 cm). Abraham Bredius, who wrote the only assessment thus far of the life and work of the artist in the pages of *Oud Holland* in 1902, mentioned just two battle scenes in the catalogue of Quast's paintings and drawings that were known to him. At the beginning of the 20th century both of them belonged to Russian noblemen in Saint Petersburg. The work preserved in the Semenov collection represented a cavalry battle painted in the manner of Jan Martsen de Jonge. According to Bredius's description, it cannot be identical with the painting found in Budapest. Bredius knew only that the other composition, formerly in the collection of Prince Koudachev, also depicted a cavalry skirmish and was of considerable size. On the strength of the information now available, it is impossible to say whether or not this picture is the same as the Budapest panel.

Both the composition as a whole and many of the details recall the style of Palamedes Palamedesz. (1607-1638), one of the most prominent artists specializing

in imaginary battle scenes in the highly competitive 17th-century Dutch art market. For this painting, Quast likely studied his battle pictures quite closely. For example, the pose of the soldier on a white steed at the left, as well as his costume – with its feathered hat, boots and sash – clearly relate to Palamedesz.'s works. The coloring, especially the light ochre and the bright white of the horses, is also characteristic of Palamedesz. in the 1630s. It is hardly surprising, then, that the owner's family long believed it to be a work by the latter artist. Last year, however, when the painting was cleaned and restored, Quast's typical signature PQuast f... – with the capitals "P" and "Q" written in ligature – was revealed under the dark and dirty varnish. Quast's talents were varied: he painted merry companies and *koortgardjes*, but also portraits, *tronies* and peasant scenes. His Budapest battle scene is of indisputably high artistic quality, and is in no way inferior to the work of Palamedesz. Its art historical significance is increased by the fact that, to my knowledge, the painting may be the only one the artist's few battle scenes to have survived. It is perhaps no exaggeration to say that the Budapest picture is one of the Amsterdam painter's greatest works. The panel, together with several other paintings by Quast preserved in Hungarian collections both past and present, will be soon published in the *Bulletin du Musée Hongrois des Beaux-Arts*.

Zoltán Kovács is deputy head of registration at the Szépművészeti Múzeum (Museum of Fine Arts) in Budapest and a CODART member since 1998.

# The Dutch paintings in the collection of Prince Nicolaj

## Borisovich Yusupov (1750–1831) Liubov Savinskaya

Private collections blossomed in Russia during the second half of the 18th century. In the period of Catherine II, art collecting played an important part in the contacts between Russia and Western European countries. Noblemen, statesmen and ambassadors created large collections around the imperial Hermitage collection in Saint Petersburg. The most celebrated ones belonged to Ivan Shuvalov, Alexandre Stroganov, Piotr and Nikolaj Sheremetev, Alexandre Besborodko, Dmitrij Golitsyn, Alexandre Beloselskij, and Nikolaj Borisovich Yusupov. Yusupov was both a famous collector and an outstanding personality in Russian history. From 1774 to 1830 he gathered together a large library, and enormous collections of sculptures, engraved stones (cameos and intaglios), bronzes, porcelain, drawings and paintings. His picture gallery was the largest private collection of European painting in Russia and included about 550 works.

A true idea of the scope of the Yusupov collection will only be garnered following a scholarly reconstruction based on the lists kept in the Russian State Archive of Early Acts, Moscow (RGADA) and on a remarkable drawn inventory in five volumes (dating from 1827 to 1829) preserved at the Arkhangelskoye estate (three volumes devoted to the picture gallery). A major problem is the identification of works from the Yusupov collection, which was dispersed after 1924. Major parts of the collection are now kept in the State Hermitage Museum, Saint Petersburg; the State Pushkin Museum, Moscow; and the Museum-Estate Arkhangelskoye, near Moscow. Some works were transferred to the provincial museums in Saratov, Omsk, Khabarovsk, Odessa and Sumi. Others were sold to private collectors in Russia and abroad.

Yusupov bought the first pictures for his collection in the Netherlands, during his time at Leiden. He studied philosophy, law and natural history, Greek, Latin, Italian and English, as well as music and drawing, and he visited libraries, theaters and private collections of prints and paintings. When the first works arrived at the Yusupov palace in Saint Petersburg, they were an immediate attraction. The German traveler and scientist Johann Bernoulli visited the city in 1778, remarking on the rare books, antique engraved stones, marble sculptures and paintings in Yusupov's collection. Among the latter were works by Weenix, Rembrandt, Velazquez and good copies after Titian and Domenichino. For the next 50 years, Yusupov continued to acquire works during his visits to Europe and at auctions of Russian collections at home. After 1810 his collection was

housed at the Arkhangelskoye estate, near Moscow, and in the old family palace in Moscow.

Based on the inventory and the drawn catalogue, about 50 pictures can be classified as belonging to the Dutch school. This number is smaller than the French and Italian works in the collection, but among them are some real masterpieces. Six paintings were once attributed to Rembrandt. Wilhelm von Bode considered only four of these to be original works by the master, including *Portrait of a gentleman in a tall hat and gloves* and *Portrait of a lady with an ostrich-feather fan*, now in the National Gallery in Washington, both of which Felix Yusupov took out of Russia in 1919.

The Yusupov collection of Dutch paintings displayed both high quality and a variety of genres. Landscapes formed the largest group in the collection. In the drawn inventory there are, amongst others, eight landscapes attributed to Philips Wouwerman, three to Nicolaes Berchem, three to Paulus Potter, and two to Carel Dujardin. Some of these have been located. *The hunter's departure* by Philips Wouwerman and a *Landscape with river* by Jan van Goyen, for example, are now kept in the Pushkin Museum. An *Outpost skirmish* by Philips Wouwerman, a *Nighttime landscape* by Aert van der Neer, and an *Italian landscape* by Jan Both still remain at the Museum-Estate Arkhangelskoye.

Genre works form a no less interesting group. Among them were *Card-players* by Willem Duyster and *A coffee-house foyer* by Cornelis Troost, now in the Hermitage; as well as *A sick child* and *A mother's care* by Pieter de Hooch, and *The detachment assembles* by Anthonie Palamedesz, today in the Pushkin Museum.

A catalogue of the Dutch paintings from the Museum-Estate Arkhangelskoye was published in 1987. Some attributions can now be corrected. For example, the picture *Cows* was published as an Albert Cuyp; in my opinion, however, it is a work by Barent Kalraet (Kalraet).

Scholarly research into the paintings in the Yusupov collection has also revealed some Dutch pictures among the works of other schools. *The Adoration of the Magi* (Museum-Estate Arkhangelskoye), painted on slate, for example, was once considered a work by an Italian artist. At present it is attributed to Leonaert Bramer and believed to have been executed during his stay in Italy. In the 19th century an *Adoration of the shepherds* now in the State Radischev Museum of Fine Art, Saratov, was thought to be a work of the Spanish school. In 20th century, however, it was reassigned to Gerrit van Honthorst and, more recently, to Mattia Stomer.





The painting *Strolling musicians* by Rembrandt's pupil Aert de Gelder (Hermitage) has a false Rembrandt signature, on the basis of which it was registered as a work by the artist in Yusupov's inventories. There were several other works of the Rembrandt School in the collection. One of them, Gerbrand van den Eeckhout's *Levi and his concubine invited to spend the night by the citizen of Gibeah* (signed and dated 1658), is kept in the Pushkin Museum.

In conclusion, we can now state that Dutch paintings constituted an important part of the collection of Prince Nicolaj Yusupov. Much could be learned from further research into it.

Liubov Savinskaya is deputy head of the department of Western European and American art of the State Pushkin Museum, Moscow.

