CODART Courant
Published by Stichting CODART
P.O. Box 7679
NL-1070 KA Amsterdam
The Netherlands
info@codart.nl
www.codart.nl

Managing editor: Rachel Esner
E resner@xs4all.nl

Editors: Wietske Donkersloot,
Gary Schwartz
T +31 (0)20 305 4515
F +31 (0)20 305 4500
E wietske@codart.nl

CODART board
Henk van der Walle, chairman
Wim Jacobs, controller of the Instituut
Collectie Nederland, secretary-
treasurer
Rudi Ekkart, director of the Rijksbureau
voor Kunsthistorische Documentatie
Jan Houwert, chairman of the Board of
Management of the Koninklijke
Wegener N.V.
Paul Huvenne, director of the Koninklijk
Museum voor Schone Kunsten,
Antwerp
Jeltje van Nieuwenhoven, member of the
Provincial Executive of Zuid-Holland

CODART is an international council for
curators of Dutch and Flemish art. It
supports inter-museum cooperation in
the study and display of art from the
Lowlands through a variety of means,
including congresses, study trips, pub-
lications and a website (www.codart.nl).
The organization was founded and is
aided by the Netherlands Institute for
Cultural Heritage. It enjoys the generous
support of the Netherlands Ministry of
Education, Culture and Science and the
Ministry of Welfare, Health and Culture
of the Flemish Community.

CODART Courant appears twice a year.
Contributions are welcome.

CODART Courant is designed by
Typography Interiority & Other Serious
Matters, The Hague

ISSN 1388 9559

CONTENTS

2 A word from the director
2 Erratum
3 News and notes from around the world
3 Estonia, Tallinn, The Creation of Eve:
notes about a painting and a related
print
4 Germany, Berlin, Introducing the
Niederländisches Forum
4 Russia, Moscow, Pushkin State Museum
of Fine Arts
5 Sweden, Stockholm, Nationalmuseum
7 USA, Introducing the Association of Art
Museum Curators (AAMC)
9 CODART activities in 2005
9 CODART ACHT congress: Dutch and
Flemish art in Sweden, Haarlem, 6-8
March
10 Study trip to Stockholm, Drottning-
holm, Skokloster, Uppsala, Västerås and
Strängnäs, 21-26 September
17 The CODART curator’s bookshelf
30 Appointments
30 CODART membership news
31 Membership directory
44 CODART dates
44 Preview of upcoming exhibitions and other
events January-June 2005

Haarlem: location of the CODART ACHT congress, March 2005 (Gerrit Adriaensz. Berckheyde, Grote Markt with
the St. Bavo church, 1696, Netherlands Institute for Cultural Heritage, on long term loan to the Frans Hals Museum,
Haarlem).
A word from the director

CODART EEN, CODART Twee, CODART Drie... CODART marches on, and so does time. When the idea was launched in 1997, I was 57 years old, and lo and behold, in the twinkling of an eye, next June I’ll turn 65. In keeping with tradition, the board and I decided that would be the time for me to step down as director. We also decided that I would not leave CODART. I will stay on, for two days a week, in the function that most fits my capacities and is the easiest to separate from general operations. That is the website, for which I will remain webmaster through 2007. In January 2005, the search for a new director will be on. Suggestions and self-nominations are welcome. These should be addressed directly to the chairman of the board:

Henk van der Walle
Bisschopsstraat 16
7513 AK Enschede.

In the next Courant I will be writing my last Word from the Director, in which I will acquit myself of the responsibility of looking back over the past years, a task which I am already looking forward to with relish.

My successor will not have it easier than I have the last few years. In Courant 8, published last June, I reported with satisfaction that the Arts Council had attached a resoundingly positive recommendation to CODART’s application for government subsidy for the years 2005-2008. Unfortunately, the State Secretary of Culture, Medy van der Laan, while not contesting the evaluation, nonetheless decided to limit the term of the subsidy to the year 2005 only. This was the result of a new policy regarding the Arts Policy Document (Cultuurnota) under which CODART and hundreds of other cultural organizations are subsidized. Van der Laan wishes to redefine the criteria for participation in the Cultuurnota, she has proclaimed the year 2005 a transitional period, during which new conditions will be established for what she calls ‘supporting organizations,’ in contrast to ‘producing organizations.’ On various fronts, we have objected to the way the rules for subsidy were changed after applications were submitted and to the pigeonholing of CODART under ‘supporting organizations.’

This development does not necessarily mean that we will be cut off from Dutch government support after 31 December 2005. Frankly, with our track record and all the good we have built up in the Ministries of Education, Culture and Science and of Foreign Affairs, I cannot imagine that coming to pass. In the coming months, van der Laan has said, she will issue new criteria, and we will be invited to submit a new proposal. If she sticks by this resolve, we will not have clarity about our post-2005 position until September of next year. I am confident that should CODART be removed from the Cultuurnota, new possibilities for funding our activities will be made available. We will keep you informed.

In the meanwhile, the board and I have also agreed to put into effect an old wish of mine, namely a leave of absence in order to write a book on Rembrandt for the 400th anniversary of the master’s birth in 2006. The leave has two components. From May 2004 on, I have been given one free day a week for the project. For the months October, November and December, I will be off duty altogether, performing only incidental tasks for CODART. The slack has been picked up by two temporary members of the CODART team, with whom you might have had contact. Eelke Boswijk took on the organization of the CODART acht congress and Kate Gatacre is filling in for editorial and day-to-day tasks at the office. However, the real reason you have not noticed until now that I am gone is that CODART is blessed with two dedicated associates, Wietse Donkersloot and Navany Almazan, who have kept things running smoothly.

From behind my Rembrandt workstation, I wish you a good holiday season and a fulfilling new year. As for CODART in 2005, I can assure you it will be another banner year, as you can see on page 8 and further. Also, take a look at the website and enjoy imagining our congress in Haarlem in March and the study trip to Sweden in September. Increase your enjoyment by signing up for them. You will be sorry if you don’t.

Gary Schwartz

Erratum

Due to a series of mishaps in the editing process, some unfortunate errors were introduced into the text of Joanna Tomicka, Dutch and Flemish prints in major Polish collections, CODART Courant 8 [June 2004], pp. 19-23. A corrected version can be consulted on our website at: http://www.codart.nl/Downloads/Courants/courant8.pdf

One section of the text that contained substantial errors concerning delicate issues should read as follows:

In Kraków, after the First World War, the print room of the Polish Academy of Arts and Sciences was created. In 1915, this institution acquired the collections of the discontinued Polish Library in Paris and the collection of the Moszynski family, which was purchased by the state. The Polish Library in Paris was founded in 1838 through the efforts of Polish émigrés, who intended it to be returned to Poland when the country was liberated. The Academy of Arts and Sciences in Kraków [the use of the words ‘Polish’ or ‘National’ was forbidden by the foreign authorities at that time [1872-1918]] was the leading national scientific institution protecting culture and education during the last period of the loss of independence.

At present, the collection of the Academy comprises over 80,000 prints, making it one of the largest collections of European graphics in Poland. In 1953, three groups of works were united to form the collection of the print room of the academy in Kraków: that of the Moszynski family, the Polish Library in Paris, and subsequent acquisitions, including prints from German museums, which, as a result of the war, were located on Polish territory. Prints by Dutch masters are the most numerous and occupy a prominent place, constituting nearly 40% of all the holdings. The most valuable masterpieces are 83 engravings and one etching by Lucas van Leyden, and over 100 etchings by Rembrandt, although not all of these impressions are of the best quality. This collection provides a complete picture of the development and accomplishments of Dutch and Flemish graphics, presenting, in addition...
to well-known works, exceptionally rare pieces, such as a series of playing cards attributed to Balthazar van den Bos and a color print by Johannes Teylar (1648-1709).

Losses of prints caused by the Second World War were most severe and cannot be fully estimated, partly because some inventory books were also destroyed. The post-war territory of Poland, which was moved from the east to the west as a result of political decisions, compensated for the losses of Poland’s eastern territories to a small extent. As far as Old Master prints are concerned, as compensation for irreparable wartime losses, the two partially surviving collections (Rehdigerana and Magdaleniana) of the Schlesisches Museum der Bildenden Künste, Breslau (now Wroclaw) were moved to the National Museum in Warsaw and the Polish Academy of Arts and Sciences in Kraków. These include Museum in Warsaw and the Polish Academy of Arts and Sciences in Kraków. These include Museum of Estonia.

Anonymus, Creation of Eve, ca. 1600, Tallinn, Art Museum of Estonia.

The somewhat stiff figures in the painting appear separated from the landscape by their sharp outlines. This suggests that an engraving served as the model for the composition. Years ago, I found an engraving by Cornelis Cort (ca. 1533-1578) after Zuccaro’s Creation of Eve, a possible pendant to a Creation of Adam (both 1572), reproduced in Armin Zweite’s book on Maerten de Vos. It was striking to what degree our painting followed the model. Cornelis Cort’s print is, of course, also included in the related volumes of both the Old and New Hollstein.

Cort, a well-known engraver, worked with Hieronymus Cock in Antwerp and later with Titian in Venice and several other artists in Rome. During his second stay in the Eternal City (from 1572 until his death in 1578) he engraved the frescoes by Federigo (1540/1542-1609) and Taddeo (1529-66) Zuccaro in the Sala dei Sogni of the Palazzo Farnese in Caprarola, among others. Zuccaro’s Creation of Eve was certainly influenced by the same composition in the Sistine Chapel, while Michelangelo in his turn was fascinated by Jacopo della Quercia and other innovative artists of Quattrocento.

Cornelis Cort after Federigo Zuccaro, Creation of Eve, 1572.


In relation to Jacopo della Quercia’s Sienese stone relief of the Creation of Eve (1430-35) Charles Seymour Jr. has written: ‘As Eve is drawn up to a standing position by the powerful grasp of the hand of her Creator, she looks askance at her own hand, by which, as a human, she must learn to make her way in the world.’

Traditionally in this scene, Eve’s hands are shown clasped in prayer. (It is well known that in the late Middle Ages, the Virgin Mary was often characterized as the New Eve and as the Church itself, born of the wound in Christ’s side.) Mannerist artists presaged Baroque, but also partly looked back to medieval forms and iconography.

I now come to my request: It would be interesting to know how many paintings and engraved copies after the Zuccaro/Cort composition are known today. So far, Suzanne Laemers (R.K.D. The Hague) has informed us of two variants: one of the panels was on sale in Munich in 1965, the other (attributed to Raphael Coxie) in Antwerp in 1996.

Some of the works of the same subject differ from the Tallinn painting in that other scenes from Genesis, such as the Creation of Adam and Expulsion from the garden, are depicted in the background.

The painting in the AME is far more concentrated – no other biblical scenes are added, and Paradise has been left without any birds or animals. Their creation and other related motifs might have been depicted on separate panels.

