

PROGRAM CODART 21 congress

Old Masters, Old-Fashioned?

Sunday, 11 March 2018

Optional City Tours:

- 14:30-17:00 Tour 1: Church tour with Benoit Kervyn,
Consultant Religious Heritage Bruges
- Tour 2: Cycle tour along the Veste with Elien Vernackt,
Project Associate MAGIS Project, Musea Brugge, Bruges
- 17:00-19:00 Registration and opening reception at Restaurant B-In

Monday, 12 March 2018

Opening session at the Vriendenzaal, Groeningemuseum
Congress chair: Jacquelyn N. Coutré, Bader Curator and Researcher
of European Art, Agnes Etherington Art Centre, Queen's University,
Kingston

- 08:30-09:00 Registration Groeningemuseum
Dijver 12
- 09:00-12:00 **Opening session at Vriendenzaal Groeningemuseum**
- 09:00-09:05 Welcome by Till-Holger Borchert, Director of Musea Brugge
- 09:05-09:10 Welcome by Chris Stolwijk, Director of the RKD - Netherlands Institute
for Art History, The Hague, main cooperating partner of CODART
- 09:10-09:15 Introduction to the congress program by the congress chair
- 09:15-09:45 Lecture *Old Masters, New Perspectives* by Esmée Quodbach,
Assistant Director and Editor-in-Chief of the Center for the History of
Collecting, The Frick Collection and Frick Art Reference Library, New
York
- 09:45-10:15 Lecture *Reflections of an Old Master Curator, 1978–2018: Was the
Grass Really Greener 40 Years Ago?* by Jane Turner, Head of The
Printroom, Rijksmuseum, Amsterdam
- 10:15-11:00 Coffee and tea in the entrance hall downstairs at Groeningemuseum
- 11:00-11:30 Lecture *Old Masters, New Audiences* by Bendor Grosvenor, art
historian, writer, dealer, presenter of the BBC4 series *Britain's Lost
Masterpieces*, researcher for the BBC1 art programme *Fake or
Fortune?*
- 11:30-12:00 Questions, remarks and discussion
- 12:00-13:30 **Lunch** in entrance hall Groeningemuseum and free time to visit the
collection
- 13:30-14:45 **Statements on the congress theme and discussion in the
Vriendenzaal**
- 13:30-13:35 Introduction by the congress chair

13:35-14:20	Statements on the congress theme by:	
	1. Elsje Janssen, Scientific Director of Collections, Koninklijk Museum voor Schone Kunsten Antwerpen, Antwerp: <i>How to Entice People to an Altarpiece</i>	
	2. Jan Van der Stock, Professor, Illuminare, University of Leuven and Exhibition Curator: <i>Museum and University: A Partnership That Makes Sense</i>	
	3. Marrigje Rikken, Head of Collections, Frans Hals Museum, Haarlem: <i>The Opportunities and Challenges of Transhistorical Displays: The Frans Hals Museum and Other Examples</i>	
14:20-14:40	Questions, remarks and discussion	
14:40-14:45	Closing of the session by the congress chair	
14:45-17:00	Excursions	
14:45-15:30	Time to travel/walk to excursion venues	
15:30-17:00	Excursion 1: In-depth visit Musea Brugge: behind the scenes with Till-Holger Borchert, Director, Musea Brugge, Griet Steyaert, Conservator, and Nadia Vangampelaere, Policy Officer Collection and Documentation, Musea Brugge, Bruges	Entrance Archeological Museum, Mariastraat 36a
	We will assemble at 15:20h at the entrance of the Archeological Museum, near the Guido Gezelleplein, Mariastraat 36a. Marit Slob will join the group. She will leave from the entrance hall of the Groeningemuseum at 15:15h.	
	Excursion 2: Tour around the Sint-Janshospitaal complex including the attic of the Broederenklooster and Zusterklooster with Ruud Priem, Chief Curator, Sint-Janshospitaal, Musea Brugge, Bruges	Sint-Janshospitaal Mariastraat 38
	We will assemble at 15:25h at the entrance of the Sint-Janshospitaal, Mariastraat 38. Dennis Driessen will join the group. He will leave from the entrance hall of the Groeningemuseum at 15:20h.	
	Excursion 3: Gruuthusemuseum Hard Hat Tour with Aleid Hemeryck, Curator, and Inge Geysen, Assistant Curator, Gruuthusemuseum, Musea Brugge, Bruges	Gruuthusemuseum Dijver 17
	We will assemble at 15:25h at the entrance of the Gruuthusemuseum. Enter through the gate that leads to the small square in front of the museum. Maartje Beekman will join the group. She will leave from the entrance hall of the Groeningemuseum at 15:20h.	
	Excursion 4: Adornes Domain and the Jerusalem Chapel with Noël Geirnaert, former Chief of the City Archives Bruges	Adornes Domain Peperstraat 3
	Marijn Everaarts and Rosalie van Gulick will join the group. It will be a 20-minute walk to the Adornes Domain from the Groeningemuseum. The group will leave at 15:00h from the entrance hall of the Groeningemuseum.	

Excursion 5: In-depth visit exhibition *Haute Lecture by Colard Mansion* with Evelien de Wilde, Assistant Curator, Musea Brugge, Evelien Hauwaerts, Researcher Medieval Manuscripts, and Ludo Vandamme, Scientific Associate, Public Library, Bruges

Dijver 12
Entrance hall
Groeningemuseum

We will assemble at 15:30h in the entrance hall of the Groeningemuseum near the entrance of the museum (beyond the cloakroom).

Gerdien Verschoor will join the group.

19:00-22:00 **Congress dinner** at Brewery De Halve Maan

Brewery De Halve
Maan
Walplein 26

Tuesday, 13 March 2018

Speakers' Corner at Concertgebouw Brugge

Congress chair: Stephan Kemperdick, Curator of Early Netherlandish and Early German Painting, Gemäldegalerie, Berlin

Concertgebouw
't Zand 34

09:30-12:30 **Speakers' Corner at Concertgebouw Brugge**

09:30-09:40 Opening of the day by congress chair

09:40-09:50 Festive Speech on the occasion of the twentieth anniversary of CODART by Christa Klinkert, Curator at Stedelijk Museum Alkmaar

09:50-10:05 CODART column by director CODART

10:05-10:10 Speakers' Corner: introduction

10:10-10:50 Speakers' Corner, part 1
For a list of speakers see pp. 20-22

10:50-11:30 Coffee and tea in the foyer

11:30-12:20 Speakers' Corner, part 2

12:20-12:30 Closing by congress chair

12:30-14:30 **Lunch** at your own leisure and time to travel to excursion venues
Please find suggestions for lunch on p. 38

14:30-16:30 **Excursions**

Excursion 1: In-depth visit Musea Brugge: behind the scenes with Till-Holger Borchert, Director, Musea Brugge, Griet Steyaert, Conservator, and Nadia Vangampelaere, Policy Officer Collection and Documentation, Musea Brugge, Bruges

Entrance
Archeological
Museum,
Mariastraat 36a

We will assemble at 14:20 at the entrance of the Archeological Museum, near the Guido Gezelleplein, Mariastraat 36a.