Gerbrand van den Eeckhout, *Levi and his concubine invited to spend the night by the citizen of Gibeah*, The State Pushkin Museum of Fine Arts, Moscow

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# Paintings around 1700 in Cologne,



The Dordrechts Museum, in collaboration with the Wallraf-Richartz-Museum-Fondation Corboud, Cologne, and the Gemäldegalerie Alte Meister, Museumslandschaft Hessen Kassel has mounted a major exhibition of Dutch painting around 1700. The exhibition *Vom Adel der Malerei: Holland um 1700* will be on display in Cologne until 21 January. It will then travel to Dordrecht, where it opens on 18 February under the title *De kroon op het werk: Hollandse schilderkunst 1670-1750* (*Topping it off: Dutch painting from 1680 to 1750*). The exhibition will run in Dordrecht until 28 May 2007, and then in Kassel from 21 June to 30 September. This is the first time that a large number of works from museums and private collections across Europe by

such prominent artists as Gerard de Lairesse, Adriaen van der Werff, Jan van Huysum, Godfried Schalcken, Jacob de Wit and Cornelis Troost have been brought together in order to demonstrate the high quality of the painting produced during this period.

Following the recent spate of exhibitions dedicated to Rembrandt, the time has come to focus on a period that to date has received relatively little attention. This is the first exhibition to offer a comprehensive survey of the painters who led the way immediately after Rembrandt's death. For far too long we have neglected this "new" generation of artists, active between 1670 and 1750. Is this lack of appreciation perhaps due to the fact that the painting of this period seems so "un-Dutch"? Classical tendencies and French influences gained the upper hand, after all. Alain Roy, in his 1992 monograph on Gerard de Lairesse, illustrated how "foreign" these trends were thought to be when he described the subject of his study as "un artiste de culture française".

The artists working in the Netherlands at the turn of the 17th century moved away from the realism we now find so characteristic of the previous era. Instead, they aspired to classical beauty, and introduced a new artistic style inspired by the elegant and decorative art that adorned the European courts. The shrinking art market and the new fashion for interior decoration undoubtedly led to a decrease in the number of painters, but this did not affect the quality of the work produced. Above all, the painting of the period had to suit the taste of the nobility; this led to a shift towards lavish flower pieces, decorative paintings, fashionable portraits, elegant and finely executed genre scenes, Arcadian landscapes and classical paintings of lofty biblical and mythological subjects.

*De kroon op het werk: Hollandse schilderkunst 1670-1750* is a first and surprising overview of the work produced in the aftermath of the Golden Age. The exhibition and accompanying catalogue aim to illustrate the extraordinary quality and the individual and innovative character of Dutch art around 1700, with a view to shedding new light on the conventional image we have of the works produced at this time.

Since the 1980s a number of important exhibitions and publications have done a great deal to refine and modify our views of Dutch painting. The pioneering exhibition *Gods, saints and heroes: Dutch painting in the age of Rembrandt*, which toured Washington, Detroit and Amsterdam in 1980-81, was the first major investigation



of what was traditionally considered to be the highest branch of art: history painting. Previously, this genre had been largely overlooked in discussions of the Dutch Golden Age. As a result of that exhibition, Gerard de Lairesse and Adriaen van der Werff are now regularly included in major shows. Since this time, a number of other important exhibitions have brought the subject of history painting in the Netherlands to the fore. One good example was *Het Oude Testament in de schilderkunst van de Gouden Eeuw* (*The Old Testament in painting of the Golden Age*), which took place in Amsterdam in 1991 (a version of the show was also shown in Münster in 1994); another – *Greek gods and heroes in the age of Rubens and Rembrandt*, held in Athens and Dordrecht in 2000–01 – offered the public a first survey of mythological themes. International tendencies in Dutch painting, such as the influence of Caravaggio, were the subject of an exhibition in 1986–87 entitled *Nieuw licht op de Gouden Eeuw: Hendrick ter Brugghen en tijdgenoten* (*New light on the Golden Age: Hendrick ter Brugghen and his contemporaries*) in Utrecht and Braunschweig. And there have of course also been various important exhibitions dedicated to the work of the Italianate painters and the Leiden *fijnschilders*. The exhibition *Hollands Classicisme in de zeventiende-eeuwse schilderkunst* (*Dutch Classicism in 17th-century painting*), held in Rotterdam and Frankfurt in 1999–2000, focused on classical and academic trends in Dutch painting. As mentioned above, such works had previously not been considered a true part of Dutch cultural heritage. The show included a wide range of painters, among them Gerard de Lairesse and Adriaen vander Werff. Many of the “un-Dutch”

aspects of the exhibitions discussed here play an important role in Dutch painting around 1700.

In 1993–94 the Rijksmuseum hosted an exhibition called *Dawn of the Golden Age: Northern Netherlandish art, 1580–1620*, which focused on the Mannerist School and the period immediately preceding the Golden Age. Until now, however, the *fin de siècle* of the Golden Age has never been looked at seriously. In 1971–72 an exhibition – strangely enough, organized in America – focused on 18th-century Dutch painting and drawing (Minneapolis, Toledo and Philadelphia), ignoring, however, the period immediately following Rembrandt’s death in 1669 and the catastrophic year 1672, traditionally regarded as the cut-off dates for the Golden Age. Quite rightly, the Rijksmuseum Twenthe in Enschede has made the 18th century a focal point for its acquisitions and exhibitions policy, as we discovered during the last CODART congress and study trip. Fortunately there have also been shows highlighting the work of a few better-known artists, such as Jacob de Wit and Cornelis Troost. The current Jan van Huysum exhibition in Delft and Houston is another example of this. Moreover, various publications bear witness to the growing interest in the period around 1700: in addition to the monographs on Gerard de Lairesse (1992) and Adriaen van der Werff (1987), there are publications forthcoming on Godfried Schalcken, Rachel Ruysch and Eglon van der Neer. Monographic studies of several other important late 17th-century painters, such as Philip van Dijk, Gerard Hoet and in particular Nicolaas Verkolje, are still waiting to be written.

It is hoped that the catalogue of the current exhibition, together with the collected papers of the Cologne symposium leading up to the show (23–25 November 2005), will contribute to our understanding of this period and give a fresh impetus to the research.

Sander Paarlberg is curator of Old Master paintings at the Dordrechts Museum and a CODART member since 2001.



## Kunsthalle Bremen

The Kunstverein (Art Association) in Bremen is one of the oldest institutions of its kind in Germany. Founded in 1823, it now has more than 6,300 members. It still manages the Kunsthalle, which is further subsidized by the municipality. In the 19th century, the founding members met for art viewings at each other's houses. Soon, however, they began holding exhibitions in rented rooms and acquiring works of art. It quickly became clear that the collection needed a permanent home. The city donated a piece of land, and the Kunstverein set about constructing a new building with its own funds. The museum opened in 1849. By the end of the 19th century, the space had become too small for the ever-growing collection and lively exhibition program, and a new wing was erected between 1899 and 1902. In 1984 the complex was extended again, and in 1998 the older buildings were renovated.

The Kunsthalle is best known for its extraordinary collection of works by German and French Impressionists, and its extensive collection of paintings by Delacroix, the Barbizon School, the Nabis, Liebermann, Beckmann and Paula Modersohn-Becker. But it also includes works of European art from the Middle Ages to the present. Many of these were gifts or donations. Founding member Hieronymus Klugkist (1778-1851), for example, bequeathed his famous Dürer collection, which included watercolors, drawings and prints as well as three paintings. Of the Old Master pictures, however, 17th-century Dutch works form the largest group. Until the mid-19th century, paintings of this period were extremely popular among Bremen collectors; it is thus not surprising that many of the works purchased by the Kunstverein early on were Dutch. Already in 1826 it acquired a *Military encampment* by Pieter Wouwerman; in 1827 an early large-scale *Village landscape* by Jan van Goyen entered the collection, followed by a *Carnival scene* by Gillis Mostaert and Jacob Grimmer in 1832.

Joost Cornelisz Droochsloot's *Carnival scene* was added in 1829, a gift of another founding member, Johann Heinrich Albers (1774-1855). At his death, the museum received more than 15,000 17th-century drawings and prints, among them 327 Rembrandt etchings, as well as 15 paintings, including works by Jan Asselijn, Ludolf Backhuyzen, Nicolaes Berchem, Cornelis Dusart, Gerbrandt van den Eeckhout and Gerard Terborch. Another great collector of Dutch art was the Bremen merchant Theodor Lürmann (1789-1865). Seventeen of the 200 works that made up his collection found their way into the Kunsthalle, among them works by Bartholomeus Breenbergh, Allaert van Everdingen, Gerard de Lairesse and Jan Wynants, as well as the superior large-scale *Battle of Constantine and Maxentius* by Pieter Lastman.