The Creation of Eve in the AME can probably be dated to the end of the 16th or beginning of the 17th century. Do any of the readers of CODART Courant know the present location
of works that could be related to our panel?
Helena Risthein
Art Museum of Estonia, Tallinn

Bibliography
Exhibit. cat. Läänse-Euroopa rahvasuste realistlik kunst, Tallinn 1953, p. 31 (where the panel is attributed to an anonymous German master).

Works mentioned
Jacopo della Quercia’s, Creation of Eve, 1430–35, stone relief, Siena.
Michelangelo, Creation of Eve, 1509–10, fresco, Sistine Chapel, Vatican.
Federigo Zuccaro, Creation of Eve, 1566, fresco, Palazzo Farnese, Caprarola.
Cornelis Cort, Creation of Eve, 1572, engraving (The Illustrated Bartch, part 52, nr. 1).
Raphael Coxie (attributed to), Creation of Eve, n.d., oil on panel, auctioned in Antwerp in 1996.

GERMANY
Berlin
Introducing the Niederländisches Forum
The Niederländisches Forum was founded at the Art History Institute of the Freie Universität Berlin in May 2004. It is kindly supported by the Royal Netherlands Embassy.

The Niederländisches Forum, with its new contributions to research, raises the profile of the art and art history of the Low Countries. In the first instance, it takes the form of a permanent lecture series with around four or five sessions per semester. The subject matter is wide ranging: Netherlandish, Dutch and Flemish painting and graphics, sculpture and arts and crafts, architecture and new media all feature on the program. The emphasis is on current reports from the areas of research and practice. The Niederländisches Forum thus strengthens the ties between the university and museums. It brings together teaching staff, researchers and other interested parties, thereby improving the networks and exchange of information between these groups.

Alongside recognized experts from both home and abroad, young researchers are offered the opportunity to present their work.

Renaissance and Baroque art was the focus of the first lecture series, but all periods from the Middle Ages to the present will be represented. In the first series, which opened with a farewell lecture by Jan Kelch, the departing Director of the Gemäldegalerie Berlin, the speakers were Reinert Falkenburg (Leiden), Alexandra N. Bauer (Potsdam) and Holm Bevers (Berlin). The lecture by James H. Marrow (Princeton) took place at the Dutch embassy in Berlin. The building, designed by the Dutch architect Rem Koolhaas, is one of the most spectacular new structures in the capital, and it provided an excellent backdrop, bringing our project to the attention of a wide audience. The events were extremely successful and they also received a good response outside Berlin.

This winter, the speakers include Volker Manuth (Nijmegen) and Katja Kleinert (Berlin). In December, Bernd Lindemann, the recently appointed director of the Gemäldegalerie Berlin will hold his first public lecture in his new post at the Niederländisches Forum. This event will again take place at the embassy.

In addition, a multidisciplinary project-based scheme is planned for 2005 in collaboration with Jan Konst from the Dutch Philology Department of the Freie Universität. To mark the Rembrandt exhibition at the Gemäldegalerie and the Kupferstichkabinett in Berlin in 2006, the museums will work together with the Niederländisches Forum to stage an international symposium in Berlin.

Berlin is a center with a rich tradition of research into the art history of the Low Countries. The Berlin museums have a wealth of outstanding examples of Dutch and Flemish art. The Gemäldegalerie and the Kupferstichkabinett, in spite of considerable wartime losses, still rank as collections of worldwide importance. The quality and size of the collections in Berlin permit an immediate, broad and in-depth study of the art of the Low Countries. Renowned scholars in this field have been active in universities and museums in Berlin. Furthermore, the city offers particularly good opportunities for research. The Staatsbibliothek and the Kunstdibliothek, art-history institutes and their libraries, equipment and projects, important archives, and numerous academic institutions and societies provide ideal conditions for research and academic exchange. It is clear that Berlin is unusually well equipped as a site for research into the art history of the Low Countries.

So, the aim in the near future is for the Art History Institute of the Freie Universität Berlin to place an emphasis on the art history of the Low Countries. The Niederländisches Forum is an important first step towards this goal.

Christian Tico Seifert
Freie Universität, Berlin

Idea and conception: Christian Tico Seifert

Contact details:
Christian Tico Seifert
Freie Universität Berlin
Kunsthistorisches Institut
Niederländisches Forum
Koserstraße 20
D–14195 Berlin
nl-forum@web.de

RUSSIA
Moscow
Pushkin Museum of Fine Arts
Between 1998 and 2002, the Pushkin Museum of Fine Arts held a number of large exhibitions of 16th- and 17th-century paintings and drawings from the Netherlandish, Dutch and Flemish schools. Even so, the wealth of the collection is such that more works continue to be brought out of the reserves. During the first quarter of 2003, an exhibition of prints by Lucas van Leyden [curator and author of the catalogue Natalja Markova] – the first exhibition of works by this excellent Dutch
and XVII centuries (February-April, curator and author of the catalogue Vadim Sadkov). Of the 83 paintings, a few were masterpieces taken from the permanent display, but the main body was made up of works from storage, throwing new light on many different aspects of the subject, from overt allegory to the profoundly hidden subtext of Dutch genre scenes. In order to fill the lacunae in the range of subjects, four paintings were borrowed from the museum in the town of Serpukhov, allowing specialists in Moscow to see interesting works by Isaac de Jouderville, Jan Victors and a joint work by Jan Boeckhorst (?) and Pieter Boel. For the first time, this exhibition demonstrated to Russian viewers that paintings by Dutch and Flemish artists of the Golden Age were not mere snapshots of everyday life but moralizing, didactic, religious and philosophical works reflecting the ideas of their time. Such was the success enjoyed by the show — confirmed by the excellent attendance figures — that the catalogue sold out long before it closed.

Dutch painting and works on paper were collected in Russia from the time of Peter the Great. This was demonstrated in our recent exhibition The Golitsyn Museum on the Volkhonka, which reconstructed one of the largest private Russian aristocratic collections (curator Natalja Tretyakova, catalogue by leading specialists from the Pushkin Museum and the Hermitage in St Petersburg, with an overview and analysis of the collection of Russian masters. The Dutch school, in which etching might almost be considered the ‘national’ printing technique, occupied a central place, with some 50 prints by all the principle 17th-century printmakers, led by Rembrandt, occupying the full length of one of the long walls in the main exhibition room. The weighty catalogue, incorporating a survey of etching, detailed entries on each exhibit, and a brief biography of the engravers, represented the fruits of the labors of a group of scholars from the printroom. While we regret that it was only possible to produce this catalogue in Russian, we can console ourselves with the fact that it has already become a key reference work for Russian speakers, who suffer from a marked lack of publications on the subject in their native language.

The main event of 2004 was the exhibition Visual images and hidden meanings: allegories and symbols in Dutch and Flemish paintings of the XVI and XVII centuries (curator Natalja Markova, Moscow 2004). Assembled over the course of the 18th century, in the early 19th century this collection went on display in the Golitsyn Palace on the Volkhonka, next door to where the Pushkin Museum stands today. (Two buildings in the palace complex were restored several years ago by the Pushkin Museum and now house branches of the museum, the archive and the so-called ‘Museum of Private Collections’.) Although Dutch and Flemish paintings were not central to the Golitsyn collection, it did include some 20 works, among them paintings by David Teniers, Dirk Maes, masters of cabinet painting such as Joos de Momper, Jan van Kessel I, and Peeter Neefs I; among the most celebrated works we should mention Girl in the window by Gabriel Metsu (Pushkin Museum of Fine Arts) and two paintings by Jan van Bloemen from the Hermitage, the only generally accepted works by this artist in the Petersburg museum. The last owner of the collection, Sergey Mikhaylovich Golitsyn, sold it to the Imperial Hermitage Museum in 1886 and many of its pieces found a home in the Winter Palace; during the Soviet years some works were transferred to Moscow and other towns and cities around the former Soviet Union, as a result of which tracing the objects was no simple task, involving intensive research.

Works by Dutch artists are to be found in other Moscow museums as well. An unequalled collection of Dutch 17th-century silver forms part of the Armory Chamber in the Kremlin. Based on a full scholarly catalogue of this collection published modestly in black and white in 1990, a superbly illustrated album devoted to the collection has recently appeared, also available in English (Galina Markova, Dutch silver in the Armory Chamber, Moscow 2003).

Natalja Markova
Pushkin Museum of Fine Arts, Moscow
[translated by Catherine Philips]

SWEDEN
Stockholm
Nationalmuseum

From the very beginning of the 17th century relations between Sweden and Holland were close. The literary and scientific dialogue was as intensive as investments of Dutch capital in the iron industry. A large number of Swedes visited the universities of Leiden and Amsterdam. There were 150 Swedes, mostly young noblemen, studying in Leiden during the 1640s. They included heroes of the Thirty Years’ War such as Magnus Gabriel de la Gardie.
and Karl Gustav Wrangel, leading aristocrats, statesmen, and patrons of the arts in Sweden in the second half of the 17th century. The inventories of de la Gardie’s estate list several Netherlandish pictures: history paintings, fruit pieces, still lifes, landscapes, and marine and genre paintings. Wrangel purchased Dutch art for his castle at Skokloster. In 1651 he commissioned a number of works from Dutch artists through the Swedish resident in The Hague, Harald Appelbom. These included a Winter landscape by Jan Steen. Sweden’s first Rembrandt painting, The apostle Peter, was brought here by a Dutch inhabitant of Copenhagen, Carl von Cracow.

The principal authors of Sweden’s growing prosperity during the next 100 years included the Dutch industrialists who had already settled in the country in the early 17th century. Their motives were both religious and commercial. They were mainly members of the De Geer, De Besche, and Peill families, all of whom were to play a very important role, particularly after the end of the war in 1648, and who would also continue to thrive even after Sweden’s period as a great power came to an end with the Battle of Pultava in 1709. Their most important achievement was the development of the iron industry in Sweden. For the whole of the 18th century iron was to remain the nation’s most important export.

The families not only maintained contacts with their home country but also brought with them their culture, their wealth and their art collections, which today form the cornerstone of the Nationalmuseum’s considerable collection of Dutch paintings. It was a member of the Peill family who brought one of Rembrandt’s greatest masterpieces, The conspiracy of the Batavians under Claudius Civilis, to Sweden.

Louis de Geer, one of the biggest arms dealers in Europe, had already become a Swedish subject in 1627. The family tradition was kept up by his sons, who were iron manufacturers at Leufsta bruk, Uppland and elsewhere. Portraits of Louis de Geer the Younger and his wife Jeanne Parmentier are set into the walls of the main building at Leufsta. They were painted by Bartolomeus van der Helst, probably on the occasion of the couple’s wedding in Utrecht on 13 September 1654.

The Dutch industrialists also attracted painters like Allaert van Everdingen, Govert Camphuysen and Cornelis van der Meulen to Sweden. Although political links with Holland declined towards the close of the century, its cultural influence persisted well into the 18th century.
Lawyer sharpening his pen, and other paintings attributed to Rembrandt.