Marijn Everaarts will join the group.

Excursion 2: Tour around the Sint-Janshospitaal complex including the attic of the Broederenklooster and Zusterklooster with Ruud Priem, Chief Curator, Sint-Janshospitaal, Musea Brugge, Bruges

Sint-Janshospitaal
Mariastraat 38

We will assemble at 14:25 at the entrance of the Sint-Janshospitaal. Rosalie van Gulick will join the group.

Excursion 3: Gruuthusemuseum Hard Hat Tour with Aleid Hemeryck, Curator, and Inge Geysen, Assistant Curator, Gruuthusemuseum, Musea Brugge, Bruges

Gruuthusemuseum
Dijver 17

We will assemble at 14:25 at the entrance of the Gruuthusemuseum. Enter through the gate that leads to the small square in front of the museum. Dennis Driessen will join the group.

Excursion 4: Remarkable Murals with guide Anna Vandewalle and Eva Tahon, Curator, Gruuthusemuseum, Musea Brugge, Bruges

Jan van Eyckplein

We will assemble at 14:20 at the statue of Jan van Eyck at the Jan van Eyck square. Maartje Beekman will join the group.

Excursion 5: In-depth visit to the Print Room of Musea Brugge with Virginie D'haene and Evelien de Wilde, Assistant Curators, Prints and Drawings, Groeningemuseum, Musea Brugge, Bruges

Groeningemuseum
Dijver 12

We will assemble at 14:20 at the entrance hall of the Groeningemuseum. Gerdien Verschoor will join the group.

Excursion 6: Sculpture: The Emperor Charles Chimney Breast at Het Brugse Vrije, and the Church of Our Lady, with Anne van Oosterwijk and Kristel Van Audenaeren, Assistant Curators, Groeningemuseum, Musea Brugge, Bruges

Burg 11
Entrance City
Archives

We will assemble at 14:15 at the Burg, at the entrance of the City Archives. Marit Slob will join the group.

End of Program

16:30-18:00 Informal Farewell Drinks

Bruges Beer
Experience
Breidelstraat 3

PARTICIPATION IN CODART 21 congress ACTIVITIES

City Tours Sunday 11 March

1. Tour 1: Church tour with Benoit Kervyn

2. Tour 2: Cycle tour along the Veste with Elien Vernackt

Excursions Monday 12 March

1. In-depth visit Musea Brugge: behind the scenes with Till-Holger Borchert, Griet Steyaert, and Nadia Vangampelaere

2. Tour around the Sint-Janshospitaal complex including the attic of the Broederenklooster and Zusterklooster with Ruud Priem

3. Gruuthusemuseum *Hard Hat Tour* with Aleid Hemeryck and Inge Geysen

4. Adornes Domain and the Jerusalem Chapel with Noël Geirnaert and Louise Janssens de Bisthoven

5. In-depth visit exhibition *Haute Lecture by Colard Mansion* with Evelien de Wilde, Evelien Hauwaerts, and Ludo Vandamme

Excursions Tuesday 13 March

1. In-depth visit Musea Brugge: behind the scenes with Till-Holger Borchert, Griet Steyaert, and Nadia Vangampelaere

2. Tour around the Sint-Janshospitaal complex including the attic of the Broederenklooster and Zusterklooster with Ruud Priem

3. Gruuthusemuseum *Hard Hat Tour* with Aleid Hemeryck and Inge Geysen

4. Remarkable Murals with Anna Vandewalle and Eva Tahon

5. In-depth visit to the Print Room of Musea Brugge with Virginie D'haene and Evelien de Wilde

6. Sculpture: The Emperor Charles Chimney Breast at Het Brugse Vrije, and the Church of Our Lady, with Anne van Oosterwijk and Kristel Van Audenaeren

		Sunday 11 March		Monday 12 March		Tuesday 13 March
	Name	City Tour	Opening Reception	Excursion	Congress Dinner	Excursion
1	Christopher Atkins	-	Yes	2 Sint-Janshospitaal	Yes	6 Sculpture
2	Sarvenaz Ayooghi	-	Yes	1 In-depth visit Musea Brugge	Yes	-
3	Ronni Baer	1 Church Tour	Yes	5 Exhibition Colard Mansion	Yes	1 In-depth visit Musea Brugge
4	Valentine De Beir	2 Cycle Tour	Yes	5 Exhibition Colard Mansion	Yes	4 Remarkable Murals