Although a number of major works entered the museum, the reliance on gifts and bequests during the 19th century meant that the collection grew more or less at random. A scholarly director, Gustav Pauli (1899-1914), was hired in 1899. As the Kunstverein's financial situation made purchases of high-quality Old Masters nearly impossible, Pauli focused on the 19th century, acquiring excellent works by German and French artists in order to provide an exemplary overview of developments in art from Realism to Impressionism.

As far as the Old Masters were concerned, Pauli's goal was to ensure that the most important works in Bremen's private collections eventually entered the museum. In 1904, for example, he purchased several paintings at the sale of the Lürman collection, and many other Dutch pictures can trace their provenances to local owners. The bequest of Hermann Henrich Meier (1845-1905), long-time chairman of the Kunstverein, included – in addition to around 100,000 (!) prints – seven Dutch and two Flemish paintings, among them works by Karel Dujardin, Jacques de Gheyn II, Aert van der Neer, Caspar

Pieter Lastman, *The battle of Constantine and Maxentius*, 1613, Kunsthalle Bremen (Der Kunstverein in Bremen)

Jan van Goyen, *Village landscape*, 1625, Kunsthalle Bremen (Der Kunstverein in Bremen)



## Dorothee Hansen

Netscher, Jan Steen and Hendrik Cornelisz van Vliet. In 1911 Pauli purchased a large *Apostle Paul* signed by Rembrandt, which we now know is in fact a work by Jan Lievens painted around 1629, while Rembrandt was working in his studio.

During the Second World War many works were stored at Karnzow Castle in Brandenburg. With the cessation of hostilities, Russian troops plundered the castle, destroying many paintings and works on paper. Eleven Dutch paintings were stolen, among them Jacob van Ruisdael's *Landscape with a view of Bentheim Castle*, a major work from the Lürman collection.

In the 1950s and 60s director Günter Busch (1950-1984) acquired a whole series of Dutch paintings and added a number of important Flemish works to the collection. In 1957, for example, he purchased *Christ appearing to Mary Magdalene on Easter morning* by Peter Paul Rubens and Jan Brueghel the Younger. A large *Portrait of a man* purchased in 1959 as a Rembrandt was de-attributed by the Rembrandt Research Project. The full-length *Portrait of Wolfgang Wilhelm, Pfalzgraf at Rhein zu Neuburg*, acquired in the same year, on the other hand, has turned out to be an original Anthony van Dyck, while a second version, in the Alte Pinakothek in Munich, is probably a workshop production. Paintings by Salomon de Bray, Pieter Coecke van Aelst, Joos van Craesbeeck, Aelbert Cuyp, Barent Fabritius, Aert de Gelder, Cornelis Ketel, Cornelis van Poelenburgh, Floris van Schooten and Jan Baptist Weenix also entered the collection around this time.

Since the 1970s, and despite some individual gifts, it has become increasingly difficult to complement the collection of Dutch art. The 2004 purchase of an anonymous 17th-century Dutch *Anamorphosis* was designed to create a bridge between the collection of Old Masters and the museum's modern media collection, works which in a similar fashion demand the viewer's participation. It has, however, remained an isolated case.

Bremen's private collections still contain a number of Dutch masterpieces, and these pictures do often find their way into the Kunsthalle. In October 2006, the Kunsthalle received the bequest of G. Wilhelm Harmssen, which includes a large *Landscape* by Jan Wynants, a *Beheading of John the Baptist* by Jacob de Wet, a *Tavern scene* by Jan Miense Molenaar, and a *Landscape* from the circle of Joos de Momper. The collection now comprises over 90 Dutch and 15 Flemish paintings.

As the story of its foundation shows, the Kunsthalle is a typical middle-class collection, and this is why Dutch art is here so at home. Bremen's collectors were interested not in large-scale altarpieces and history paintings, but rather in intimate landscapes, portraits and genre paintings. This is what still gives the museum its distinctive "chamber music" character.

Dorothee Hansen is curator at the Kunsthalle Bremen and a CODART member since 2006.

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## Auckland Art Gallery Toi o Tāmaki

Auckland City Art Gallery (now known as Auckland Art Gallery Toi o Tāmaki) was founded in 1887, and was the first permanent art gallery in New Zealand. It opened with two major gifts of works donated by Sir George Grey, New Zealand's first governor (1845-53 and 1861-67), and by James Tannock Mackelvie, a philanthropic Scotsman. Mackelvie only stayed five years in Auckland, but spent the rest of his life buying books, art, and objects of virtu with his newly acquired fortune. When he died unexpectedly in 1885 it was revealed that he had left his collection, as well as much of his investments, to four Auckland trustees, with the proviso that a suitable building should be constructed to house it. The trust established to manage his bequest has continued to acquire works till the present day.

Sir George Grey, by contrast, was primarily a bibliophile, donating first a major collection of books, manuscripts and incunabula to Cape Town in South Africa, and then a similar collection to Auckland. The knowledge of this impending gift provided the impetus for the developing city to construct a building that would be both library and art gallery. The terms of Mackelvie's will were then amended to allow both collections to be housed in the same building. The two men differed in temperament and interests, but their combined collections proved a tremendous beginning for the institution.

Sir George Grey's painting collection (53 works in total) was relatively small in comparison to the books, decorative items and ethnic collections, and was made up of pieces he had inherited, as well as a group of paintings which he bought at Christie, Woods and Manson on 13 February 1869. While some of these works were no doubt purchased for sentimental reasons (Grey was acquiring paintings that had belonged to his stepfather), there were several of some quality. Among these were a river scene attributed at the time to Aelbert Cuyp, and a

painting by Caspar Netscher, *A girl gathering flowers* (1683) for which Grey paid 50 pounds and 8 shillings, his most expensive purchase. This suggests that he was particularly attached to it.

James Mackelvie's most outstanding acquisition was Guido Reni's *Saint Sebastian*, which he bought at the Hamilton Palace Sale in London in 1882 along with two other works that were sent directly to Auckland. By contrast, the Dutch and Flemish works acquired by Mackelvie tended to be works on paper, including etchings by Peter de Bailliu, Cornelis Bega, Nicolaes and Abraham Berchem, Abraham de Bruyn, Rembrandt van Rijn and others, and drawings by Abraham Bloemaert and Jan Brueghel.

The Auckland Art Gallery's works on paper collection is particularly strong. In 1981 the Mackelvie Trust inherited the major part of Dr. Walter Auburn's print collection, comprising over 1,500 works by Wencelaus Hollar, Stefano Della Bella, Jacques Callot and Giovanni Battista Piranesi. Then, in 2004, it acquired the print collection of Emeritus Professor Peter Tomory, who had been the gallery's second professional director (1956-65), and whose focus had been primarily on Italian artists. Tomory assiduously researched the international collection while in Auckland, and was responsible for acquiring an outstanding group of 37 watercolors by Henri Fuseli, works which are in constant demand by borrowing institutions overseas.

During the 20th century, the gallery built up a good representation of British Victorian and modern works, as well as a range of European paintings from Italy and Northern Europe. The impetus shifted in the 1970s towards work by New Zealand artists, such as Frances Hodgkins and Colin McCahon. In the last few years, the gallery has also built up a very broad collection of contemporary art, including outstanding examples by Maori and Pacific Island artists.