Lovisa Ulrika’s son Gustav II purchased 24 paintings from the Sack family at Bergshammar in 1779. That collection included several important Rembrandts, among them the aforementioned Kitchen maid, but also works by other Dutch painters such as Ferdinand Bol, Gabriel Metsu, Pieter de Hooch, Salomon de Keyser, Philip Konincks, and Jan Victors.

Additions to the collection of Dutch paintings continued to be made during the 19th century. Acquisitions included, for example, Judith Leyster’s Boy playing the flute. In 1881 the Nationalmuseum acquired The apostle Peter by Rembrandt. In 1949 it received Rembrandt’s Simeon in the temple as a donation, and a small self-portrait (now stolen) was acquired in 1956.

The collection also includes several important landscapes by Ruisdael, Van de Cappelle and Van Everdingen. The Dutch Caravaggisti are also represented, i.e. Terbruggen and Matthias Stomer, as well as classicists such as Caesar van Everdingen and genre painters from Haarlem.

An exhibition project and a catalogue raisonné

In 1967 the Nationalmuseum presented a larger selection of Dutch Old Masters from Swedish collections. The aim was to display the breadth of 17th century Dutch painting, its many genres and thematic contexts. Rembrandt was the obvious focus, and the show included six paintings and 22 drawings by the master. The 1992 exhibition, Rembrandt and his time, held to mark the museum’s bicentenary dealt with Rembrandt and the reevaluation of his art in the past 20 years, but it also included a large circle of pupils active in Rembrandt’s studio and a wider circle of artists active in the Netherlands in the artist’s day.

In the exhibition The Dutch Golden Age (September 2005-January 2006) our aim is to present the most important and influential masters and art centers of the Golden Age. We are fortunate to receive important loans of paintings from the Rijksmuseum and the Mauritshuis and from the Statens Museum for Kunst in Copenhagen. A special section of the exhibition will bring together the Dutch drawing collections from Stockholm and the Ashmolean Museum in Oxford. The last part of the exhibition will deal with the relationship between the Netherlands and Sweden during the Golden Age. The exhibition will coincide with the publication of a catalogue raisonné of the Nationalmuseum’s entire holdings of Dutch paintings (ca. 500). An exhibition catalogue will also be published, with essays by Christopher Brown (Oxford), Börje Magnusson (Rome), Karin Sidén, Märten Snickare and myself (Stockholm).

It is a great pleasure for us that the

CODART study trip 2005 will focus on the exhibition and other collections of Dutch and Flemish art in and around Stockholm. Görel Cavalli-Björkman Nationalmuseum, Stockholm

Introducing the Association of Art Museum Curators (AAMC)

Established in the spring of 2001, the Association of Art Museum Curators (AAMC) is a North American professional organization for art museum curators. Its mission statement conveys its purpose: ‘Curators have a primary responsibility for the acquisition, care, display, and interpretation of works of art; the Association of Art Museum Curators (AAMC) has been founded to support their role in shaping the mission of art museums in North America. The AAMC serves as a forum for the exchange of information and ideas, as an organization to promote professional development, and as a voice to museum directors on matters of mutual concern.’ Membership to the organization is open to any curator responsible for art, from assistant curator to chief curator, at any of the 186 museums that form the Association of Art Museum Directors (AAMD), also a North American organization, and currently stands at approximately 550. To date three annual conventions have been held, the most recent being that convened on 10 May 2004 at The Asia Society and Museum in New York City (sessions: ‘The curator and scholarship’ and ‘The curator and the architect’). The AAMC has a board of trustees, is incorporated, has established a foundation for the purposes of fund-raising, and has written by-laws. Committees have been formed in the following areas: executive and nominating, finance, membership, museum collections and exhibitions, professional development and conference, professional standards, and prize committees. To date all events have taken place in New York, but it is the aim of the organization to hold future gatherings in other parts of North America. To that end, the AAMC’s first continuing education seminar is to be held at The Art Institute of Chicago on Friday, 29 October 2004 (sessions: budgeting and planning methods for exhibitions, and the nuts and bolts of provenance research). For additional information, please consult the AAMC’s website: www.artcurators.org.

Lawrence W. Nichols
The Toledo Museum of Art
The focus of this year’s program is the wealth of Dutch and Flemish art in Swedish collections. The theme of the workshops will be permanent collections. Various aspects will be examined: (1) different ways of presenting these collections, (2) the changing role of curators, and (3) the question of how to strengthen and expand permanent collections. Inspired by the Pieter Claesz exhibition, on view at the Frans Hals Museum during the congress, a workshop will also be dedicated to monographic exhibitions (4).

Participants can choose to join the excursions in Haarlem, which will include a viewing of the best prints and drawings in the Teyler Museum and the Haarlem city archives. An alternative excursion program offers visits to the collection of the West Fries Museum in Hoorn and the Stedelijk Museum in Alkmaar. We will also visit the Grote Sint Laurenskerk, where restoration of the Last Judgment by Cornelis Cornelisz. Buys I on the vaulted ceilings is now in progress.

See also the preliminary program on p. 9.

A complete and up-to-date program of the congress and more information about Haarlem, the workshops and the members meeting can be found at: www.codart.nl.

Registration and fees
The congress fee is 80 euros. This includes documentation, excursions, lunches, the congress dinner and various receptions.

Information
For more information about CODART ACHT please visit www.codart.nl or contact us at:
CODART
c/o Navany Almazan
T +31 20 305 4521
E navany@codart.nl
CODART activities in 2005

CODART ACHT congress: Dutch and Flemish art in Sweden, Haarlem, 6-8 March

The program is subject to change. If you are attending the congress, please keep an eye on the CODART website.

Sunday, 6 March
13:30-17:00 Pre-congress walking tour of Haarlem, in three groups.
[15:00-17:00 Meeting of CODART Board and Program Committee.]
17:00-20:00 Registration and reception at: Hollandsche Maatschappij der Wetenschappen Spaarne 17 NL-2011 C D Haarlem T +31 23 531 5775 F +31 23 536 2713 E hollmij@wxs.nl W www.hollmij.nl
18:00 Greeting by the director of CODART, Gary Schwartz, and the Hollandsche Maatschappij.

Monday, 7 March
8:30–9:00 Registration continues.
9:00–11:30 Opening session Dutch and Flemish art in Sweden.
Teyler Museum Spaarne 16 Haarlem T +31 23 531 9010 F +31 23 534 0004
9:00–9:15 Greeting by Marjan Scharloo, director of the Teyler Museum, and introduction by the congress chair, Stephen Hartog.
9:40–10:00 Karin Sidén (Stockholm, Nationalmuseum) / Dutch and Flemish paintings in Swedish collections.
10:25–10:45 Discussion.
10:45–11:00 Walk to:
Frans Hals Museum Groot Heiligland 62 NL-2011 C B Haarlem T +31 23 511 5775 F +31 23 511 5776 E franshalsmuseum@haarlem.nl W http://www.franshalsmuseum.nl
11:00–11:30 Coffee.
11:30–11:35 Greeting by Karel Schampers, director of the Frans Hals Museum.
11:45–13:30 Visit to the exhibition and museum; buffet lunch in the museum restaurant available throughout.
13:30–13:35 Introduction to workshop sessions by the congress chair.
13:35–13:55 Anna Somers Cocks (The Art Newspaper) / Making the most of the permanent collection.
14:10–15:25 Workshops in the Frans Hals Museum. Information on subjects, chairs and speakers can be consulted on the website.
15:45–16:45 Presentation of results of the workshops and discussion.

Tuesday, 8 March
9:00–12:00 Members meeting at the Teyler Museum. Speakers to be announced on the website.
10:30–10:50 Coffee.
11:40–12:00 Discussion and closing of the congress.
12:00–13:30 Visit to the Teyler Museum, with buffet lunch available throughout in the museum’s Tuinzaal for participants remaining in Haarlem for the afternoon.
13:00–18:00 Excursion for participants who have registered for the bus trip to Noord-Holland. Departure, with box lunch on bus, to Stedelijk Museum Alkmaar and Westfries Museum in Hoorn.
13:30–18:00 For participants remaining in Haarlem, visits to the print, drawing, map and book collections of the Teyler Museum, Rijksarchief Noord Holland, Archief Kennemerland and Stadsbibliotheek Haarlem, and to Haarlem booksellers and an auction house. More information can be consulted on the website.
Study trip to Stockholm, Drottningholm, Skokloster, Uppsala, Västerås and Strängnäs, 21-26 September

The program is subject to change. If you are attending the congress, please keep an eye on the CODART website.

When Hans Nieuwkoop held his historic exhibition of 15th- and 16th-century Antwerp composite altarpieces (retables) in Antwerp Cathedral in 1993, he compiled a checklist of the examples he had located in the course of 25 years of research on the subject. Perhaps not so surprisingly, in view of the extent of iconoclasm in Belgium, the country of origin of the altarpieces came only third among countries preserving these astonishing objects. In first place was Germany, but in second place, and this is something of a surprise, stood Sweden, with 26 examples. Before the (early) adoption of Protestantism, a constant stream of orders went from churches all over Sweden to the Antwerp dealers who coordinated the production of these highly complex creations of carpenters, sculptors, painters and gilders, each organized in a different guild. As purchasers on this scale, Swedish churches can be said to have been a major partner in the Antwerp art world in the decades around 1500. The survival of so many altarpieces in Sweden, as compared to, for example, the Netherlands, can be credited to the fact that Lutheranism became the state religion of Sweden in 1527, which it remained until the year 2000. Thanks to the relatively relaxed attitude of the Lutherans to art in churches, the country was spared the devastations of iconoclasm. Magnificent examples in a variety of modes will be seen on the study trip in the cathedrals of Strängnäs, Västerås and Uppsala, and in the Historiska Museet in Stockholm.

As in other areas of Northern Europe, many of the architects and sculptors – not to mention engineers and town planners – who gave form to noble, governmental, ecclesiastical, educational and (primarily) military buildings and installations in Sweden in the early modern period came from the Netherlands. An entire colony of Dutch professionals, craftsmen, small businessmen and shopkeepers was brought to Göteborg, where they built two successive cities, the first of which was destroyed by the Danes in 1611. In the course of the 16th and 17th centuries colonies of this kind were established in various Swedish cities. The one in Stockholm was concentrated in Södermalm, the island south of Gamla Stan, the old town. Speaking Dutch and practicing Calvinism, they formed communities of their own. Some survived well into the 18th century, interacting on all levels, including the arts, with local society.

The foremost artist in this wave of imported Netherlanders was the Flemish architect and sculptor Willem Boy (ca. 1520-92), who in 1558 was brought from Mechelen to Sweden by King Gustav Vasa (King Gustav I, 1496-1560; reigned 1523-60). Works by Boy to be seen on the trip include the churches of St. Jacob and St. Klara in Stockholm, the funeral monument of Gustav Vasa in Uppsala Cathedral, and the beautiful, moving tomb of the two-year-old Princess Isabella (1564-66) in Strängnäs Cathedral.