		Sunday 11 March		Monday 12 March		Tuesday 13 March
	Name	City Tour	Opening Reception	Excursion	Congress Dinner	Excursion
5	Hanna Benesz	1 Church Tour	Yes	5 Exhibition Colard Mansion	Yes	3 Gruuthusemuseum
6	Marc de Beyer	-	No	2 Sint-Janshospitaal	Yes	4 Remarkable Murals
7	Yvonne Bleyerveld	1 Church Tour	Yes	5 Exhibition Colard Mansion	Yes	4 Remarkable Murals
8	Till-Holger Borchert	-	Yes	1 In-depth visit Musea Brugge	Yes	1 In-depth visit Musea Brugge
9	Piotr Borusowski	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	5 The Print Room
10	Anne De Breuck	-	No	3 Gruuthusemuseum	Yes	-
11	Virginia Brilliant	1 Church Tour	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
12	Ine Castelijns van Beek	-	No	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
13	Daniel Christiaens	-	Yes	4 The Adornes Domain	Yes	4 Remarkable Murals
14	Wolfgang Cillessen	2 Cycle Tour	Yes	5 Exhibition Colard Mansion	No	1 In-depth visit Musea Brugge
15	Ingrid Ciulisová	-	Yes	1 In-depth visit Musea Brugge	Yes	5 The Print Room
16	James Clifton	1 Church Tour	Yes	4 The Adornes Domain	Yes	2 Sint-Janshospitaal
17	Jacquelyn N. Coutré	-	Yes	1 In-depth visit Musea Brugge	Yes	4 Remarkable Murals
18	Sabine Craft-Giepmans	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	6 Sculpture
19	Frederica Van Dam	-	Yes	4 The Adornes Domain	Yes	4 Remarkable Murals
20	Jelena Dergenc	1 Church Tour	Yes	5 Exhibition Colard Mansion	Yes	4 Remarkable Murals
21	Lloyd DeWitt	-	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
22	Annabel Dijkema	2 Cycle Tour	Yes	4 The Adornes Domain	Yes	6 Sculpture
23	Eric Domela Nieuwenhuis	-	No	5 Exhibition Colard Mansion	Yes	2 Sint-Janshospitaal
24	Katrin Dyballa	-	No	5 Exhibition Colard Mansion	Yes	1 In-depth visit Musea Brugge
25	Erik Eising	-	Yes	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
26	Kirsi Eskelinen	2 Cycle Tour	Yes	2 Sint-Janshospitaal	Yes	5 The Print Room
27	Mark Evans	-	Yes	4 The Adornes Domain	Yes	1 In-depth visit Musea Brugge
28	Carina Fryklund	1 Church Tour	No	5 Exhibition Colard Mansion	Yes	1 In-depth visit Musea Brugge
29	Nadja Garthoff	-	Yes	5 Exhibition Colard Mansion	No	3 Gruuthusemuseum
30	Jenny Gaschke	-	Yes	3 Gruuthusemuseum	Yes	2 Sint-Janshospitaal
31	Erik van Ginkel	-	Yes	-	Yes	-

		Sunday 11 March		Monday 12 March		Tuesday 13 March
	Name	City Tour	Opening Reception	Excursion	Congress Dinner	Excursion
32	Rima Girnius	-	No	5 Exhibition Colard Mansion	Yes	1 In-depth visit Musea Brugge
33	Hilliard Goldfarb	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
34	Lia Gorter	2 Cycle Tour	No	1 In-depth visit Musea Brugge	Yes	4 Remarkable Murals
35	Gabriele Grawe	-	No	1 In-depth visit Musea Brugge	No	5 The Print Room
36	Joris Van Grieken	-	No	5 Exhibition Colard Mansion	Yes	6 Sculpture
37	Bendor Grosvenor	-	Yes	-	Yes	-
38	Gerlinde Gruber	-	Yes	-	Yes	-
39	Karen Hearn	-	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
40	Aleid Hemeryck	-	Yes	3 Gruuthusemuseum	No	3 Gruuthusemuseum
41	Lars Hendrikman	-	Yes	3 Gruuthusemuseum	Yes	6 Sculpture
42	Zofia Herman-Templewicz	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	6 Sculpture
43	Valerie Herremans	-	No	4 The Adornes Domain	Yes	6 Sculpture
44	Helen Hillyard	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	4 Remarkable Murals
45	Camilla Hjelm	2 Cycle Tour	Yes	4 The Adornes Domain	Yes	1 In-depth visit Musea Brugge
46	Annemieke Hogervorst	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
47	Nico Van Hout	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	4 Remarkable Murals
48	Irene Jacobs	-	Yes	1 In-depth visit Musea Brugge	Yes	5 The Print Room
49	Geertje Jacobs	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	5 The Print Room
50	Aleksandra Janiszewska	1 Church Tour	Yes	5 Exhibition Colard Mansion	No	3 Gruuthusemuseum
51	Anita Jansen	1 Church Tour	Yes	2 Sint-Janshospitaal	Yes	4 Remarkable Murals
52	Elsje Janssen	-	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
53	Stephan Kemperdick	-	Yes	-	Yes	1 In-depth visit Musea Brugge
54	George Keyes	-	Yes	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
55	Hanna Klarenbeek	2 Cycle Tour	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
56	Christi Klinkert	-	No	4 The Adornes Domain	Yes	5 The Print Room
57	Paul Knolle	-	Yes	1 In-depth visit Musea Brugge	Yes	-
58	Claudia Koch	-	Yes	3 Gruuthusemuseum	No	1 In-depth visit Musea Brugge

		Sunday 11 March		Monday 12 March		Tuesday 13 March
	Name	City Tour	Opening Reception	Excursion	Congress Dinner	Excursion
59	Anna Koopstra	-	Yes	3 Gruuthusemuseum	Yes	5 The Print Room
60	Greta Koppel	1 Church Tour	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
61	Dragana Kovačić	1 Church Tour	No	5 Exhibition Colard Mansion	Yes	5 The Print Room
62	Zoltán Kovács	1 Church Tour	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
63	Cécile Kruyfhoofd	-	Yes	5 Exhibition Colard Mansion	Yes	-
64	Friso Lammertse	-	Yes	5 Exhibition Colard Mansion	Yes	6 Sculpture
65	Micha Leeflang	2 Cycle Tour	Yes	3 Gruuthusemuseum	Yes	6 Sculpture
66	Thomas Leysen	2 Cycle Tour	Yes	-	No	-
67	Alexandra Libby	-	Yes	2 Sint-Janshospitaal	Yes	4 Remarkable Murals
68	Katrien Lichtert	2 Cycle Tour	No	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
69	Jochen Luckhardt	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	-
70	Samuel Mareel	-	No	4 The Adornes Domain	Yes	1 In-depth visit Musea Brugge
71	Nataliya Markova	-	Yes	3 Gruuthusemuseum	Yes	5 The Print Room
72	Quirine van der Meer Mohr	-	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
73	Leila Mehulić	-	Yes	5 Exhibition Colard Mansion	Yes	2 Sint-Janshospitaal
74	Ingrid De Meûter	-	Yes	5 Exhibition Colard Mansion	Yes	4 Remarkable Murals
75	Norbert Middelkoop	-	Yes	4 The Adornes Domain	Yes	4 Remarkable Murals
76	Janelle Moerman	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	4 Remarkable Murals
77	Christine Van Mulders	-	No	-	No	-
78	Anne van Oosterwijk	-	Yes	-	Yes	6 Sculpture
79	Vanessa Paumen	-	Yes	5 Exhibition Colard Mansion	Yes	3 Gruuthusemuseum
80	José Juan Pérez Preciado	1 Church Tour	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
81	Bernadette Petti	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	5 The Print Room
82	Michael Philipp	1 Church Tour	Yes	4 The Adornes Domain	Yes	2 Sint-Janshospitaal
83	Ruud Priem	-	Yes	2 Sint-Janshospitaal	Yes	2 Sint-Janshospitaal
84	Esmée Quodbach	-	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
85	Marrigje Rikken	2 Cycle Tour	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge

		Sunday 11 March		Monday 12 March		Tuesday 13 March
	Name	City Tour	Opening Reception	Excursion	Congress Dinner	Excursion
86	Charlotte Rulkens	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	4 Remarkable Murals
87	Epcó Runia	-	Yes	3 Gruuthusemuseum	Yes	-
88	Robert Schindler	-	Yes	5 Exhibition Colard Mansion	Yes	6 Sculpture
89	Vanessa Schmid	-	Yes	3 Gruuthusemuseum	Yes	6 Sculpture
90	Gary Schwartz	-	Yes	4 The Adornes Domain	Yes	2 Sint-Janshospitaal
91	Loekie Schwartz	-	Yes	4 The Adornes Domain	Yes	2 Sint-Janshospitaal
92	Gero Seelig	-	Yes	5 Exhibition Colard Mansion	Yes	5 The Print Room
93	Anja Sevčik	-	No	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
94	Willem te Slaa	1 Church Tour	Yes	3 Gruuthusemuseum	Yes	5 The Print Room
95	Leonore van Sloten	-	Yes	4 The Adornes Domain	Yes	4 Remarkable Murals
96	Sabine van Sprang	-	Yes	4 The Adornes Domain	Yes	-
97	Roosmarie Staats	-	Yes	2 Sint-Janshospitaal	No	3 Gruuthusemuseum
98	Jan Van der Stock	-	No	-	No	-
99	Chris Stolwijk	-	Yes	-	Yes	-
100	Marlies Stoter	-	Yes	2 Sint-Janshospitaal	Yes	5 The Print Room
101	Eve Straussman-Pflanzer	-	Yes	2 Sint-Janshospitaal	Yes	5 The Print Room
102	Alice Taatgen	-	Yes	3 Gruuthusemuseum	Yes	2 Sint-Janshospitaal
103	Lucinda Timmermans	-	No	2 Sint-Janshospitaal	Yes	6 Sculpture
104	Ilona van Tuinen	-	Yes	5 Exhibition Colard Mansion	Yes	2 Sint-Janshospitaal
105	Jane Turner	-	Yes	2 Sint-Janshospitaal	Yes	5 The Print Room
106	Matthias Ubl	1 Church Tour	Yes	4 The Adornes Domain	Yes	2 Sint-Janshospitaal
107	Nadia Vangampelaere	-	No	1 In-depth visit Musea Brugge	No	1 In-depth visit Musea Brugge
108	Lea van der Vinde	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	5 The Print Room
109	Annette de Vries	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
110	Adriaan Waiboer	-	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
111	Kjell Wangenstein	2 Cycle Tour	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
112	Rik van Wegen	-	Yes	2 Sint-Janshospitaal	Yes	3 Gruuthusemuseum
113	Dennis Weller	-	Yes	1 In-depth visit Musea Brugge	Yes	-

		Sunday 11 March		Monday 12 March		Tuesday 13 March
	Name	City Tour	Opening Reception	Excursion	Congress Dinner	Excursion
114	Robert Wenley	-	Yes	3 Gruuthusemuseum	Yes	5 The Print Room
115	Ira Westergård	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
116	Betsy Wieseman	2 Cycle Tour	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
117	Evelien de Wilde	-	No	5 Exhibition Colard Mansion	No	5 The Print Room
118	David de Witt	-	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
119	Hubert De Witte	-	Yes	-	Yes	-
120	Lara Yeager-Crasselt	-	Yes	4 The Adornes Domain	Yes	4 Remarkable Murals
121	Yao-Fen You	-	Yes	2 Sint-Janshospitaal	Yes	4 Remarkable Murals

Board of CODART

31	Erik van Ginkel	-	Yes	-	Yes	-
52	Elsje Janssen	-	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
66	Thomas Leysen	2 Cycle Tour	Yes	-	No	-
122	Marjan Scharloo	-	Yes	-	No	-
99	Chris Stolwijk	-	Yes	-	Yes	-

Board of the Friends of CODART Foundation

8	Till-Holger Borchert	-	Yes	1 In-depth visit Musea Brugge	Yes	1 In-depth visit Musea Brugge
75	Norbert Middelkoop	-	Yes	4 The Adornes Domain	Yes	4 Remarkable Murals
123	Titia Vellenga	2 Cycle Tour	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge

Patrons and Business Sponsors of CODART

124	Tyr Baudouin	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	5 The Print Room
125	Willem Jan Hoogsteder	1 Church Tour	Yes	1 In-depth visit Musea Brugge	Yes	2 Sint-Janshospitaal
126	David Lainé	-	Yes	3 Gruuthusemuseum	Yes	1 In-depth visit Musea Brugge
66	Thomas Leysen	2 Cycle Tour	Yes	-	No	-
127	Baudouin du Parc	-	Yes	4 The Adornes Domain	Yes	4 Remarkable Murals

		Sunday 11 March		Monday 12 March		Tuesday 13 March
	Name	City Tour	Opening Reception	Excursion	Congress Dinner	Excursion
128	Joseph Roussel	1 Church Tour	No	4 The Adornes Domain	Yes	3 Gruuthusemuseum
129	Jana Roussel	1 Church Tour	Yes	4 The Adornes Domain	Yes	3 Gruuthusemuseum
130	Elsbeth van Tets	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	-
123	Titia Vellenga	2 Cycle Tour	Yes	2 Sint-Janshospitaal	Yes	1 In-depth visit Musea Brugge
131	Floris van Wanroij	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	6 Sculpture

CODART

132	Gerdien Verschoor	-	Yes	5 Exhibition Colard Mansion	Yes	5 The Print Room
133	Maartje Beekman	-	Yes	3 Gruuthusemuseum	Yes	4 Remarkable Murals
134	Dennis Driessen	-	Yes	2 Sint-Janshospitaal	Yes	3 Gruuthusemuseum
135	Marijn Everaarts	1 Church Tour	Yes	4 The Adornes Domain	Yes	1 In-depth visit Musea Brugge
136	Rosalie van Gulick	-	Yes	4 The Adornes Domain	Yes	2 Sint-Janshospitaal
137	Marit Slob	2 Cycle Tour	Yes	1 In-depth visit Musea Brugge	Yes	6 Sculpture

CONGRESS THEME

Old Masters, Old-Fashioned?