Dirck Santvoort, *Portrait of a lady*, 1637, Auckland Art Gallery Toi o Tāmaki, Auckland (gift of P.A.N. Nathan, 1963)

Attributed to a follower of Hans Jordaens I, *The disbelief of Saint Thomas*, Auckland Art Gallery Toi o Tāmaki, Auckland (gift of Mrs. S.D. Price, 1954)

Jacob de Wet, *Gideon and the angel*, Auckland Art Gallery Toi o Tāmaki, Auckland (gift of Mr. and Mrs. Morris Yock, 1962)



## Mary Kisler

Although the Dutch and Flemish collection at the Auckland Art Gallery is relatively small with regard to paintings, we have a very fine collection of works on paper, which, as well as the Mackelvie Bequest already mentioned, includes prints by Rembrandt, Willem van Swanenburg, Jan Saenredam and Adrian Collaert. Among the European Old Master paintings, Hendrik Mommers's *Landscape with peasants*, Roelandt Savery's *Noah's ark* (c. 1620) and Dirck Santvoort's *Portrait of a lady* (1637) stand out. A *vanitas* painting, *Still life with fruit and shellfish*, gifted by an anonymous donor, is signed J Bourgien f, 1657. This is believed to be a version of the name of the artist Bourjinon, also known as Bourgeois, who is now thought to have been a woman. The most popular Northern School work, however, must be Pieter Brueghel the Younger's *Village fair*, which was acquired by the Mackelvie Trust in 1961. Versions of this work are listed in the Hermitage and Fitzwilliam museums. Previously it had been in the collection of Dr. C.J.K van Aalst. The painting stands out in the artist's oeuvre as being his own invention – unlike many of his paintings, which were derived from his father's compositions.

Random House has recently commissioned a book on the Old Master paintings in public and private New Zealand collections, which I will commence writing in 2007.

Clarifying the attribution of paintings in the Auckland collection has often been a difficult task because of New Zealand's isolation from Europe, although this has begun to change in the last ten years as more people view the Pacific as a tourist destination. One of the works from the Dutch and Flemish collection acquired by Sir George Grey, a *Battle scene*, attributed at the aforementioned Christie's sale to Pieter Snayers, was later reassigned to an unknown artist. This work has recently been restored, and along with another painting attributed to a follower of Hans

Jordaens I, *The disbelief of Saint Thomas*, which is still awaiting treatment, will be reframed when the main gallery is closed for redevelopment next year. The latter demonstrates Caravaggesque influences, and has lively brushwork, particularly in the face and hands. Any suggestions regarding attribution would be very welcome.

Mary Kisler is Mackelvie Curator of international art at the Auckland Art Gallery Toi o Tāmaki and a CODART member since 2006.

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The entire collection, including works on paper, can be accessed on our website: <http://www.aucklandartgallery.govt.nz/>

# Speaking Dutch in Denmark:

If on the way from Copenhagen to Louisiana, Denmark's international museum of modern art, you should happen to turn off the highway too soon, you would be likely to come across the Nivaagaard Malerisamling (The Nivaagaard Picture Gallery). Like its more famous sister institution two kilometers further north, the museum lies on the "Danish Riviera", the Øresund coast between Copenhagen and Elsinore. While Louisiana is positioned high up with a view across to Sweden, the Nivaagaard Picture Gallery lies lower in the landscape, at the edge of a small park laid out where there once were fields. The difference in the situation of the two museums is, however, entirely without symbolism: as we have a completely different profile, the Nivaagaard Picture Gallery quite easily bears being the close neighbor of the grander institution.

The Nivaagaard Picture Gallery is part of a large complex, consisting of an old main building as well as stables and barns that belonged to the original manor but which are today rented out for office use. Close to the main building lies the museum's oldest part, the exhibition space built in 1903 to house an art collection that was originally private but which first opened to the public in 1908. The collection was created by the owner of the manor, the industrialist and politician Johannes Hage (1842-1923), between 1895 and 1920, with the greatest period of activity up until 1910. For many decades his little museum lay undisturbed in its idyllic sleep, but in 1988 it was expanded with a new exhibition wing and attendant public facilities. Temporary exhibitions – a key to attracting public attention – could now be put on, and in 1992 another fund-financed expansion followed, incorporating more exhibition spaces, offices, a depot and storage space. Outwardly, then, the Nivaagaard Picture Gallery looks like a modern museum, but the collection inside is many hundred years old.

Johannes Hage came from a family of corn traders, who as wealthy first-generation Copenhageners were politically active in Denmark's change to democracy, just as they were eager participants in cultural life. His parents collected Danish contemporary art of the period – C. W. Eckersberg and his pupils – while Johannes himself concentrated originally on what is now known as the art of the Danish Golden Age. In contrast to his liberal parents, Johannes Hage was conservative – a traditional *pater familias* in relation to his employees at the manor and the adjoining brickworks, for whom he built a church, a hospital and a home for the elderly.

We can only speculate as to whether or not neo-feudal aspirations had anything to do with the fact that around 1890 Johannes Hage began to build up a collection of European Old Masters. There can be no doubt, however, that it was linked to the desire to improve Denmark's status following the humiliating defeat at the hands of Prussia and Austria in 1864, in which Hage had in fact taken part, participating in the failed defense of Dybbøl. Hage, an idealist, also believed in art's enriching and pacifying effect on modern man's nervous system. This is one of the reasons why his collection, which was really intended as a gift to the Danish national gallery, the Statens Museum for Kunst, remained out at Nivaagaard in its beautiful rural environment.

The museum's European collection consists of a dozen Italian paintings primarily from the Northern Italian and Venetian area, with the majority from the first half of the 16th century. It includes artists such as Sofonisba Anguissola, Giovanni Bellini, Lorenzo Lotto and Bernardino Luini. A fine work by Claude Lorrain can be regarded as part of the Italian tradition, while Lucas Cranach the Elder's *Madonna* is an excellent example of the Northern Renaissance.

Far more numerous are the Flemish and, in particular, Dutch works of the 17th century, with names such as Pieter Breughel the Younger and Cornelis de Vos in the first category, and Rembrandt, Jan Steen, Salomon van Ruisdael, Aert van der Neer and Meindert Hobbema as some of the most important artists in the second. Portraits and landscape paintings are clearly dominant, after which come genre paintings and seascapes, plus a few of religious works. Still lifes are completely absent.

The museum has no fewer than three works by Jan Steen, including the remarkable *Children's meal* of 1659. Rembrandt's 1632 portrait of a 39-year-old woman from Amsterdam's Mennonite congregation came to unwanted fame when it was stolen from the museum in 1999. Thanks to excellent work by the police, a reward and the public's active collaboration, it was fortunately returned six months later.

The Nivaagaard Picture Gallery has a yearly budget of just four million DKK (about 540,000 euros) and an academic staff of two, plus one and a half permanent posts for administrative and practical tasks and a number of part-time custodians. This situation naturally imposes certain limitations regarding larger exhibition initiatives involving European Old Masters. Denmark, however, has a long tradition of funding new acquisitions, and thanks to these and a private donation



it has been possible in recent years to purchase an excellent picture by the workshop of Cornelis van Poelenburgh, plus a fine work by Aert van der Neer that was probably owned by the Norwegian Romantic painter J.C. Dahl.

Thanks the support of various funds and sponsors, exhibitions of Dutch and Flemish art of the 17th century have not been a total impossibility. The question is whether these have been worth the trouble. For practical and pedagogical reasons, the museum's excellent collection of Dutch landscape painting is hung in the same exhibition space as our Danish Golden Age pictures, the majority of which are landscape scenes from Denmark and Italy. When members of the public enter the space, most head directly for the Danish pictures, while they approach the "tonal phase" Dutch works with uncertainty. If they look at them at all! In the last decades of the 20th century, a lack of emphasis on history in the school system, coupled with a large dose of Euro-skepticism have led to a devaluation of "classical education", meaning that the wider Danish public only knows the names of artists like Rembrandt and Vermeer. In other words, an exhibition of my favorite Dutch landscape painter, Salomon van Ruisdael, would never pull in a crowd whose size would equal the economic costs, which in recent years have only gone in one direction, namely upwards.