The royal gardens of Sweden were designed and maintained in the 16th century by the Netherlands garden architect Hans Frieze. Kings Gustav Vasa and his sons Erik XIV (1533-77; reigned 1560-68) and Johan III (1537-92; reigned 1568-92) had him in service for some 40 years, during which he laid out the gardens at the palaces of Gripsholm, Svartsjö, Linköping, Uppsala and the Kungsträdgården in Stockholm. This precedent was picked up in the following century when Hedvig Eleonora (1636-1718), the widow of King Karl X Gustav (1622-60; reigned 1654-60), brought the Dutch gardener Christiana Horleman to Sweden. After his death his function was inherited by his son Johan and grandson Carl, who, after Johan was knighted by King Karl XI, changed the family name to Hårlem. Thanks to the ties of these men with Dutch colleagues and plant nurseries, the actual flora used in Swedish royal gardens overlapped that of the Netherlands for a century and a half.

In the 17th century the main motor for Swedish-Netherlandish artistic relations was provided by the military-industrial complex of the time, epitomized by the Flemish-Dutch merchant Louis De Geer (1583-1652). De Geer was born in the prince-bishopric of Luik (Liège) into a pious Protestant family that moved to Dordrecht, perhaps for religious reasons, in 1596. With his brother-in-law Elias Trip (1570-1636), he built a financial empire in the Netherlands and Sweden, based on mining and weapons manufacture. In exchange for minerals, mines and valuable contracts and licenses, the two helped fund the wars of the Swedish king Gustav II Adolf (1594-1632; reigned 1611-32), in the process acquiring houses and estates in and outside Stockholm. De Geer became Lord of Österby and Finspång, mining districts in Uppland, north of the city. At his houses he installed paintings by Dutch artists, family portraits and views of his Swedish holdings. Paintings of Sweden were hung in his Amsterdam home, the ‘House with the Heads’ at Keizersgracht 123, and in that of the sons of Elias Trip, the Trippenhuis (see CODART ZES). Artists of the caliber of Bartholomeus van der Helst and Allarta van Everdingen were commissioned by the Trips and De Geers, reinforcing the already strong ties in painting between the Netherlands and Sweden. The close resemblance of De Geer’s house in Södermalm, Stockholm, to the Mauritshuis in The Hague, although it may be fortuitous, invites one to speculate on the parallels between the expansive careers of Louis De Geer and Johan Maurits van Nassau. Both were immigrants to the Netherlands.
who rose to leading positions in their respective worlds, especially outside the country and especially in military contexts.

The import of architectural and artistic talent from the Netherlands became part of the regular trade activities of the De Geers and Trips, especially in the following generations. Conversely, the Swedish government maintained an agent in the Netherlands, Peter Trotzig, who joined cultural entrepreneurship to his more commercial duties. Via these channels, Justus Vingboons (1620/21–98), the younger brother of the famous Dutch architect Philips Vingboons, seems to have gotten Swedish commissions in Amsterdam and Dutch ones in Stockholm. In 1653 Trotzig brought Justus to Stockholm to complete the Riddarhuset (House of the Nobility), begun by Simon de la Vallée. Koen Ottenheyem considers the drawings Justus made for the project to be derived from Philips’s rejected proposal for the Amsterdam town hall. Following the completion of his three-year contract in Stockholm, Justus returned to Amsterdam to build the Trippenhuis for the sons of Elias Trip, Louys and Hendrik, who he is likely to have met in Sweden. The Riddarhuset was the most conspicuous project of its time and it served as a model for representative Swedish architecture for a century to come. In other respects as well, Dutch attainments in the arts, sciences and education served as a model for Sweden in the 17th century. A prominent manifestation of this phenomenon was reached under Queen Christina (1626–89; reigned 1632–54), when the Dutch scholars Isaac Vossius and Nicolaas Heinsius served as royal advisors.

A lasting record of the architectural fruits of this long period of Dutch-Swedish cooperation is the album Suecia antiqua et hodierna (‘Sweden then and now’, published in 1715), a proud compilation of 350 engravings of the main country houses, city palaces and towns of the kingdom. Not only were many of the houses in the book built by Netherlandish architects, the book itself was filled largely by the houses in the book built by Netherlandish towns of the kingdom. Not only were many of the main country houses, city palaces and 1715), a proud compilation of 350 engravings of ‘Sweden then and now’; published in hodierna. cooporation is the album Suecia antiqua et hodierna (‘Sweden then and now’, published in 1715), a proud compilation of 350 engravings of the main country houses, city palaces and towns of the kingdom. Not only were many of the houses in the book built by Netherlandish architects, the book itself was filled largely by the houses in the book built by Netherlandish towns of the kingdom. Not only were many of the main country houses, city palaces and

Dutch attainments in the arts, sciences and education served as a model for Sweden in the 17th century. A prominent manifestation of this phenomenon was reached under Queen Christina (1626–89; reigned 1632–54), when the Dutch scholars Isaac Vossius and Nicolaas Heinsius served as royal advisors.

A lasting record of the architectural fruits of this long period of Dutch-Swedish cooperation is the album Suecia antiqua et hodierna (‘Sweden then and now’, published in 1715), a proud compilation of 350 engravings of the main country houses, city palaces and towns of the kingdom. Not only were many of the houses in the book built by Netherlandish architects, the book itself was filled largely by the houses in the book built by Netherlandish towns of the kingdom. Not only were many of the main country houses, city palaces and

Dutch military expeditions of the 17th century, when successful, never failed to come home without some loot. Undoubtedly the highpoint, one of the most successful art raids in history, was the seizure in 1648 in Prague of some 600 items collected by Emperor Rudolf II. The raid was committed just a day or two before the signing in Osnabrück of the peace treaty that would have made the act illegal. Among the booty were major paintings by Netherlandish masters such as Jan van Hemessen, Joachim Beuckelaer and Jan Massys. Bronze sculptures by Adriaen de Vries were taken from the gardens of the Wallenstein Palace and were placed in Drottningholm at the end of the 17th century, where they still stand today.

Although Queen Christina was the most dedicated art collector among the Swedish monarchs, few of her possessions have remained in the country, and few of those were from the Netherlands. Half the collection of 17th-century Netherlandish paintings in the Nationalmuseum, some 30 paintings, came to Christina’s collection from Prague as booty. Included amongst them are all the important paintings by the aforementioned Beuckelaer, Hemessen and Jan Massys. Just two or three of the paintings have an older Swedish provenance, from the collection of Gustav Vasa.

Participants in the CODART ACHT congress will have an opportunity to admire a choice of masterpieces from Christina’s drawing collection in the Teyler Museum. After her abdication and departure for Rome the collection was sold in parcels over the course of the centuries. In the late 18th century Pieter Teyler was able to buy part of the collection from the Odescalchi family.

Several late 17th- and 18th-century monarchs of Sweden collected art for the nation in a less violent fashion. The provenance of some of the best Dutch and Flemish paintings in the Nationalmuseum are found on the inventories of King Fredrik I (1676–1751; reigned 1720–51) in 1749, in 1760 of Queen Lovisa Ulrika (1702–82), in 1771 of her consort Adolf Fredrik (1710–71; reigned 1751–71), in 1792 of King Gustav III (1746–92; reigned 1771–92), and in 1804 and 1816 of the Kungliga Konstmuseum, with important paintings by Rubens, Jordens, Snyders and Terbrugghen, among others, cannot be visited on account of the distance. Among the many other attractive destinations that we are obliged to omit for the same reason are the Cathedral of Linköping, with its world-famous triptych of the Crucifixion by Maerten van Heemskerck (a full-size reproduction can be seen in the Grote Sint Laurenskerk in Alkmaar by participants in the CODART ACHT congress excursion to Noord-Holland); and Leufsta bruk and Finspång, country houses built by the de Geers in the 17th century as headquarters for their mining and manufacturing operations south and north of Stockholm.

Wednesday, 21 September
Flight to Stockholm by own arrangement (CODART will announce possible group travel arrangements from Amsterdam in due time).

Check in to hotel:
Hotell Riddergatan
Riddargatan 14
SE-114 35 Stockholm
T +46 8 5557 3000
F +46 8 5557 3011
E hotelriddergatan@profilhotels.se
W www.profilhotels.se

This pleasant, recently renovated hotel is at the corner of Nybrogatan, one of the liveliest streets in the city, lined with chic cafés, restaurants, boutiques and specialty shops.

Two blocks from the hotel is the world-famous Östermalms Saluhall, one of the most picturesque covered markets in Europe. On the adjoining square, Östermalmsgorg, there are outdoor restaurants and wonderful views of the surrounding churches and façades.

1600 (subject to revision) Nationalmuseum
Södra Blasieholmshamnen
Box 16176
SE-103 24 Stockholm
T +46 8 5195 4300
F +46 8 5196 4456
E info@nationalmuseum.se
W www.nationalmuseum.se

Opening by King Carl XVI Gustaf of the exhibition The Dutch Golden Age, followed by a reception and dinner, hosted by Solfrid Söderlind, director of the Nationalmuseum.

Thursday, 22 September
Nationalmuseum
0900-1100 Visit to the exhibition, with an introduction by Görel Cavalli-Björkman, before the public is admitted to the museum.
The Dutch Golden Age was organized to mark the publication of Görel Cavalli-Björkman’s catalogue of the 500-odd Dutch paintings in the museum. The Stockholm holdings are augmented by loans from the Statens Museum in Copenhagen and elsewhere, including the Rijksmuseum. In preparation for the trip, by all means consult Nationalmuseum Stockholm, Illustrerad katalog över äldre utländskt måleri - Illustrated catalogue - European paintings, Stockholm 1990.

1100-1200 Visit to the permanent collection.
The major Flemish paintings from the permanent collection will be on view in the Rembrandt gallery during the exhibition; these include works by Joachim Beuckelaer, Jan Brueghel, Lucas van Valckenborch, Joos de Momper, Peter Paul Rubens, Jacob Jordens, Anthony van Dyck and Frans Snyders. The latest acquisition (2003), an Allegory of death and resurrection attributed to Frans Floris, will assuredly be among them. To ensure that you will not miss anything that is of special interest to you, consult the illustrated catalogue of European paintings in advance.

1200-1300 Rehn Room, discussion of exhibition, with curators, moderated by Gary Schwartz.
Görel Cavalli-Björkman, director of research
T +46 8 5195 4300
F +46 8 5196 4456
E gc@nationalmuseum.se
Karin Sidén, curator of paintings and sculpture
T +46 8 5195 4304
F +46 8 5195 4456
E ksn@nationalmuseum.se
Mårten Snickare, curator of prints and drawings
T +46 8 5195 4336
F +46 8 5195 4456
E mse@nationalmuseum.se
1300-1400 Rehn Room, lunch.
1400-1430 Rehn Room, introduction to architectural tour of Stockholm, Mårten Snickare.