Much has changed in recent decades for museums that have Old Master collections, and the curator's role is no exception. Some of these changes reflect internal developments within the museum sector while others have sprung from the ceaseless changes in the outside world. Every museum and each curator responds differently to these trends. While some curators bemoan the deep crisis that is afflicting the art world, we find others speaking enthusiastically of an unprecedented period of growth and opportunities.

Those who maintain that the Old Masters are seen today as either moribund or at the very least boring or corny will cite several pieces of evidence: the steady decline in the number of art history students who choose to major in pre-Modern art; the fact that media and policymakers follow modern and contemporary art and design with interest and largely ignore the Old Masters; the constant stream of record-breaking prices fetched by recent artworks at auctions, as opposed to the deep malaise afflicting trade in, say, seventeenth-century Dutch paintings; and the preference for big-name exhibitions – Bosch, Bruegel, Rembrandt, Vermeer, Van Dyck or Rubens – combined with a reluctance to exhibit less well-known artists. Then there is the overwhelming emphasis on visitor numbers, coupled with the (perceived) loss of the influential role that museums once played in public debates on culture.

Yet on the other side we find curators who emphasize the positive image of pre-Modern art. The major museums are attracting more visitors than ever before, and renovations and extensions are the order of the day. Bastions of pre-Modern art such as the Rijksmuseum, the Mauritshuis, the National Gallery, the Kunsthistorisches Museum, the Louvre, and the Prado express their interest in new artistic movements by mounting exhibitions of work by contemporary artists. And it is not only the major museums that are forging ahead: smaller museums too are putting on exhibitions and presentations of superb quality. Museum websites are among the most sophisticated sites on the web, and attract a public that is more numerous and more diverse than ever before. Research institutes, attached to museums or independent, such as the Netherlands Institute for Art History (RKD) and the Rubenianum have a pioneering role. What is more, they have the advantage of being able to share their information with the general public in an unmediated way.

How can these different approaches be explained? How should museums respond to the challenges they face? And what is the curator's role in this regard? Museums have become more complex institutions, in which trading companies, marketing, education, conservation and collections management have acquired considerable influence. In many museums, the position of unquestioned authority that curators once enjoyed is a thing of the past. How should we respond to the fundamental innovations that have transformed so many museums? What do we do to keep the art of the Old Masters alive and relevant?

ABSTRACTS OF PRESENTATIONS MONDAY 12 MARCH

Opening session at the Vriendenzaal Groeningemuseum

Lecture

Old Masters, New Perspectives

Esmée Quodbach, Assistant Director and Editor-in-Chief of the Center for the History of Collecting, The Frick Collection and Frick Art Reference Library

This lecture examines some of the recent developments on the international art market and in the museum world. It is often said that artistic tastes have changed over the past few decades: present-day collectors strongly prefer modern and contemporary art and are much less interested in the Old Masters. The same is often said about the tastes of museum audiences, especially about the younger generations. But do these claims hold true under closer scrutiny? And if so, what impact do they have on our field? Are the developments that we see on the market and in museums cyclical, or do they perhaps indicate more profound changes?

About Esmée Quodbach

Esmée Quodbach studied art history at Utrecht University. She is the Assistant Director and Editor-in-Chief of the Center for the History of Collecting at The Frick Collection, New York. Prior to coming to the Frick, in 2007, Quodbach held research positions at the National Gallery of Art, Washington, D.C., and at the Metropolitan Museum of Art, New York. Among her many publications on Old Master collecting is a history of the Metropolitan Museum's collection of Dutch paintings (2007). She also served as the editor of a volume of essays on America's taste for Dutch painting, *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals* (2014). A companion volume on the American collecting history of Flemish painting, also edited by Esmée Quodbach, will be published next year.

Esmée Quodbach has been a member of CODART since 2007.

Lecture

Reflections of an Old Master Curator, 1978–2018: Was the Grass Really Greener 40 Years Ago?

Jane Shoaf Turner, Head of the Rijksprentenkabinet, Rijksmuseum, Amsterdam

The origins of the proverb “The grass is always greener on the other side” date back to Ovid (Art of Love, 1 BC), who said: “the harvest is always richer in another man’s field.” The proverb was updated by the Dutch humanist and theologian Erasmus, whose Latin version, *Fertilior seges est alieno semper in arvo*, was first translated into English by Richard Raverner in 1545 as: “The corne in an other mans ground semeth euer more fertyll and plentifull then doth oure own” (“The corn in another man’s ground seems ever more fertile and plentiful than our own does.”)

It is all too easy to look back with nostalgia at the way museum activities associated with the Old Masters were different four decades ago. But was it always better? Was the grass really greener 40 years ago? Is it just a myth?

What, in fact, have we lost? What have we gained? This will be a light-hearted (and serious) look at the challenges we face today in our roles as curators of Old Masters. How best to embrace the reality of our current situation? The secret to our future success, if we are to believe Buddha, is to learn to appreciate the opportunities that we have and not to regret what we no longer have.

About Jane Turner

Jane Turner, a specialist in Dutch sixteenth- and seventeenth-century drawings, has been head of the Rijksprentenkabinet since 2011, a position she combines with that of Editor of *Master Drawings*, the leading international journal in the field of Old Master drawings. Having studied art history at the Institute of Fine Arts at New York University, she began her career in 1978 at the Morgan Library & Museum, New York, where she was one of the three authors of the permanent catalogue of Netherlandish and Flemish drawings (1991) and the main author of their catalogue of Dutch drawings (2006). From 1985 until 2001 she worked for Macmillan Publishers in London, serving as the Editor in charge of the 34-volume encyclopedia, *The Dictionary of Art*. Her recent academic projects include co-authoring the permanent collection catalogue of Dutch and Flemish drawings at the Victoria & Albert Museum, London (2014); co-editing the Rijksmuseum exhibition catalogue *Home and Abroad: Dutch and Flemish Landscape Drawings from the John and Marine van Vlissingen Art Foundation* (2015–16); and organizing the Rijksmuseum exhibition *Frans Post: Animals in Brazil* (2016). On Rembrandt’s birthday in 2017 (15 July), her updated and edited texts by Peter Schatborn of the Rijksmuseum’s drawings by Rembrandt were launched in the first of the RPK’s online collection catalogues.

Jane Turner has been a member of CODART since 2010.