A more broadly conceived exhibition on 17th-century Dutch art would certainly have a better chance. For example, the introductory exhibition *De meesterwerken* (The masterpieces) now on show in the Philips wing of the Rijksmuseum constitutes a broader presentation of the art of the period, but its message can also be communicated in other ways. In the last 10-15 years it has happily been the case that history is beginning to return to the public consciousness, and with it a desire for the well-told tale. This is precisely what the public has now begun to ask for, as evidenced by the good turn-out of about 50 visitors per event to the museum's frequent art historical lectures, which focus on individual works in the collection. If a good story about a picture, the artist and his time can work, then a quiet beach painting by Jan van Goyen might also eventually be able to engage the public.

As one of the few – perhaps the only – Danish art museum that provides texts for its pictures, we have also received many positive reactions. The premise has been that the otherwise difficult art works, with their somewhat dusty aura, are first and foremost documents

of cultural history; the texts are therefore primarily iconographic. The problem is that their few short lines are perhaps a little too laconic, and we are currently developing a new signage system that will allow for a slightly larger amount of information (though not too large) as well as relevant illustrations. Audio guides ought to be the next step, and the homepage offers fantastic possibilities, not least when our regular public, the so-called "grey gold", learn to use it more.

As a small museum without any real specialists, the Nivaagaard Picture Gallery is heavily reliant on the expertise of foreign colleagues – primarily in the area of attribution and dating. Such knowledge often comes as a result of loans to temporary exhibitions, though so far it has almost exclusively been our Italian works that have been in demand. Otherwise we shamelessly use the contacts that arise, and here a forum such as CODART is of immeasurable importance. It is a source of great joy, as well as extremely helpful, that busy colleagues almost always find time to answer our inquiries.

Since loans go to large museums and exhibition spaces, we lack a network with smaller museums that have collections like our own. The problem with small institutions is the lack of academic dialogue and development of ideas, and both aspects are best realized if the partners are equal. A workable model might be to focus on educational exhibitions around a single work.

Apart from a small and loyal regular public, I do not think that a museum such as the Nivaagaard Picture Gallery will ever be able to attract a larger audience through its permanent collection. This is the job of temporary exhibitions – generally newer Danish art, with a more or less concrete relation to the collection. But once the public has come inside, we go to work. We would like to do so more effectively – "with a little help from our friends" – so that the Nivaagaard Picture Gallery can better fulfill its role as "a European house" in Denmark.

Nils Ohrt is director of the Nivaagaard Malerisamling and a CODART member since 2000.

[The ambitions and challenges of being a curator in a small museum will be the topic for one of the workshops during the CODART TIEN congress in Paris (11-13 March 2007). Curators from smaller institutions are especially invited to join, but curators in larger organizations with a relatively small collection of Dutch and Flemish are also asked to share their experiences. For more information see the congress program on the CODART website.]

# Jan Piet Filedt Kok,

## interviewed by Adriaan E. Waiboer

*This is the first in a series of interviews in which experienced curators give their views on various aspects of the curatorial profession.*

Jan Piet Filedt Kok (1943) joined the Rijksmuseum, Amsterdam, in 1975, first as curator of prints at the Rijksprentenkabinet; between 1990-2000 as director of collections; and until 2005 as the head of the paintings department. He is now senior curator of early Netherlandish painting. On 1 June 2005, Filedt Kok was appointed part-time professor of workshop practices and material-technical research in art history at the Universiteit van Amsterdam. Among other publications and exhibitions, he has been responsible for *Lucas van Leyden (1978)*; *Livelier than life: The Master of the Amsterdam Cabinet, or the House-book Master (1985)*; *Kunst voor de beeldenstorm: Noordnederlandse kunst 1525-1580 (Art before the Iconoclastic Fury: Northern Netherlandish art 1525-1580) (1986)*; and *The glory of the Golden Age (2000)*. Filedt Kok is currently preparing a catalogue of the early Netherlandish paintings (artists born before 1500) in the collection of the Rijksmuseum.

*Which major developments have you seen in the curatorial field the past 30 years? Which of these do you regard as positive and which as negative?* Before, most curators “sat on” their collections, building up an enormous amount of knowledge over the course of their careers. They were able to keep the works of art to themselves and prevent outsiders from seeing them in storage. Some of these curators worked on catalogues for years, but never finished them. When they retired, valuable knowledge was lost. Curators like that hardly exist anymore, partly as a result of the digitalization of information, but also because attitudes have changed. Curators publish more nowadays and they are under increasing pressure to produce scholarly exhibitions. They also stay in their position for shorter periods. I fear, therefore, that the knowledge curators have of their own collections is decreasing. Curators have fewer responsibilities now than they used to. In the beginning of my time at the Rijksmuseum, we wrote loan requests and arranged the transport of the artworks ourselves. It’s a good development that these have all become specialized tasks now. In the past, some curators designed their exhibitions by themselves, which didn’t always lead

to the best results. On the other hand, some curators nowadays no longer get involved in certain practical tasks, for example leaving the design of a show entirely up to the exhibition department.

*And, what kind of developments do you predict for the next 30 years?* My primary concern is that museums will not invest enough in scholarly research and that curators will become generalists, who only work on projects for short periods. Knowledge of the permanent collection will no longer accumulate. I find it difficult to make any concrete predictions, though. A lot will depend on the willingness of curators to collaborate with universities. The difference between the kinds of art-historical research that take place in museums and universities are currently quite large, especially in the United States. As art history becomes increasingly theoretical, it is questionable whether universities will be able to deliver students who make good curators. Both fields have to work together in a more fruitful way.

*However, in the United States, unlike the Netherlands, most curators have a Ph.D. In fact, you are one of the few Dutch curators with a doctoral degree. Do you think curators need to have this kind of certification?* I would welcome it if museums encouraged curators to complete a doctoral degree. Of course, there are practical people who have no inclination to go to graduate school, but who are still good art historians. Ger Luijten, for example, one of our best researchers and a highly inspiring head of the Rijksprentenkabinet, has no need of a Ph.D. The same was true for his predecessor, Peter Schatborn. Nonetheless, I think there should be more doctoral degrees in museums, especially in higher positions. It is actually surprising how few Dutch museums require curators to have a Ph.D. There is always a strong wish to attract young, enthusiastic people who can start their jobs directly, and as a result there is little space for outside research.

*We are presently attending the conference of the Historians of Netherlandish Art, where the number of academics exceeds that of curators. It is interesting to see that most museum professionals here have a Ph.D...* That’s true. Having a Ph.D. keeps you connected to the university. I have also had the luck of having friends at universities, such as Peter Hecht

and Ilja Veldman. Moreover, my work for *Simiolus* has always kept me more involved in the scholarly field than most of my colleagues in Dutch museums.

*If there was a university program focused on educating curators what would it look like?* Such a program has recently been set up, a Master's degree in Museum Studies, taught by the Universiteit van Amsterdam and the Vrije Universiteit. This is an intensive course focusing on various aspects of museums and requires students to do a one-year internship. I think such internships are very important, as one needs to learn the curatorial profession through practice. I have always recommended that museums should employ junior curators. The Mauritshuis has hired a few in recent years, and the Rijksmuseum is now following suit. Apart from practical experience, a thorough art-historical knowledge is essential when working in a museum. Because this is something you will never learn at a later stage, unlike the practical side of curating. However, it is best to have someone with a good combination of both.

*Which kinds of exhibition do you believe there are too many and which too few?* Of course there are too many exhibitions on Rembrandt and the Impressionists. I also do not favor the trend of continuously producing monographic shows. Most of these should be much smaller than they are now. I think that it would be a good idea if there were fewer exhibitions in general. Curators should make more critical choices, and shouldn't always strive to make popular shows. I do, though, believe one should also be allowed to make blockbusters, as long as they have a good point of departure and a careful selection of works. I was attacked by art historians of all kinds when I organized *The glory of the Golden Age*, but this type of show has no need for a scholarly catalogue at all, just a kind of souvenir for visitors. Many exhibition catalogues have scholarly pretensions that they fail to meet. If you choose to make a scholarly show, you have to do it right.