1430-1530 Individual visits to the museum.
1530-1800 Architectural tour of Stockholm, with Mårten Snickare. Sites to be visited include:
Jacobs Kyrka (Church of St. James)
Jakobs Torg 5
T +46 8 723 3938
The church was built in 1588-1643 to a design by Willem Boy. The south doorway, the most exuberant of its time, was sculpted in 1644 by Henrik Blume, a member of a German family of sculptors.
Riddarhuset (House of the Nobility)
Riddarhustorget 10
Gamla Stan (Old Town)
E +46 8 723 3990

Considered by many to be the most beautiful building in Stockholm, and, in any case certainly the most prestigious building project of its time. The first plans were drawn up by the French architect Simon de la Vallée, and work was begun in 1640 under the direction of a German master builder, Heinrich Wilhelm. After Wilhelm’s death in 1652, the assignment passed to the Dutch architect Justus Vingboons. Vingboons shaped the façade, with its colossal Corinthian pilasters in sandstone against a red brick wall. The façade’s colossal order and its color scheme were crucial for the development of architecture in Sweden during the second half of the 17th century.
Klara Kyrka (Church of St. Claire)
Klara Östra Kyrkogata
T +46 8 723 3031
Commissioned by Johan III in 1572 and designed by Willem Boy.
Van der Nootska palatset

Nationalmuseum, Stockholm, seen from the Royal Palace.
13 codart

Greeting by Magnus Olausson, director
08:30 Bus departs from hotel.

15:00-17:00 Hallwylska Museet
(Hallwyl Museum)
Hamngatan 4
S-114 87 Stockholm
T +46 8 5195 5599
F +46 8 5195 4456
E info@hallwyl.se
W http://www.hallwyl.se/

Visit to collections with
Ingallill Jansson, senior curator
T +46 8 5195 5592

The Hallwyl Museum was created between 1883 and 1924 by the Stockholm heiress Wilhelmina von Hallwyl and her husband Walther. Built in 1893-98, the building was the private residence of the von Hallwyls and the seat of Walther’s business, as well as the home of Wilhelmina’s ever-growing collection of decorative and fine arts. In 1920 it was donated to the Swedish state. The enterprise has been compared to the contemporaneous city art palaces of Isabella Stewart Gardner in Boston, Sir Richard Wallace in London and Édouard André and Nélie Jacquemart in Paris. Of the foreign painting collection, the catalogue says, ‘The Dutch and Flemish paintings are the absolute core of the collection, in terms of quantity and quality. There are about 160 of them...‘ including portraits by Paulus Moreelse and Johannes Verspronck, landscapes by Pieter Molyn, Jan van Goyen and Aert van der Neer, history paintings by Bartholomeus Breenbergh and Salomon Koninck, church exteriors by Gillis Rombouts and Roelof de Vries, and an extraordinary genre-portrait by the immigrant Dutchman Adriaen Bloem, the only known work of the master, who worked at the court of Leopold I in Vienna from 1668 to 1694. The catalogues of the collection are scholarly and beautifully produced and are available at very reasonable prices. The catalogue of the 412 paintings, Hallwylska målerisamlingen The Hallwyl collection of

House of the Dutch business magnate Louis de Geer, now the embassy of the Netherlands in Sweden.
paintings, Stockholm (Hallwylska Museet) 1997, fully illustrated almost entirely in color, is now on sale for a mere 150 Swedish kronor.

ISBN 91-650-4021-X

Advance purchase directly from the museum is highly recommended to participants in the study trip.

17:00 City bus or metro to art collections of Stockholm University at:

17:15-19:00 Spökslottet
(The Haunted Mansion)
Stockholms Universitet
Drottninggatan 116
SE-113 60 Stockholm
T +46 8 164 700
F +46 8 161 939
E http://www.konferensservice.su.se/english/spoekslo.png

The distinguished Stockholm University paintings collection is founded on a gift of 210 paintings donated to the university in 1884 by the widow of Captain Johan Adolf Berg (1827-84), a civil engineer and businessman. Berg built the collection from the 1850s onwards, with advice in the later years from the leading experts of the time, in particular Olof Granberg. Berg’s bequest was part of a campaign on his part to influence Stockholm University to take the arts and humanities more seriously. In 1883 he provided funding for a chair in art history. The collection is housed in a sprawling villa across the street from the main university building. It was erected in the 1600s for the merchant Hans Petter Scheffler and has been called the Haunted Mansion since the early 19th century, for reasons that we trust do not concern our visit.

In somewhat lesser measure than in the Hallwyl collection of the following decades, the largest single foreign school represented in the Berg collection is the Dutch and Flemish. The same applies to acquisitions made for the university collection since the Berg donation. The most rare and astonishing painting in the Spökslottet is The attack by Pieter Bruegel the Elder, whose provenance in itself merits a book: bought by Rudolf II probably shortly after the death of the artist, it was part of the booty taken by the Swedes from Prague in 1648, on behalf of Queen Christina. She took the painting with her when she left Sweden, but had it sold in Antwerp. In the mid-19th century it returned to Swedish hands, becoming successively the property of the Swedish ambassador in Paris, the artist Johan Fredrik Hökert and then Captain Berg.

In alphabetical order, other 16th-century masters represented are Jan de Beer, Joos, Hendrik and Maerten van Cleve and Gillis van Coninxloo; history pieces by Denys Calvaert, Louis de Caullely; landscapes, still life and genre pieces: Cornelis Pietersz. Bega, Wilhelm van Bemmel, Nicolaas Berchem and Jan van der Heyden, Abraham van Beyeren, Andries and Jan Both, Joos van Craesbeek. See Sten Karling, The Stockholm University collection of paintings, Stockholm (University of Stockholm) 1978.

ISBN 91-22-00250-2

Illustrated are two of the irresistible conversation pieces that are bound to make the inspection of the collection with curator Nina Weibull an incomparable pleasure.

E nina.weibull@eko.su.se

19:00-21:00 (Under consideration) Dinner in the dining hall of Spökslottet.

Saturday, 24 September
08:30 Bus leaves for Skokloster.
09:30-12:00 Skoklosters slott
(Skokloster Castle)
SE-74660 Skokloster
T +46 18 386 077
F +46 18 386 446
E skokloster@lsh.se
W www.skoklosterss.png

Visit to the castle, with Carin Bergström, director
T +46 18 340 829
E carin.bergstrom@lsh.se

and Bengt Kylsberg, curator
T +46 18 340 826
E bengt. kylsberg@lsh.se

In 1611, the young Baltic cavalry officer Herman Wrangel acquired Sko estate as a reward from King Karl XI for his contribution as an officer in the Swedish army. Two years later, he married a woman from an ancient Swedish noble family, Margareta Grip. Their first son, Carl Gustaf, was born at Skokloster in 1613. Carl Gustaf registered at the University of Leiden in 1630, but later pursued a military career, becoming the most renowned Swedish officer of the century. He spoke several languages and had a large number of informants and advisers in Europe, who also supplied him with the latest luxury goods. From 1654 until his death in 1676, Wrangel worked on the construction and furnishing of a new powerhouse at Sko, an unusually grandiose presentation of its owner and his family. In this it was not unique. What makes it different is that it has been preserved to this day. Skokloster and its collections, comprising about 50,000 objects, are an amazing source of knowledge of the Sweden and Europe of the 17th century. The above is taken from Bengt Kylsberg, Skokloster: reflections of a great era, Skokloster and Stockholm (Byggförlaget) 1997.

ISBN 91-7988-137-8

While the collection does not contain any major individual works of art from the Netherlands, Wrangel’s ties to the Netherlands led to orders for large numbers of paintings, adornments, furnishings, books, globes and maps from the Low Countries. The mixture of paneling, fireplaces, metalwork, lamps and mirrors, carpets and wall hangings, porcelain and glass, arms and armor, as well as paintings and tapestries from many European centers is strikingly illustrative of the school-blind taste of the time. Everything of quality and flair could find a place in the castle. What makes Skokloster indispensable for a CODART study trip is that it places not only paintings, but also decorative arts of all kinds, as well as...
weapons and even workman’s tools from the Netherlands in a new context. The Netherlands was the largest single source of Skokloster’s varied collections; many if not most of the items imported from the Netherlands were made there as well. Skokloster provides one of the most complete ensembles of a 17th-century environment in Europe, and it shows how central the Netherlands was in the totality of the taste of the time.

12:30 Boat departs for Uppsala.

Lunch on board, during a voyage of an hour and a half said to be exceptionally scenic.

14:30-15:15 Uppsala University Art Collections in Uppsala Castle, with Johan Cederlund, curator.

The entire holdings of the Uppsala University art collection number 4,000 items, of which about 3,400 are on display in various university buildings. We will of course visit the main painting galleries, which are presently housed, by special arrangement with the city, in Uppsala Castle. Although the agreement with the city expires at the end of 2004, the museum has good hope that a renewal will be possible. The Old Master paintings in the collection are hung in two large rooms of the castle, the rest of which is occupied mainly by the Uppsala modern art museum. Pieter Aertsen’s Butcher shop is undoubtedly the most important painting in the collection. This highly wrought piece of art carpentry, made in the early 1630s for the collector and scholar Philip Hainhofer (1578-1647), was bought from him by the city of Augsburg to give to King Gustav II Adolf in the spring of 1632, after the king had admired it for an hour. In the autumn, following the king’s death, it was shipped to Sweden; in 1694 Karl XI donated it to Uppsala University. Containing over 1,000 objects, mainly in miniature, the Art Cabinet has rightly been called a museum in its own right. No lover of the past can fail to be deeply moved by this time capsule, the most complete object of its kind to have survived to our day. The dedication of the cabinet to Love itself, with Venus crowning the structure, adds to this effect.

15:30-16:15 Visit to the Gustavianum, with Augsburg Art Cabinet and anatomical theater.

The Gustavianum was built in 1620 by an architect from the Netherlands, Casper Panten. The anatomical theater, with its high dome, was added in 1665 after a design by the scientist and architect Olof Rudbeck the Elder. It was inspired by the anatomical theater of Amsterdam, which Rudbeck saw on a visit to the Netherlands. It now holds one of the most important curiosities to have survived from the 17th century: the Augsburg Art Cabinet. This highly wrought piece of art carpentry, made in the early 1630s for the collector and scholar Philip Hainhofer (1578-1647), was bought from him by the city of Augsburg to give to King Gustav II Adolf in the spring of 1632, after the king had admired it for an hour. In the autumn, following the king’s death, it was shipped to Sweden; in 1694 Karl XI donated it to Uppsala University. Containing over 1,000 objects, mainly in miniature, the Art Cabinet has rightly been called a museum in its own right. No lover of the past can fail to be deeply moved by this time capsule, the most complete object of its kind to have survived to our day. The dedication of the cabinet to Love itself, with Venus crowning the structure, adds to this effect.