Lecture

Old Masters, New Audiences

Bendor Grosvenor, art historian, writer, dealer, presenter of the BBC4 series *Britain's Lost Masterpieces*, researcher for the BBC1 art programme *Fake or Fortune?*

The art historian and broadcaster Bendor Grosvenor will reflect on his experiences of making Old Master paintings relevant, and appealing, to new audiences. He will challenge the conventional wisdom that Old Masters are suffering a long term decline in the minds of both art buyers and museum visitors. And he will propose a number of simple steps to make sure Old Masters continue to be popular for the next generation of museum visitors.

About Bendor Grosvenor

With a degree in English history and a PhD on *The Politics of Foreign Policy: Lord Derby and the Eastern Crisis, 1875-8*, Grosvenor started his career in politics, as adviser to several members of parliament in the UK. He then switched careers, and from 2005 until 2014 Grosvenor worked in the London art trade. He now has his own company, specializing in establishing the authenticity of paintings by Old Masters. Grosvenor has made a number of art historical discoveries. For example, most recently, in 2017 he discovered the 'lost portrait' of George Villiers, first Duke of Buckingham at Pollok House, Glasgow, Scotland. The painting had been thought to be a copy of a painting by Flemish artist Peter Paul Rubens that had been lost for nearly 400 years, but after restoration it was found to be the original by Rubens. Additionally, Grosvenor is a member of the Lord Chancellor's Advisory Council on National Records and Archives, and of the Lord Chancellor's Forum for Historical Manuscripts and Academic Research.

Grosvenor often can be seen on British television shows. From 2011 until 2016, he appeared in the BBC1 series *Fake or Fortune*, the BBC's highest-rated fine art program. As of last year, he presents the BBC4 series *Britain's Lost Masterpieces* with art historian Jacky Klein.

STATEMENTS ON THE CONGRESS THEME

How to Entice People to an Altarpiece

Elsje Janssen, Scientific Director of Collections at the Koninklijk Museum voor Schone Kunsten Antwerpen, Antwerp

The Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA) closed for major renovation in 2011. The arrangement of its works is also undergoing renewal. Although the collection's focus is on Flemish – and more generally on Belgian – artists, it also contains works by important international masters. In recent decades, however, the KMSKA has often been seen primarily as a temple of Baroque art, partly because of its magnificent altarpieces by masters such as Rubens, Jordaens, and Van Dyck. Today the museum suffers somewhat from the fact that religious paintings of this kind are not really regarded with much excitement. Furthermore, much of the public lacks the religious background that would enable them to immediately grasp what such works depict.

While renowned art galleries such as The National Gallery and the Prado, as well as the Rijksmuseum, which reopened after extensive renovation in 2013, divide and display their artworks by century, the KMSKA has opted for a new thematic arrangement. Not only have we abandoned the purely chronological setup, in which Old Masters were displayed by century or by “school,” but we have also decided against keeping all our altarpieces in one place. Instead, works are clustered on the basis of subject matter – around universal themes such as “mother and child,” “prayer,” “suffering,” “evil,” “salvation,” “power,” and “morality.” The underlying rationale is that these themes are not linked purely to the Christian religion but are universal. While society is constantly changing, religion continues to play a role. The museum hopes that this approach will appeal to visitors with different religious backgrounds, and seeks to bring people together through these shared themes. The views of Jongbloed, a group of enthusiastic young art lovers, are frequently consulted.

Another innovation is the appointment of a number of “Artists in Residence” – not visual artists, but nineteen individuals or ensembles from the worlds of theater, dance, early and contemporary music, and one writer-poet. They derive inspiration for their creations, productions, and performances from the museum's collection. All this brings a new, fresh perspective to bear on the collection, giving visitors an exhilarating new experience.

About Elsje Janssen

Elsje Janssen studied art history and archaeology at Ghent University and social and cultural anthropology at Leuven University. Her training in textile conservation at the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels led to a number of appointments in this field. Besides working at the Rubenianum in Antwerp and serving for a period as Head of the Rubens House, she launched – and became director of – the overarching Department of Collection Policy, Conservation and Management for the city of Antwerp, also working as curator of the collection of the City Hall and the historical collection. She was involved in the construction of the Museum aan de Stroom (MAS), was the curator of the visible storage in this museum and was responsible for the relocation of all the collections involved. Elsje Janssen was awarded a PhD in Art Sciences by the Free University of

Brussels on the strength of her thesis on Tapestry Art in Belgium after 1945. She has served as curator of textiles at the Royal Museums of Art and History in Brussels and at the Rijksmuseum, Amsterdam. Since 2014 she has been Director of Collections at the Koninklijk Museum voor Schone Kunsten Antwerpen.

Elsje Janssen has contributed to numerous catalogues, yearbooks, and other publications, and possesses wide-ranging experience both as a lecturer and in the organization of exhibitions. She served for ten years as a member of the Topstukkenraad, the Council for the Preservation of Movable Cultural Heritage of the Flemish Community. She is active on a number of boards of directors (VKC, FARO, CODART) and academic committees (MoMu, FoMu).

Elsje Janssen has been a member of CODART since 2011 and a member of the Board of CODART since 2017.

Museum and University: A Partnership That Makes Sense

Jan Van der Stock, Professor at the University of Leuven and Exhibition Curator

Many countries invest large sums of money in – and make profit from – the extraction of natural resources, such as oil and precious minerals. For Belgium, and for Europe as a whole, it makes sense to equally regard “fine art” as an indispensable natural resource. This precious material, which is not inexhaustible, should not merely be consumed receptively, with a view to entice large numbers of tourists. Museums should not pursue a superficial approach, treating exhibitions as pure consumer items. It is unacceptable to subject our limited cultural resources to ruthless commercial exploitation. We all share a responsibility for treating them with care. Research in the fields of art history and art and technology can make significant contributions here. Museums frequently reach out to academics for assistance in preparing exhibitions or performing the technological analysis of artefacts. Close collaboration between the internal expertise of museums and the external input of universities usually produces exciting results. In Leuven, the partnership between M–Museum Leuven, the Catholic University of Leuven, and the municipality of Leuven gave rise to a structural platform in the form of “KU[n]ST Leuven,” an organization that sets up city-wide projects every two years, each one centring on an exhibition displaying international loans.

Illuminare’s exhibitions, whether in Belgian museums or elsewhere (Antwerp, Brussels, Florence, Leuven, Paris, and St. Petersburg) are all inspired by fundamental research by a team of – often young – researchers in partnership with more experienced art historians and curators. This makes it possible to free up more research resources for the substantive preparation of innovative exhibitions geared towards an international general public.