*Is there an exhibition that you have always wanted to organize but have never been able to for whatever reasons?* Perhaps a show on Jacob Cornelisz. van Oostsanen. The Amsterdams Historisch Museum considered doing an exhibition on him, but it didn't work out. Aside from this, I have one ambition that I still hope to realize some day, namely a show on depictions of painters' workshops, which could be highly interesting and groundbreaking.

*Which ways of presenting works of art do you prefer and which ones do you dislike?* I favor mixed presentations. They can be very inspirational, but I of course realize that there

are enormous problems in hanging paintings next to prints and drawings, mainly due to the differences in the amount of light they can tolerate. Variation is very important. If galleries have ten rooms in which all the works are hung in an identical way it becomes boring. Simon Levie advocated never hanging paintings with figures of different sizes next to each other, quite basic advice but nonetheless very useful. Lighting is crucial as well. In the Rijksmuseum we always had a ban on spotlighting pictures, but nowadays one can achieve much better effects with this technique. I get annoyed, however, by lighting that only illuminates the object or the picture, not even the frame, while leaving the rest of the room in the dark, a kind of medieval atmosphere. I like to see as much daylight as possible.

*Which curator do you admire and why?* That is difficult to say, but I will give you a parable. The former head of the paintings department, Pieter van Thiel, used to sit behind his desk the entire day, answering letters, providing information and writing exceptionally good articles. His curator, Wouter Kloek, on the other hand, did all the practical jobs and organized great exhibitions. Both were very good at what they were doing. Ideally, you would want to have a combination of both types but you rarely see a curator like that. I think the ideal curator does not exist. Whatever you do, it is always at the cost of something else.

*Finally, do you, as an experienced curator, have any advice for your younger colleagues?* I think they should make time for scholarly research and publish on the permanent collection. This is true for all curators, young and old.

Adriaan E. Waiboer is curator of Northern European art at the National Gallery of Ireland and a CODART member since 2004.

Jan Piet Filedt Kok is a CODART member since 1998.

**Appointments**

Görel Cavalli-Björkman, director of research at the Nationalmuseum in Stockholm, has been awarded the honorary title of Professor by the Ministry of Education and Culture of Sweden as of 19 June 2006 for her efforts to promote collaboration between museums and universities in the field of art-historical research and her ability in establishing and developing international contacts.

Taco Dibbits, former curator of 17th-century painting at the Rijksmuseum, has been appointed head of the Rijksmuseum's department of paintings, sculpture and applied arts as of 1 October 2006.

Frits Duparc, director of the Mauritshuis in The Hague, has been appointed a member of the Légion d'Honneur by the ambassador of France in the Netherlands.

Ruud Priem has been appointed curator of Old Masters at Museum Het Valkhof in Nijmegen as of 1 December 2006. Priem was curator of the large traveling exhibition of the Rijksmuseum masterpieces shown in Australia, China and the US, and organizer of activities for the Onderzoekschool Kunstgeschiedenis, the Dutch Postgraduate School for Art History (OSK).

Pieter Roelofs, former curator of Old Masters at Museum Het Valkhof in Nijmegen, has been appointed curator of 17th-century painting at the Rijksmuseum in Amsterdam as of 1 October 2006. Among other things, Roelofs will be closely involved in preparations for the presentation of the Golden Age in the New Rijksmuseum.

Jacek Tylicki, professor of art history at the Copernicus University in Toruń and specialist in Dutch art, has taken on an additional post as curator of art before 1900 at the National Museum in Gdańsk as of 1 September 2006.

**Symposium *The attribution of the Rembrandt paintings in the Wallace Collection***

1 February 2007, London

In connection with the exhibition *Rembrandt regained: New Rembrandts discovered at the Wallace Collection* (23 November 2006-25 January 2007) there will be a study day at the museum on the attribution of paintings by Rembrandt and his followers.

The speakers will include Christopher Brown and Ernst van de Wetering of the Rembrandt Research Project.

Wallace Collection

T +44 207 563 9551

**College Art Association 95th Annual Conference**

14-17 February 2007, New York

Including the following sessions and talks in the field of Dutch and Flemish Art:

14 February, 9:30-12:00, *The study of drawings, Europe, 1300-1700, part I*

Chair: Carmen C. Bambach (Metropolitan Museum of Art)

Susan Anderson, *Cornelis Dusart's use of copying within his own corpus*

Susan Maxwell (University of Wisconsin, Oshkosh), *From design to disegno: drawing modes in the work of Friedrich Sustris*

15 February, 9:30-12:00, *The thematization of the senses in 16th-century European art*

Chair: Lisa M. Rafanelli (Manhattanville College)

Shira Brisman (Yale University), *A touching compassion: Dürer's haptic theology*

Charles Peterson (University of California, Santa Barbara), *The mechanics of sight and moral choice in Pieter Bruegel the elder's Blind leading the blind*

16 February, 9:30-12:00, *Historians of Netherlandish Art-sponsored session: The presence of history, the persistence of time*

Chairs: Ann Jensen Adams (University of California, Santa Barbara); Elizabeth Alice Honig (University of California, Berkeley) Margaret D. Carroll (Wellesley College),

*Hieronymus Bosch's cosmogony* Stephanie Porras (Courtauld Institute of Art),

*Time out of joint: Pieter Bruegel's peasant history* Jürgen Müller (University of Dresden),

*The paradox of time in Pieter Bruegel's Christ carrying the cross*

Natasha Seaman (Berklee College of Music), *History as style in the Adriaen Ploos family epitaph and Hendrick ter Brugghen's Crucifixion*

Lisa J. De Boer (Westmont College), *News and good news: Kairos and Chronos at work in communion*

16 February, 9:30-12:00, *Rediscovering Vermeer*

Chair: Benjamin Binstock (Queens College) Mary Wiseman (City University of New York), *The subjective turns in Vermeer and Descartes*

Paul Crenshaw (Washington University, Saint Louis), *Astrology and history in Rembrandt's Faust and Vermeer's Astronomer* David R. Smith (University of New Hampshire), *Vermeer's Allegory of faith*

Benjamin Binstock (Queens College), *Family secrets: The apprenticeship of Maria Vermeer*

16 February, 9:30-12:00, *The art and business of printmaking in Europe, 1400-1800*

Chair: Nadine M. Orenstein (Metropolitan Museum of Art)

Alessandra Baroni (University of Siena), *Preparatory drawings for prints by Stradanus*

Karen L. Bowen, *Etchings vs. engravings: A publisher's choice for book illustrations*

Eckhard Leuschner (Universität Passau), *Italian prints for the Dutch and Flemish market: Antonio Tempesta's cooperation with Pieter de Jode*

16 February, 14:30-17:00, *Art and the civilizing process, 1200-1520*

Chairs: Jacqueline E. Jung (Yale University); Mitchell B. Merback (DePauw University)

Mitchell B. Merback, *Introduction: Norbert Elias, the civilizing process, and art history*

Jessica Buskirk (University of California, Berkeley), *Rogier van der Weyden's portraits of the civilized individual*

17 February, 9:30-12:00, *The study of drawings, Europe, 1300-1700, part II*

Chair: Carmen C. Bambach (Metropolitan Museum of Art)

Yao-Fen You (Fogg Art Museum, Harvard University); William Robinson (Fogg

Art Museum, Harvard University), *Antwerp Mannerist drawings and the goal of connoisseurship*

17 February, 9:30-12:00, *The contemporary relevance of the Renaissance palette*

Chair: Michael Price (independent artist, New York)

Michael Price, *The myth of the secret juice of the Flemish masters*

For more information: <http://conference.collegeart.org/2007/>

**HNA reception at CAA**

16 February 2007, New York

All members of Historians of Netherlandish Art are invited to the HNA reception on Friday, 16 February 2007, 17:30-19:00, Syracuse University's Lubin House, 11 East 61st Street (a short walk from the Hilton Hotel).

# Help CODART make friends!

On 16 October 2006 the Friends of CODART Foundation was established. With the support of donors and friends who wish to support the aims of CODART, we will be able to keep our international network flourishing. To make good friends, CODART needs your support. If you know people or companies with a passion for Dutch and Flemish art, please put us in touch with them!