16:15-19:00 Walking tour of Uppsala, with stops at Uppsala Cathedral, across from the Gustavianum, Linnéträdgården (Linnaeus’ Garden), a reconstruction of the Uppsala University botanical garden the way it looked during the time of Carl Linneè (1707-78), laid out by him on the basis of principles derived from the work of the Dutch scientists and horticulturists he had met in Leiden. There will be pause for refreshment.

19:00 Bus returns to Stockholm.

Evening free.

Sunday, 25 September
The day for medieval and 16th-century churches and works of art.

08:00 Bus departs for Västerås, accompanied by Carina Fryklund, research curator of Flemish paintings.

9:30-11:00 Västerås Cathedral.

9:30-11:00 Västerås Cathedral.

15:00-17:00 Visit to the Gustavianum, with Augsburg Art Cabinet and anatomical theater.

The Gustavianum was built in 1620 by an architect from the Netherlands, Casper Panten. The anatomical theater, with its high dome, was added in 1665 after a design by the scientist and architect Olof Rudbeck the Elder. It was inspired by the anatomical theater of Amsterdam, which Rudbeck saw on a visit to the Netherlands. It now holds one of the most important curiosities to have survived from the 17th century: the Augsburg Art Cabinet. This highly wrought piece of art carpentry, made in the early 1630s for the collector and scholar Philip Hainhofer (1578-1647), was bought from him by the city of Augsburg to give to King Gustav II Adolf in the spring of 1632, after the king had admired it for an hour. In the autumn, following the king’s death, it was shipped to Sweden; in 1694 Karl XI donated it to Uppsala University. Containing over 1,000 objects, mainly in miniature, the Art Cabinet has rightly been called a museum in its own right. No lover of the past can fail to be deeply moved by this time capsule, the most complete object of its kind to have survived to our day. The dedication of the cabinet to Love itself, with Venus crowning the structure, adds to this effect.
11:00-12:00 The hour for church services in both Västerås and Strängnäs will be spent in the bus between the two cities. The order of the visits might have to be reversed, depending on possible baptisms that day. During the journey, Carina Fryklund and Peter van den Brink will fill us in on the background of the two cities and their Netherlandish artworks. They take up this task in substitution, honor and commemoration of the beloved colleague who had originally agreed to accompany us on this day, Cecilia Engellau-Gullander, who died unexpectedly in September 2004.

12:00-13:00 Strängnäs Cathedral.

13:00-14:30 Lunch.

14:00-15:30 Bus to Stockholm.

15:30-17:00 Visit to the Historiska Museet (Historical Museum)

Narvavägen 13-17
Stockholm
T +46 8 5195 5600
W http://www.historiska.se/info/english.html

17:00-18:00 Kungliga Slottet (Royal Palace)

Slottsbacken
Gamla Stan
SE-113 30 Stockholm
T +46 8 402 6130
F +46 8 402 6167
E info.stockholms-slott@royalcourt.se
W http://www.royalcourt.se/

Tour of the palace. On the premises is Gustav iii’s museum of antiquities, one of the oldest museums in Europe. It was established in June 1792, in memory of Gustav three months after his assassination.

18:00 Livrustkammaren (Royal Armory)

Slottsbacken 3
SE-113 30 Stockholm
T +46 8 5195 5544
F +46 8-5195 5511
E livrustkammaren@lsh.se
W www.lsh.se/livrustkammaren/
Thehela.htm

Visit to this award-winning museum situated in an atmospheric cellar vault beneath the Royal Palace. Dinner will be served there.

Monday, 26 September

Morning Nationalmuseum.

Visit to the painting reserves, with Görel Cavalli-Björkman and Karin Sidén and visit to the conservation studio, with Rickard Becklén, conservator of paintings

T +46 8 5195 4319
E rbn@nationalmuseum.se

or Konstakademien (Academy of Art)

Fredsgatan 12
Box 16317
SE-103 26 Stockholm
T +46 8 790 5924
W http://www.konstakademien.se/

Here the group will see a small and relatively unknown collection of Dutch and Flemish drawings. An introduction to the academy and collection will be given by Eva-Lena Bengtsson, chief curator

T +46 8 232 9477
E eva-lena.bengtsson@konstakademien.se

The library is closed on Monday, and we will be received in the reading room, where the Old Master drawings can be viewed. The collection is limited to about 80 sheets by identified Netherlandish, French, German and Swedish masters, and about 50 anonymous ones. Some of the most interesting items were donated to the Academy by Gustaf Ribbing in 1798. A further attraction is the monumental painting by Elias Martin (1739-1818) of the visit of King Gustav 111 to the Academy in 1780. The painting shows Rembrandt’s Claudius Civilis, which belongs to the Academy but has been on loan to the Nationalmuseum since its founding, as it hung in the 18th century.

Midday Lunch.

Afternoon Transfer to airport.

Afternoon return flight.

N.B. Please note that the art museums we are going to visit - the Nationalmuseum, the Hallwyl Museum, the university museums of Stockholm and Uppsala - have all published complete catalogues of their painting collections. Please take advantage of this unusual opportunity to prepare your visit by consulting the catalogues and letting the curators know in advance if there are any paintings in which you are particularly interested.

With thanks to Louise Hadorph Holmberg of the Nationalmuseum for her indispensable help.
The CODART curator’s bookshelf

This bibliography of the most essential reference literature for curators of Dutch and Flemish art is compiled for CODART by the librarian of the Faculty of Arts Library of Utrecht University, Roman Koot. It is not intended as an exhaustive bibliography, but as a selective one, an aid to curators and librarians, especially at smaller institutions, in acquiring the books that will be most useful to them. It was first printed in CODART 6, June 2003. Since then it has been updated and enlarged, with sections on glass painting, applied arts, interior design and furniture, ceramics, glass, precious metals, and costume. The bibliography is also maintained on the CODART website, where it will be kept up to date and where suggestions for additions and corrections should be sent. In due time, all titles will be accompanied by commentary. The large section on the collection catalogues of public institutions will become part of a new subdivision of the CODART website, presently under construction: an overview of the permanent collections of Dutch and Flemish art in all the museums in our directory.

Bibliographies


Lane, Barbara G., Flemish painting outside Bruges, 1400-1500: an annotated bibliography, Boston 1986.


Mundy, E. James, Painting in Bruges, 1470-1550: an annotated bibliography, Boston 1985.

Yearly bibliographies, published by the Vereniging van Nederlandse Kunsthistorici

Kapelle, Jeroen (compilation), Chris Stolwijk (commentary), Selectie bibliografie Nederlands onderzoek naar negentiende-eeuwse kunst en kunstnijverheid 1990-2006, Utrecht 1996.


Encyclopaedias and lexicons


De Maere, Jan and Marie Wabbes, Illustrated dictionary of 17th-century Flemish painters, Brussels 1994. 3 vols.

Dechaux, Carine [et al.] (coordination), Le dictionnaire des peintres Belges du XVe siècle à nos jours, Brussels 1995. 3 vols.


Hall, H. van, Porretten van Nederlandse beeldende kunstenaars, Amsterdam 1963.


Historical reference works
Houbraeken, Arnold, De groote schouburgh der Nederlandtsche kunstschilders en schilderessen, Amsterdam 1718-1721. 3 vols.
Kramm, Christiaan, De levens en werken der Hollandsche en Vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters van den vroegen tot op onze eeuw, Amsterdam 1857-1864. 7 vols.

Oberen, P.D.O., Archief voor Nederländsche kunstgeschiedenis: verzameling van meerdereeds onaangegeven berichten en mededelingen betreffende Nederlandische schilders, plaats-nijders, ... boekbinders, enz., Rotterdam 1877-1890. 7 vols.
Smith, John, A catalogue raisonné of the works of the most eminent Dutch, Flemish and French painters; in which is included a short biographical notice of the artists, with a copious description of their principal pictures: a statement of the prices at which such pictures have been sold at public sales on the continent and in England: a reference to the galleries and private collections, in which a large portion are at present: and the names of the artists by whom they have been engraved: to which is added a brief notice of the scholars and imitators of the great masters of the above schools, London 1829-1842. 9 vols. Reprint London 1908.

Surveys and studies


Journals

ArtMatters: Netherlands technical studies in art, Zwolle 2002-... Bulletin van het Rijksmuseum, Amsterdam 1953-...


Nederlands Kunsthistorisch Jaarboek, The Hague 1947-...

Oud-Holland, Amsterdams/The Hague 1883-...

Simoons, Bussum 1966-...

Prints and drawings


Local schools

Antwerp


Van der Stock, Jan, Antwerpen, verhaal van een metropool, 16de-17de eeuw, [Gent] 1993.

Delft


Haarlem


The Hague


Leiden


Rotterdam


Utrecht


Genres

Architectural painting


Genre


History painting


Italianate painters


Landscape

Pastoral
Brink, Peter van den and Jos de Meyere (editors), Het gedroomde land: pastorale schilderkunst in de Gouden Eeuw, exhib.cat. Utrecht (Centraal Museum), Frankfurt am Main (Schirn Kunsthalle) and Luxembourg (Musée National d’Histoire et d’Art) 1993-1994.

Portraits and group portraits

Seascape
Rotterdam and Berlin 1996. German edition also published.

Still life

Manuscript illumination

Glass painting
Cole, William, A catalogue of Netherlandish and North European roundels in Britain, Oxford etc. 1993 (Corpus vitrearum medii aevi; Great Britain, summary catalogue, 1).
Eck, Xander van, Christiane E. Goebergh-Surie and Andrea C. Gasten, The stained-glass windows in the Sint Janskerk at Gouda: the works of Dirck and Wouter Crabeth, Amsterdam 2002 (Corpus vitrearum; Netherlands, 2).
Harten-Boers, Henny van and Zsuzsanna van Ruyven-Zeman, with the collaboration of Christiane E. Goebergh-Surie and Herman Janse, The stained-glass windows in the Sint Janskerk at Gouda: the glazing of the choir and of the former monastic church of the Regulars, Amsterdam 1997 (Corpus vitrearum; Netherlands, 1).
Helbig, Jean, Les vitraux médiévaux conservés en Belgique, 1200-1900, Brussels 1965 (Corpus vitrearum medii aevi; Belgique, 1).
Helbig, Jean, Les vitraux de la première moitié du XVe siècle conservés en Belgique: province d’Anvers et Flandres, Brussels 1968 (Corpus vitrearum medii aevi; Belgique, 2).
Ruyven-Zeman, Zsuzsanna van, The stained-glass windows in the Sint Janskerk at Gouda: 1556-1604, Amsterdam 2000 (Corpus vitrearum; Netherlands, 3).