Partnerships between universities and museums also benefit young art historians. Flemish and European collections offer interesting internship opportunities for our students, and the collections are rich in subjects that lend themselves to applied research.

About Jan Van der Stock

Jan Van der Stock is a Belgian art historian and exhibition curator. He is full professor at the University of Leuven, where he lectures on Medieval and Renaissance Arts, Graphic Arts, Iconography, Iconology, and Curatorship. He is the director of Illuminare, Centre for the Study of Medieval Art (University of Leuven) and holder of the Van der Weyden Chair – Paul & Dora Janssen, the Veronique Vandekerchove Chair of the City of Leuven, and the Chair of Medieval Sculpture in the Low Countries. In 1995 Van der Stock received his PhD from the University of Leuven presenting a dissertation on the development of the printed image in the Low Countries of the fifteenth and sixteenth centuries. Since then he has published widely on the subject. In 1999 he became Professor, by special appointment, of Prints and Drawings at Leiden University. From 1998 to 2000 Van der Stock held the post of assistant curator in the Print Room of the Royal Library of Belgium, Brussels, and since 2000 he has been a full-time member of the Faculty of Arts at the University of Leuven. Since 2005 he has been a member of the Royal Flemish Academy of Belgium for Science and the Arts. He is currently completing the book *Between Norm and Practice. Two Centuries of Painting and Sculpture in Antwerp, Mid-14th – mid-16th Centuries: Assessing the Archival Evidence*. Jan Van der Stock has organized several international exhibitions, the most recent of which was the exhibition *In Search of Utopia* (2016), at M-Museum, Leuven.

The Opportunities and Challenges of Transhistorical Displays: The Frans Hals Museum and Other Examples

Marrigje Rikken, Head of Collections of the Frans Hals Museum, Haarlem

There is no single definition of a “transhistorical museum,” but there seems to be a trend in the museum world to display artworks in transhistorical displays. There are many ways of combining objects from different periods: it can be done in exhibitions, permanent collection displays, as a set of guidelines, or as an unexpected intervention. The juxtaposition may be confrontational or harmonious, each of which calls for a different approach and type of visitor support. The reasons for opting for a transhistorical display may also differ: while one museum may seek to present Old Masters in a new context, another may wish to broaden its appeal to a new section of the public.

This statement will make some critical observations regarding the transhistorical displays in the Frans Hals Museum and several other museums. In explaining its new setup, the Haarlem museum states that it wishes to introduce visitors to a mix of early modern and contemporary art in a manner that will be surprising and content-rich while remaining accessible. The museum believes in the importance of demonstrating historical continuity: contemporary art is imbued with significance in relation to the art that has preceded it, and the relevance of old masters is emphasized by means of dialogue with the art of today. Artists allow their minds to roam freely from one era to another, and the museum seeks likewise to forge associative ties between art objects and ideas from different epochs.

The creation of transhistorical displays frequently gives rise to different fields of tension. The Frans Hals Museum, for instance, has two different locations: one focusing on Dutch early modern

art, the other mainly displaying international contemporary art. There is a considerable disparity between the two sites in terms of visitor numbers and visitor profiles. In part, this points up the difficulty of serving both groups at the same time. In addition, different media – such as Old Master paintings and contemporary videos and multimedia installations – are governed by different climate and display criteria, which must not be allowed to spoil the viewing experience.

About Marrigje Rikken

Marrigje Rikken worked from 2006 to 2008 as assistant curator of seventeenth-century Dutch Paintings at the Rijksmuseum in Amsterdam, after which she lectured in art history from 2009 to 2015 at the University of Amsterdam. In 2016 she was awarded a research doctorate at Leiden University on the strength of her thesis on the development of Southern Netherlandish animal imagery into an autonomous genre between 1550 to 1630 in relation to developments in natural history, artists' networks, and elite collecting practices. In 2014 she became an associate curator at the Frans Hals Museum in Haarlem, combining this work from 2015 onward with a position as curator of history paintings at the RKD - Netherlands Institute for Art History in The Hague. In October 2017 she was appointed Head of Collections at the Frans Hals Museum in Haarlem.

Marrigje Rikken has been a member of CODART since 2014.

SPEAKERS' CORNER TUESDAY 13 MARCH

The morning session on Tuesday 13 March will feature a plenary Speakers' Corner. CODART members will be given the congress floor for seven minutes, during which time they can put questions to their fellow curators or appeal to them for help with a project or research question. After each presentation there will be time for responses from the audience.

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

Dennis Weller – *Yes to Rembrandt, No to Hals: Dutch Exhibitions in a Changing Landscape*

Dennis Weller has been curator of Northern European Art at the North Carolina Museum of Art since 1995. He received his Ph.D. from the University of Maryland in 1992, with a thesis on Jan Miense Molenaer. Prior to Raleigh, Dennis was an assistant curator of Northern Baroque Painting at the National Gallery of Art, and a Mellon Post-Doctoral Fellow at New York's Metropolitan Museum of Art. He has authored reviews, articles, and entries in exhibition and collection catalogues, collected essays, and periodicals such as *The Burlington Magazine*, *Apollo*, and *Master Drawings*. His exhibitions include *Sinners and Saints, Darkness and Light: Caravaggio and His Dutch and Flemish Followers* (1998); *Jan Miense Molenaer: Painter of the Dutch Golden Age* (2002); *Rembrandt in America* (2011); and *Small Treasures: Rembrandt, Vermeer, Hals, and their Contemporaries* (2014). His scholarly catalogue of the NCMA's collection of 17th-century Dutch and Flemish paintings appeared in 2009.

Dennis Weller has been a member of CODART since 1998.

Leila Mehulić – *The Museum Object as a Cornucopia of Discourses*

Leila Mehulić received her M.A. in Archeology and Art History at the Faculty of Humanities and Social Sciences of Zagreb University and her M.A in Curating at Central Saint Martins, University of the Arts London. Since 2002 she has curated contemporary art exhibitions and has worked as an arts journalist for numerous newspapers and magazines and as an editor and presenter for the Arts Education Program of the Croatian National Radio and Television broadcasting service. Mehulić served as curator at the Mimara Museum in Zagreb in 2005, and was appointed senior curator of the Dutch Painting Collection in 2011. From 2012 to 2015 she managed the art gallery Radnička Galerija. Since 2013 she has taken a particular interest in researching innovative ways of presenting Old Master collections and of setting up community engagement programs within museums.