## Who can become a friend?

All individuals and institutions, large and small, can become friends of CODART. Think of private collectors, art dealers, auction houses, art fairs, companies with their own collection, banks, Dutch and Flemish multinationals, art-book publishers, art-book sellers, insurance companies, art transport agencies, exhibition design firms, magazines and newspapers, art journalists, former CODART members, art historians, art lovers, museum-goers... Individuals can become friends by supporting CODART with as little as 65 euros a year. For companies and major donors, CODART has several options, which we will be happy to discuss with them.

## Why should you become friend?

Friends of CODART is a fundraising organization. The aim is to support the activities of CODART and to facilitate the international co-operation and exchange between curators of Dutch and Flemish art. This joining of forces stimulates renewed interest in Dutch and Flemish art worldwide and provides curators with a precious network of colleagues to whom they can turn for help with their research, exhibitions and publications. Friends will contribute to this international initiative and support the work of hundreds of curators and hundreds of museums in 40 countries. Friends of CODART will be able to link their name to CODART and will be kept up to date on all developments in the field of Dutch and Flemish art in museums. Friends will receive the CODART Courant twice a year.

## How can you help CODART to make friends?

Please tell your associates about CODART and notify us if there is anyone we should get in touch with. You can contact us at the address below.

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The Friends of CODART Foundation is registered as a non-profit foundation in the Amsterdam Chamber of Commerce, nr. 342 58 233

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**CODART TIEN Congress:  
Dutch and Flemish art in France,  
Paris, 11-13 March 2007**

From 11-13 March 2007 CODART will hold its annual congress in Paris. CODART TIEN, devoted to Dutch and Flemish art in French museums, is the organization's first event of this kind organized outside the Low Countries. It is at our annual meetings that CODART best fulfils its mission, bringing together a large number of colleagues from around the world for participation in a variety of activities. The congress offers a platform for international cooperation and provides a unique opportunity for new curators to be introduced to an international network of museum professionals.

As always, CODART has organized a number of special events and visits to institutions off the beaten path. The Fondation Custodia, the École du Louvre, the Petit Palais and the INHA will play host to sections of the congress. Excursions will give participants the opportunity to visit (private) collections, museum storages and print rooms that are normally closed to the public. Paris is home to an enormous variety of museums, private collections and other art-related institutions. With its cafés, restaurants, parks and promenades along the Seine, the "city of light" is the perfect backdrop for several days of intensive museum networking.

**Sunday, 11 March**

Visit to the Fondation Custodia – Collection Frits Lugt and the exhibition *Rembrandt... bouquet final: Dessins du Kupferstichkabinett de Berlin*, guided by curators Hans Buijs, Rhea Blok and director Mária van Berge-Gerbaud.

Congress dinner offered by the Fondation Custodia.

**Monday, 12 March**

Plenary program devoted to collections of Dutch and Flemish art in France at the École du Louvre, with lectures by Carel van Tuyl van Serooskerken, chief curator of the department of prints and drawings, Musée du Louvre; Blaise Ducos, curator of 17th- and 18th-century Dutch and Flemish paintings and Cécile Scailliérez, curator of the department of paintings, both

at the Musée du Louvre; and Sophie Raux, Université Charles de Gaulle, Lille.

Visit to the Musée du Louvre and its collections: paintings, guided by curators Blaise Ducos and Cécile Scailliérez; prints and drawings, guided by chief curator Carel van Tuyl van Serooskerken; and decorative arts (Maximilian tapestries), guided by chief curator Marc Bascou.

Lunch and afternoon program at the Institut National d'Histoire de l'Art (INHA). Welcome and introduction by the director of INHA, Antoinette Le Normand-Romain.

**Workshops:**

1. Technical research and the museum curator: possibilities and limitations
2. The exhibition catalogue: curse or blessing?
3. Professionalizing the muses: how much do curator's studies matter?
4. Historic house or museum: the visitor's impact
5. Curator in small museums: ambitions and challenges

More information on the workshops, including statements by and information on the speakers, is available on the CODART website. Please note: There are a limited number of places available. Registrations will be handled in the order in which they are received.

Reception at the residence of the Ambassador of the Netherlands, hosted by Ambassador Hugo Hans Siblesz.

**Tuesday, 13 March**

The morning will be devoted to several excursions focusing on paintings and prints and drawings. More information on the excursions is available on the CODART website. Please note: There are a limited number of places available. Registrations will be handled in the order in which they are received.

1. Dutch and Flemish paintings with visits to l'Hôtel Lambert and the Palais du Luxembourg
2. Dutch and Flemish paintings, prints and drawings with a visit to the Petit Palais, Collection Dutuit
3. Dutch and Flemish prints and drawings with visits to l'École Nationale Supérieure des Beaux-Arts, Cabinet des dessins, guided by curator Emmanuelle Brugerolles; and to the

Bibliothèque Nationale de France, print room, guided by Maxime Préaud

4. Dutch and Flemish prints and drawings with a visit to a private collection with important 16th- and 17th-century Dutch and Flemish drawings, guided by Carel van Tuyl van Serooskerken and Blaise Ducos

5. Individual visit to museums in Paris

Afternoon program: members' meeting, devoted to future museum projects, and to lesser-known collections (location: Petit Palais).

Closing reception offered by the representative of the Flemish government, Jos Aelvoet.

The congress is made possible with the support of the Prins Bernhard Cultuurfonds.

**CODART TIEN Study trip:  
Dutch and Flemish art in Northern France,  
13-17 March 2007**

With its many and multifaceted collections of Dutch and Flemish art, France has long been at the top of the list for a CODART study trip. The excursion planned for 2007 will focus on a number of the collections located in Northern France: Rouen, Caen, Amiens, Lille, Douai and Valenciennes. We will not only see the works on public display, but also, whenever possible, objects kept in the storage facilities and print rooms.

Most of the cities and towns to be visited on the trip are part of the cultural region known as *Flandre du Nord*. The name Flanders first appears in the eighth century, describing a small area around Bruges. The territory later grew to encompass lands stretching from the Canache river in Northern France to the mouth of the Schelde. Towns in the ancient county of Flanders and today's Northern France – for example Lille or Douai – grew wealthy through the textile industry, which in turn provided the means for the district's rich cultural life.

In the 18th century Dutch and Flemish art became popular among members of the French royal houses and the aristocracy. Louis XV paved the way with his purchases of Rembrandt, Verkolje, Van Poelenburch and Saftleven, among others. In 1772 the collection of Randon de Boisset comprised 125 Dutch masters, while the catalogue of the collection

of the Prince de Conti, dating from 1777, includes some 307 works originating in the Low Countries.

Most French museum collections can trace their inspiration and origins to three sources: republicanism, anti-clericalism and the Napoleonic Wars. Many private collections were expropriated in the wake of the French Revolution. These included the collections of the emigrated nobility, religious orders and the Catholic church. In this way, a large number of artworks came into the hands of the French state. Napoleon's campaigns, and the works looted during them, also enriched the French national collections. The emperor's *conquête artistique* also affected the Netherlands. On 7 June 1795, just a few months after the French invasion, revolutionaries laid claim to Willem V's most noteworthy art treasures, thereafter transporting them to Paris. A large number of paintings were returned to the Netherlands in 1815; some, however, have remained in the Louvre.

In 1801 a French government decree established 15 major municipal museums across France. They were to house the works seized locally during the Revolution – chiefly paintings from deconsecrated monasteries and churches – to which were added important government deposits, among them pictures captured abroad that would later be excluded from the restitution policy implemented subsequent to Napoleon's fall. These formed the basis for a number of the collections we will visit: Rouen was opened in 1809; the museums in Caen and Valenciennes were founded in 1801 and 1802, respectively; the museum in Douai is even older, dating to 1800. We will also make stops at the Musée de Picardie in Amiens and the Musée des Beaux-Arts in Lille.

Tuesday, 13 March

Closing reception of the CODART TIEN congress, and opening reception for the CODART TIEN study trip offered by the representative of the Flemish government, Jos Aelvoet, followed by check-in at a hotel in Paris.