Applied arts

**Interior and furniture**


Baarsen, Reinier, Jan Daniël van Dam, Ebelte Hartkamp-Jonxis, Jan Rudolph de Lorm, Wouter Ritsema van Eck and Friso Scholten, *De lelijke tijd*: pronkstukken van Nederlandse interieurkunst 1835-1895, exhibit cat.

Amsterdam (Rijksmuseum) 1995-1996.


**Ceramics**


**Glass**


**Tapestries**


**Costume**


**Precious metals**


Citroen, Karel, *Dutch goldsmiths’ and silversmiths’ marks and names prior to 1812: a descriptive and critical repertory*, Leiden 1993. Includes bibliography of published sources and works of reference by name of town.


**Bibliography**


Kunst te Amsterdam voorouders, 1700-1900: de kostuumafdeeling in musea van Amsterdam waaronder de Schipperenkring, Alkmaar en Zwolle 1993 (Oude collectie Fodor, 3).


**Provenance**


**National and regional holdings**


**Alkmaar, Stedelijk Museum**


**Amsterdam, Amsterdam Historisch Museum**

Schapelophemam, Maarin, *Tekeningen van Noord- en Zuid Nederlandse kunstenaars geboren voor 1600, Amsterdam 1979* (Oude tekeningen in het bezit van de Gemeentemuseum van Amsterdam waaronder de collectie Fodor, 2).

Broos, Ben, *Rembrandt en tekens uit zijn omgeving, Amsterdam 1981* (Oude tekeningen in het bezit van de Gemeentemuseum van Amsterdam waaronder de collectie Fodor, 3).

Broos, Ben en Marijn Schapelhouman, *Nederlandse tekens geboren tussen 1600 en 1660, Amsterdam and Zwolle 1995* (Oude tekeningen in het bezit van het Amsterdams Historisch Museum, waaronder de collectie Fodor, 4).

Oud, Ingrid and Leonoor van Oosterzee, Nederlandse tekenaars geboren tussen 1660 en 1745, Zwolle and Amsterdam 1999 (Oude tekeningen in het bezit van het Amsterdamms Historisch Museum, waaronder de collectie Fodor, 5).


Amsterdam, Instituut Collectie Nederland (ICCN = Nethersolds Institute for Cultural Heritage; successor to Rijksdienst voor Beeldende Kunst, R & B K).


Amsterdam, Rijksmuseum

Lunsingh Scheurleer, Th.H., Catalogus van meubelen en betimmeringen, 3rd, completely revised and expanded edition, Amsterdam 1952.

Leeuwenberg, Jaap, with cooperation by Willy Halsema-Kubes, Beeldhouwkunst in Het Rijksmuseum 1600-1700, Zwolle and Amsterdam 2000.


Os, Henk van [et al.], Nederlandse kunst in het Rijksmuseum 1400-1600, Zwolle and Amsterdam 2000.


Fileld Kok, Jan Piet [et al.], Nederlandse kunst in het Rijksmuseum 1600-1700, Zwolle and Amsterdam 2001.


Antwerpen, Koninklijk Museum voor Schone Kunsten


Antwerp, Museum Mayer van den Bergh


Bakewell, Chatsworth House


Berlin, Gemäldegalerie


Berlin, Kupferstichkabinett


Boston, Museum of Fine Arts


Braunschweig, Herzog Anton Ulrich-Museum


Brugge, Stedelijke Musea


Brussel, Koninklijke Musea voor Schone Kunsten


Stroo, Cyriel [et al.], The Flemish Primitives: catalogue of early Netherlandish painting in the Royal Museums of Fine Arts of Belgium, Brussels 1996-...

Vol. 1. Stroo, Cyriel and Pascale Syrer-d’Oline, The master of Flémalle and Rogier van der Weyden groups, 1996.


Budapest, Szépművészeti Museum (Museum of Fine Arts)


Cambridge, Fitzwilliam Museum

Cape Town, Michaelis Collection

Chantilly, Musée Condé

Copenhagen, Statens Museum for Kunst
Koester, Olaf, Flemish paintings 1600-1800, Copenhagen 2000.

Cracow, Princes Czartoryski Museum

Darmstadt, Hessisches Landesmuseum

Dessau, Anhaltische Gemäldegalerie

Detroit, Detroit Institute of Arts

Dijon, Musée des Beaux-Arts

Dordrecht, Dordrechts Museum

Dresden, Gemäldegalerie Alte Meister


Dublin, National Gallery of Ireland


Edinburgh, National Gallery of Scotland

Florence
Chiarini, Marco, I dipinti olandesi del Settecento e del Settecento, Rome 1989 (Cataloghi dei musei e gallerie d’Italia).

Inventory of the collections of the State museums and galleries in Florence.

Galleria degli Uffizi

Frankfurt am Main, Städelisches Kunstinstitut

Sander, Jochen and Bodo Brinkmann, Niederländische Gemälde vor 1800 im Städel, Frankfurt am Main 1995.

Grenoble, Musée de Grenoble

Groningen, Groninger Museum
Bolten, Jaap, Dutch drawings from the collection of Dr. C. Hofstede de Groot, Utrecht 1967.

Bar telink, Nicolette (editor), De Ploeg, Groningen 1993 (Vertzameld in het Groninger Museum, 1).

Haarlem, Teylers Museum

The Hague, Gemeentemuseum

The Hague, Haags Historisch Museum

The Hague, Mauritshuis

Broos, Ben, Intimacies and intrigues: history painting in the Mauritshuis, Gent 1993.
Sluiter-Seijffert, Nicolette, with the assistance of Rieke van Leeuwen, Jim van der Meer Mohr and Michiel Plomp; appendix by Marjolein de Boer and Ben Broos, Mauritshuis: illustrated general catalogue, Amsterdam and The Hague 1993.

Los Angeles, J. Paul Getty Museum
Goldner, George R., with the assistance of Lee Hendrix and Gloria Williams, European drawings 1: catalogue of the collections, Malibu 1988.
Goldner, George R. and Lee Hendrix, with the assistance of Kelly Pask, European drawings 2: catalogue of the collections, Malibu 1992.


Lyon, Musée des Beaux-Arts

Madrid, Museo del Prado


Chapter on Dutch and Flemish painting written by Christopher Brown.

Mainz, Landesmuseum

Milán, Pinacoteca del Castello Sforzesco

Montpellier, Musée Fabre
Buvelot, Quentin, Michel Hilaire and Olivier Zeder, Tableaux flamands et hollandais du Musée Fabre de Montpellier, Paris and Montpellier 1998.

Moscow, State Pushkin Museum of Fine Arts


München, Alte Pinakothek


München, Staatsliche Graphische Sammlung


New Haven, Yale University Art Gallery

New York, The Frick Collection

New York, Metropolitan Museum of Art


New York, Pierpont Morgan Library

Orléans, Musée des Beaux-Arts
Moinet, Éric, with the assistance of Mehdi Korchane, Mémoire du nord: peintures flamandes et hollandaises des musées d’Orléans, Orléans 1996.
Ottawa, National Gallery of Canada
Spicer, Joaneath, with catalogue entries by Odilia Bonebakker, Joaneath Spicer and David Franklin, Dutch and Flemish drawings from the National Gallery of Canada, exhib.cat. Ottawa (National Gallery of Canada) and other venues 2003-2005.

Oxford, Ashmolean Museum


Paris, Bibliothèque Nationale
Lugt, Frits, with the assistance of Jean Vallery-Radot, Inventaire général des dessins des Écoles du Nord, Paris 1936.


Paris, Institut Néerlandais/Fondation Custodia

Paris, Musée du Louvre


Brejon de Lavergnée, Arnauld, Jacques Foucart and Nicole Reynaud, Écoles flamande et hollandaise, Paris 1979 (Catalogue sommaire illustré des peintures du Musée du Louvre, 1).
Schwerin, Staatliches Museum

Springfield, Massachusetts, Museum of Fine Arts

St. Petersburg, The State Hermitage Museum
Nikulin, Nikolai N., Netherlandish painting, fifteenth and sixteenth centuries, Moscow and Florence 1989 (The Hermitage: catalogue of western European painting, 5).

Stockholm, Nationalmuseum
Cavalli-Björkman, Görel, Dutch and Flemish paintings (1 c. 1400- c. 1600), Stockholm 1986. All published.

Klagenfurt, Staatsgalerie

Utrecht, Centraal Museum

Utrecht, Museum Catharijneconvent


Vercelli, Museo Borgogna

Vienna, Albertina
Benesch, Otto, Die Zeichnungen der niederländischen Schulen des XV. und XVI. Jahrhunderts, Vienna 1928 (Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina, 2).

Vienna, Kunsthistorisches Museum

Warsaw, Muzeum Narodowe (National Museum)
Bialostocki, Jan and Maria Skubiszewska (editors), Malarstwo francuskie niderlandzkie wloskie do 1600, Warsaw 1979.

Washington, National Gallery of Art
Hand, John Oliver and Martha Wolff, Early Netherlandish painting, Washington and Cambridge, Massachusetts 1986 (The collections of the National Gallery of Art: systematic catalogue).

Worcester, Worcester Art Museum

Worms, Stiftung Kunsthalle Heylshof

Collection catalogues private collections


Her Majesty the Queen of England White, Christopher, The Dutch pictures in the collection of Her Majesty The Queen, Cambridge [etc.] 1982.
White, Christopher and Charlotte Crawley, The Dutch and Flemish drawings of the fifteenth to the early nineteenth centuries in the collection of Her Majesty The Queen at Windsor Castle, Cambridge [etc.] 1994.

Kress, Samuel H.

Lugt, Frits (Institut Néerlandais/ Fondation Custodia, Paris)

Boon, Karel G., The Netherlands and German drawings of the X Vth and XVth centuries from the Frits Lugt Collection, Paris 1992. 3 vols.

Buvelot, Quentin and Hans Buijs, with an introduction by Guratzsch, Herwig (editor), Boon, Karel G., Hasselt, Carlos van (foreword), Eisler, Colin, drawings at 56 Princess Gate London Seilern, Antoine 1976. 3 vols.

Scheurleer, Oranje-Nassau


Price, Nicholas Stanley, Mansfield Kirby Talley and Alessandra Melucco Vaccaro (editors), Historical and philosophical issues in the conservation of cultural heritage, Los Angeles 1996 (Readings in conservation).


Swiss and Liechtenstein private collections

Thyssen-Bornemisza

Van Herck, Alfons (Stedelijk Prentenkabinet, Koninklijk Museum voor Schone Kunsten, Antwerpen)

Museumology and conservation
Asperen de Boer, J.R.J. van, Jeltje Dijkstra and Roger Van Schoute, Underdrawing in paintings of the Rogier van der Weyden and Master of Flémalle groups, Zwolle 1992 (Nederlands Kunsthistorisch Jaarboek 41 [1990]).

Dorge, Valerie and Sharon L. Jones (compilation), Building an emergency plan: a guide for museums and other cultural institutions, Los Angeles 1999.