Wednesday, 14 March: Rouen and Caen  
Visit to the Musée des Beaux-Arts de Rouen. Welcome by director Laurent Salomé and introduction to the collection by curator

Diederik Bakhuys. Visit to the paintings collection and print room.

Visit to the Musée des Beaux-Arts de Caen. Introduction to the history of the regional museums of Northern France and their collecting policies by the director and chief curator Patrick Ramade. Visit to the paintings collection, print room and reserves, which houses an altarpiece by Cornelis Schut.

Visit to the Abbaye aux Hommes.

Dinner at the Musée des Beaux-Arts de Rouen, offered by the director Laurent Salomé.

Thursday, 15 March: Rouen, Amiens and Lille

During the morning program participants will be divided into three groups, with the possibility of participating in the following activities: Franco-Flemish Renaissance walking tour of Rouen conducted by Marie Pessiot, with visits to the stained-glass windows in the churches of Saint Godard, Saint Patrice and Saint Jeanne d'Arc. Visit to the collection of ceramics and tapestry at the Musée des Beaux-Arts, with an additional opportunity of a visit to the prints and drawings collection under the guidance of Diederik Bakhuys. Viewing of Flemish manuscripts from the municipal library. A number of manuscripts will be brought from the library to the Musée des Beaux-Arts especially for the CODART visit.

Visit to the Musée de Picardie d'Amiens. Welcome and introduction to the collection by one of the curators or the new director, in the monumental library housed in the museum and owned by the Société des Antiquaires de Picardie. Following the visit to the museum there will be an opportunity to see the cathedral of Amiens.

Friday, 16 March: Lille

Visit to the Palais des Beaux-Arts. Introduction to the collection by the director Alain Tapié and visit to the museum collections. Participants will be divided into three groups. We will pay a visit to the collection of Flemish art, which includes, among others, works by Rubens. The museum's drawings collection includes some 4,000 sheets. For amateurs of works on paper there will be an opportunity to see a

selection of the museum's rich holdings with curator Cordélia Hattori. Curator Florence Gombert will give a tour of the newly installed rooms for medieval and Renaissance art. It will also be possible to visit the Philippe de Champagne exhibition.

Walking tour of Lille, with a visit to the recently reopened Hospice Comtesse, whose collection includes a number of 17th-century Dutch and Flemish paintings.

Reception at the Belgian Consulate, offered by Consul Mr. Louis Engelen and Mr. Jos Aelvoet. Preceding the reception, Luc Devoldere, director of the foundation Ons Erfdeel and editor-in-chief of the journal of the same name, will give a lecture on the Flandre du Nord region.

Saturday, 17 March: Lille, Douai and Valenciennes

Visit to the Musée de la Chartreuse. Introduction to the collection by Anne Labourdette, the new director, and visit to 16th- and 17th-century paintings. A selection of paintings from the reserves will also be shown. Please note: One of the museum's important Dutch works will not be on display, Jan van Scorel's altarpiece is currently being restored in Versailles.

Visit to the Musée des Beaux-Arts de Valenciennes. Welcome and introduction by director Emmanuelle Delapierre and visit to paintings collection and print room.

Return to Lille by bus. End of the study trip.

Complete and up-to-date programs of the congress and study trip are available on the CODART website: [www.codart.nl](http://www.codart.nl)

More information and registration:  
T +31 20 3054 521 or [info@codart.nl](mailto:info@codart.nl)

Museums have announced 20 exhibitions on Dutch and/or Flemish art to open in 2007. They are arranged by country and city in alphabetical order in the list below.

## BELGIUM

**Antwerp**, Koninklijk Museum voor Schone Kunsten, *Vroeg-Nederlandse diptieken: vorm, functie, productie* (Prayers and portraits: Unfolding the Netherlandish diptych), 3 March-27 May 2007

## ENGLAND

**Blackwell**, Grundy Art Gallery, *Rembrandt as printmaker*, 30 June-18 September 2007

**Hull**, Ferens Art Gallery, *Rembrandt as printmaker*, 8 April-18 June 2007

**London**, National Gallery, *Dutch portraits: The age of Rembrandt and Frans Hals*, 27 June-16 September 2007

**Stoke-on-Trent**, The Potteries Museum and Art Gallery, *Rembrandt as printmaker*, 28 April-24 June 2007

## FRANCE

**Paris**, Fondation Custodia (Collection Frits Lugt), *Rembrandt ... bouquet final: Dessins du Kupferstichkabinett de Berlin* (Rembrandt, the final flourish: Drawings from the Kupferstichkabinett, Berlin), 12 January-11 March 2007

## GERMANY

**Aachen**, Suermondt-Ludwig-Museum, *Das Licht von Willem Kalf, 1619-1693* (The light of Willem Kalf, 1619-1693) 3 March-2 June 2007

**Schwerin**, Staatliches Museum Schwerin, Nicolaes Pietersz Berchem, 1622-83, 1 September 2007-6 January 2008

## NETHERLANDS

**Amsterdam**, Rijksmuseum, *Brand! Jan van der Heyden: schilder en uitvinder* (Fire! Jan van der Heyden: Painter and inventor), 2 February-30 April 2007

**Dordrecht**, Dordrechts Museum, *De kroon op het werk: Hollandse schilderkunst van 1680-1750* (Topping it off: Dutch painting from 1680 to 1750), 18 February-27 May 2007

**The Hague**, Mauritshuis, *Meesterwerken uit de Hollandse 17de-eeuwse portretkunst* (Masterpieces of 17th-century Dutch portraiture), 13 October 2007-13 October 2008

**The Hague**, Mauritshuis, *Portretten* (Portraits), 15 October 2007-15 January 2008

**Nijmegen**, Museum Het Valkhof, *Antoon van Welie (1866-1956): de laatste decadente schilder* (Antoon van Welie (1866-1956): The last decadent painter), 14 April-12 August 2007

## SWEDEN

**Stockholm**, Nationalmuseum, *Blomsterspråk* (The language of flowers), 23 February-27 May 2007

## SWITZERLAND

**Zürich**, Kunsthaus Zürich, Nicolaes Pietersz Berchem, 1622-83, 27 April-19 August 2007

## USA

**Ithaca**, Herbert F Johnson Museum of Art, *A changing landscape: Prints and drawings 1570-1670 from the Arthur and Arlene Elkind Collection*, 3 February-8 April 2007

**New York**, Neue Galerie, *Van Gogh and Expressionism*, 23 March-2 July 2007

**New York**, The Metropolitan Museum of Art, *The age of Rembrandt: Dutch paintings in The Metropolitan Museum of Art*, 18 September 2007-6 January 2008

**Phoenix**, Phoenix Art Museum, *Rembrandt and the Golden Age: Masterpieces from the Rijksmuseum*, 27 January-6 May 2007

**Portland**, Portland Art Museum, *Rembrandt and the Golden Age: Masterpieces from the Rijksmuseum*, 26 May-16 September 2007

## SPECIAL ANNOUNCEMENT

The exhibition *The age of Rembrandt: Dutch paintings in The Metropolitan Museum of Art* (18 September 2007-6 January 2008) will show all 235 Dutch paintings dated circa 1600-1800 in the collection. Normally about 35 percent of them are on view in the galleries. The exhibition coincides with the publication of the standard collection catalogue by Walter Liedtke, *Dutch paintings in The Metropolitan Museum of Art, New York 2007* (2 vols.). The summer 2007 edition of the *Metropolitan Museum of Art Bulletin* will be written by Esmee Quodbach and will discuss the history of The Metropolitan's Dutch collection. It will touch upon the great donors, the range of the collection and questions of taste. The installation of the exhibition will not reflect the history of Dutch art, but rather the chronological progress of the collection itself, from the "1871 purchase" on through various periods of collecting, highlighting major donations and acquisitions. This event offers scholars of Dutch art the unique opportunity to see the complete holdings of The Metropolitan in the field, for the first and last time.

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More information on all these exhibitions and other events at [www.codart.nl/exhibitions/](http://www.codart.nl/exhibitions/)

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