**CODART Courant 9/December 2004**

**Appointments**

Please keep CODART posted on appointments in your museum. E-mail us at info@codart.nl.

**BELGIUM**

Antwerp Véronique van de Kerckhof, former assistant curator of the Rubenshuis, has been appointed curator of the collection of ancient prints and drawings in the Prentenkabinet at the Museum Plantin-Moretus as of October 2004.

Brussels Helena Bussers retired as head of department of Old Masters at the Koninklijke Musea voor Schone Kunsten van België as of September 2004.

**FRANCE**

Paris Carel van Tuyll van Serooskerken, chief curator at the Teyler Museum has been appointed conservateur en chef of the Cabinet des Dessins of the Louvre as of January 2005. He is the first non-French head of a department of the museum.

**GERMANY**

Gotha Katharina Bechler, former curator at the Kulturstiftung Dessau Wörlitz, has been appointed director of the Stiftung Schloss Friedenstein Gotha.

**USA**

Richmond Mitchell Merling, former curator at the John and Mable Ringling Museum of Art, Sarasota, has been appointed Paul Mellon curator and head of the department of European art of the Virginia Museum of Fine Arts.

Wellesley Elizabeth Wyckoff, former curator of prints and drawings at the New York Public Library, has been appointed associate curator of prints and drawings at the Davis Museum and Cultural Center at Wellesley College, Wellesley, Massachusetts.

**CODART membership news**

As of November 2004, CODART has 352 members and 46 associate members from 246 institutions in 36 countries. All contact information is available on the CODART website and is kept up to date there.

**New CODART members since June 2003**

(as of November):

- Lynne Ambrosini, chief curator, Taft Museum of Art, Cincinnati
- Bettina Baumgärtel, head of the department of painting, Stiftung kunst palast, Düsseldorf
- Véronique Bücken, curator, Koninklijke Musea voor Schone Kunsten van België, Brussels
- Johan Cederlund, curator, Uppsala University Art Collections (Gustavianum), Uppsala
- Laura Coyle, curator of European art, Cercle van Art, Washington
- Marjoleine Groen, project associate Delftware and curator of applied arts, Gemeente Musea Delft, Delft
- Heli Haapasalo, curator, Hallwyl Museum (Hallwylska Museet), Stockholm
- Nico van den Hout, curator, Koninklijk Museum voor Schone Kunsten, Antwerpen
- Wim Hüskens, curator, Stedelijke Musea Mechelen, Mechelen
- Ingemar Jansson, head curator, Hallwyl Museum (Hallwylska Museet), Stockholm
- Bengt Kyseberg, curator, Skokloster Slott (Skokloster Castle), Skokloster
- Leet Schledorn, curator, Gemeente Museum Het Prinsenhof, Delft
- Sabine van Sprang, curator, Koninklijke Musea voor Schone Kunsten van België, Brussels
- Bart Strooobants, curator, Stedelijke Musea Mechelen, Mechelen
- Carol Togneri, senior curator, Norton Simon Museum, Pasadena
- Adriaan E. Walboer, curator of Northern European Art, The National Gallery of Ireland, Dublin
- Gregor J.M. Weber, chief curator, Staatliche Museen Kassel (Gemäldegalerie alt Meister), Kassel
- Anne Woollett, assistant curator of paintings, The J. Paul Getty Museum, Los Angeles
Membership directory

Mr. George S. Abrams
Associate curator
Winter and Abrams
Hamburger Kunsthalle
Glockenpielsasse
D-20095 Hamburg
Germany
T +49 40 4785 4795
F +49 40 4785 4795

Ms. Lynne Ambrosini
Chief curator
Tafel Museum of Art
316 Pike Street
Cincinnati OH 45202
USA
T +1 513 684 4531
F +1 513 241 2266
lambrosinig@tafmuseum.org

Prof. Dr. Gert Ammann
Director and chief curator
Tintoretto Landesmuseum
Ferdinand
Museumstrasse 15
A-6920 Innsbruck
Austria
T +43 512 5339 9-72
F +43 512 5339 88
sekretariat@tiroler-
landesmuseum.at

Ms. Rocío Arnanz
Associate curator
Museo Nacional del Prado
Calle Ruiz de Alarcón 23
E-28014 Madrid
Spain
T +34 91 420 2856
F +34 91 420 0794
muso.nacional@prado.mcu.es

Mr. Diederik Bakhuys
Head of the department of drawings
Musée des Beaux-Arts
1 Place Rostat
F-75009 Rouen
France
T +33 1 5717 2840
F +33 1 5717 4523

Dr. Joost Vander Auwera
Attaché
Koninklijke Musea voor Schone Kunsten van België
Museumstraat 9
B-1000 Brussels
Belgium
T +32 2 508 3127
F +32 2 508 3121
vanderauwera@fine-arts-museum.be

Dr. Reinier Baarsen
Head of department of sculpture and decorative arts
Rijksmuseum
Postbus 7488
N.L. 1070 A M Amsterdam
The Netherlands
T +31 20 674 7900
F +31 20 674 7901
info@rijksmuseum.nl

Ms. Hela Baudis
Head of the printroom
Staatliches Museum Schwerin
Alter Garten 3
D-10055 Schwerin
Germany
T +49 385 563 870
F +49 385 563 900
baudis@museum-
schwerin.de

Dr. Natala Babina
Curator of Flemish painting of the 17th century
The State Hermitage Museum
Dvortsovaia nab. 34
191186 St. Petersburg
Russia
T +7 812 110 9677
F +7 812 312 1994

Dr. Frans Baudouin
Chairman
Centrum voor de Vlaamse Kunst van de 16de en de 17de Eeuw
Koolenstraat 20
B-2000 Antwerp
Belgium
T +32 3 201 1577
F +32 3 231 9378

Dr. Bettina Baumgartel
Head of the department of painting
Museum kunst palast
Ehrenhof 5
D-44799 Düsseldorf
Germany
T +49 211 892 4273
F +49 211 892 9173
bettina.baumgartel@stadt-duesseldorf.de

Dr. Katharina Becker
Director
Stiftung Schlöss Friedenstein
Gotha
Schloss Friedenstein
D-98600 Gotha
Germany
T +49 3621 823 481
F +49 3621 823 481
vorstand@stiftung-
friedenstein.de

Ms. Liesbeth De Belie
Chair of the department of Old Masters
Koninklijke Musea voor Schone Kunsten van België
Museumstraat 9
B-1000 Brussels
Belgium
T +32 2 508 3127
F +32 2 508 3123
deliebig-finearts-
museum.be

Dr. Dr. Kerstin Belkin
Associate curator
Officer
Historische Staatlichen
Art
25 South Adelaide Avenue
Highland Park NJ 08904
USA
T +1 732 917 8394
F +1 732 917 8394
kbelkin@aol.com

Dr. Gotfried Biedermann
Director of the Årle Galerie
Stenariksmuseum
Landesmuseum Joanneum
Raurbergasse 10
A-9010 Graz
Austria
T +43 316 817 9771
F +43 316 817 9767
lmg@stmk.gv.at

Drs. Dirk Jan Beemont
Curator of gold and silver
Rijksmuseum
Postbus 7488
N.L. 1070 A M Amsterdam
The Netherlands
T +31 20 674 7901
F +31 20 674 7901
d.beemont@rijksmuseum.nl

Mr. Martijn Bijl
Curator
Alte Galerie
Alter Garten 3
D-10055 Schwerin
Germany
T +49 385 563 870
F +49 385 563 900
info@museum-
schwerin.de

Dr. Peter Bieboer
Curator
Frans Halsmuseum
Postbus 1595
N.L. 1070 A M Amsterdam
The Netherlands
T +31 20 674 7901
F +31 20 674 7901
p.bieboer@halsmuseum.nl

Dr. Marian Bisanz-Praheken
Curator
Albertina
Augustinerstraat 1
A-1010 Wien
Austria
T +43 1 5375 0/0
F +43 1 537 7597
m.bisanz@albertina.at

Mr. Peter Black
Curator of Dutch and Flemish paintings
The Hunterian Museum
University of Glasgow
82 Hillhead Street
Glasgow G12 8QX
Scotland
T +44 141 552 5439
F +44 141 552 5418
nie@museum.gla.ac.uk
Preview of upcoming exhibitions and other events January-June 2005

The calendar of exhibitions and other major museum events on the CODART website contains dossiers on all past, current and upcoming exhibitions, congresses and symposia concerning Dutch and Flemish art all over the world, extending as far into the future as we have information. As you can see in the list here below, 17 exhibitions on Dutch and Flemish art at 16 different venues have been announced by museums to open between now and the beginning of June 2005 – the planned date of publication of the next CODART Courant. More information on these exhibitions is available on the CODART website, where you can also sign up for the free notification service announcing opening and closing dates of exhibitions ten days in advance.

Please keep CODART posted on upcoming exhibitions and other events in your museum. E-mail us at: info@codart.nl.

CODART DATES

2005

[3 March Opening TEFAF, Maastricht].

6–8 March CODART ACHT congress, Dutch and Flemish art in Sweden.

21–26 September CODART ACHT study trip to Stockholm, Drottningholm, Skokloster, Uppsala, Västerås and Strängnäs.

2006

[9 March Opening TEFAF, Maastricht].

12–14 March CODART NEGEN congress, Collections in the Netherlands.

2007

[8 March Opening TEFAF, Maastricht].

11–13 March CODART TIEN congress, Dutch and Flemish art in France.

2005


30 January–1 May Rembrandt’s late religious portraits, National Gallery of Art, Washington D.C.


5 February–8 May Master of the Embroidered Foliage, Minneapolis Institute of Arts, Minneapolis, Minnesota.


28 February–22 May Gerard ter Borch, Detroit Institute of Art, Detroit, Michigan.

1 March–1 May Rubens, Jordens en Van Dyck: Flemish masterpieces, Arentshuis, Bruges.

11 March–19 June Piet Mondriaan, Albertina, Vienna.

12 March–19 June Het Interbellum in de beeldende kunst, vormgeving en mode (Art, design and fashion in the inter-war years), Gemeentemuseum, The Hague.

13 March–3 May Rubens i Rembrandt, ich poprzednicy i nastepcy: rysunki flamandzkie i holenderskie XVI–XVIII w. ze zbiorów polskich (Rembrandt and Rubens, their predecessors and successors: Dutch and Flemish drawings of the 15th–18th centuries from Polish collections), Muzeum Narodowe w Warszawie (National Museum in Warsaw), Warsaw.


18 March–31 July Romantiek in België (Romantic art in Belgium), Koninklijke Musea voor Schone Kunsten van België, Brussels.


18 April–19 June Time and transformation in 17th-century Dutch art, Frances Lehman Loeb Art Center (Vassar College), Poughkeepsie, New York.

21 April–18 August Pietter Claesz: Still lifer, Kunsthaus Zürich, Zürich.