Leila Mehulić has been a member of CODART since 2009.

Katrin Dyballa – *Printed Collection Catalogues: Old-Fashioned?*

Katrin Dyballa is currently writing a catalogue of the Early French and Netherlandish paintings in the Gemäldegalerie in Berlin, which is funded by the Deutsche Forschungsgemeinschaft. After receiving her Ph.D. from Goethe University, Frankfurt am Main, on the strength of a thesis on the Nuremberg artist Georg Pencz (2011), she started her museum career as an intern at the Staatliche Museen in

Berlin, where she was involved in several exhibition projects. Between 2013 and 2015 she worked as Assistant Curator of Old Master Paintings at the Städel Museum. From 2014 to 2017 she served on the board of the German organization for the study of Netherlandish art and culture (Arbeitskreis Niederländische Kunst- und Kulturgeschichte, ANKK).

Katrin Dyballa has been a member of CODART since 2013.

Anna Koopstra and Annemieke Hogervorst – A Lucas Gassel Exhibition in Helmond for 2020

Anna Koopstra is an independent art historian (M.A. University of Groningen, 2004; Ph.D. Courtauld Institute of Art, 2016) with a particular interest in Netherlandish painting of the fifteenth and sixteenth centuries and the technical examination of paintings. She has held curatorial positions at the Suermondt-Ludwig Museum and the National Gallery, has received Fellowships from the Metropolitan Museum of Art and the Courtauld Institute of Art, and has been responsible for and involved with several exhibition projects, most recently on the early 14th-century artist Giovanni da Rimini. She is currently working on a book about the painter Jean Bellegambe (based on her doctoral research), to be published by Brepols Publishers. She is the guest curator for the Lucas Gassel exhibition project at Museum Helmond.

Anna Koopstra has been a member of CODART since 2018.

Project leader **Annemieke Hogervorst**, curator of Museum Helmond (M.A. Free University, Amsterdam 1985) has been producing art exhibitions for thirty years.

Annemieke Hogervorst has been a member of CODART since 2011.

Bernadette Petti – Dieric Bouts: An Intense Year So Far, but the Best Is Yet to Come?

Bernadette Petti is Assistant Curator of Fine Art at the Bowes Museum, Barnard Castle, and Project Curator at the Auckland Project, Bishop Auckland. She was previously Curatorial Assistant at the Wallace Collection in London. Her areas of interest lie in Early Modern Art History, with particular reference to Christian iconography, religious imagery, and spirituality in the 17th century. Other major interests include art networks and cultural crosscurrents in Early Modern Europe. She curated the exhibitions *English Rose: Feminine Beauty from Van Dyck to Sargent*, and *Image and Substance: St Luke Drawing the Virgin and Child* in 2016.

Bernadette Petti has been a member of CODART since 2016.

Yao-Fen You and Eve Straussman-Pflanzer – Color of Faith: Curating New Narratives for Old Master Art

Yao-Fen You is Associate Curator of European Sculpture and Decorative Arts at the Detroit Institute of Art, where her responsibilities range from arms and armor and medieval sculpture to European ceramics and textiles. She has published widely on Northern European art in all its variety. Her recent publications include "The 'infinite variety' of Netherlandish carved altarpieces" in the edited volume *Netherlandish Sculpture of the 16th century* (2017) and the exhibition catalogue *Coffee, Tea, and Chocolate: Consuming the World* (2016). She received her Ph.D. in the history of art from the University of Michigan, Ann Arbor, and her B.A. from the University of California, Berkeley.

Yao-Fen You has been a member of CODART since 2004 and an Editor of the CODART eZine.

Eve Straussman-Pflanzer has been Head of the European Art Department as well as Elizabeth and Allan Sheldon Curator of European Paintings at the Detroit Institute of Arts since May 2016. Prior to this appointment, she served as Assistant Director of Curatorial Affairs/Senior Curator of Collections at the Davis Museum at Wellesley College, where she led the curatorial team and organized special exhibitions, including *Figment of the Past: Venetian Works on Paper, Hanging with the Old Masters* and *Warhol@Wellesley*. Straussman-Pflanzer also supervised the reinstallation of the permanent collection and curated the first monographic exhibition in the United States on the Florentine 17th-century painter Carlo Dolci, which opened in February 2017.

Straussman-Pflanzer previously held positions at the Metropolitan Museum of Art in New York and the Art Institute of Chicago (AIC), where she researched and published on European painting and sculpture from the Renaissance to the 18th century. At the AIC she curated the exhibition *Violence and Virtue: Artemisia Gentileschi's Judith Slaying Holofernes* as well as installations on Ludovico Carracci and Picasso's relationship to Spanish Golden Age painting. She contributed to the exhibition catalogues *Kings, Queens, and Courtiers: Art in Early Renaissance France* and *Capturing the Sublime: Five Centuries of Italian Drawing*. Straussman-Pflanzer has also taught courses on Early Modern Art at the School of the Art Institute of Chicago and the University of Chicago.

Eve Straussman-Pflanzer has been a member of CODART since 2018.

PARTICIPANTS OF CODART 21

Christopher Atkins

Associate Curator of European Painting and Sculpture before 1900
Philadelphia Museum of Art, Philadelphia
christopher.atkins@philamuseum.org

Sarvenaz Ayooghi

Curator of Dutch Painting 16th and 17th Century
Suermondt-Ludwig-Museum, Aachen
sarvenaz.ayooghi@mail.aachen.de

Ronni Baer

William and Ann Elfers Senior Curator of European Paintings
Museum of Fine Arts, Boston
rbaer@mfa.org

Tyr Baudouin

Business Sponsor of CODART
Galerie Lowet de Wotrenge, Antwerp
friends@codart.nl

Valentine De Beir

Assistant Curator
Museum voor Schone Kunsten, Gent
valentine.debeir@stad.gent

Hanna Benesz

Curator of Early Netherlandish and Flemish Painting
Muzeum Narodowe w Warszawie (National Museum in Warsaw), Warsaw
hbenesz@mnw.art.pl

Marc de Beyer

Director
Museum Gouda, Gouda
marc.debeyer@museumgouda.nl

Yvonne Bleyerveld

Senior Curator Drawings and Prints
RKD - Netherlands Institute for Art History, The Hague
bleyerveld@rkd.nl

Till-Holger Borchert

Board Member of the Friends of CODART
Director
Musea Brugge, Bruges
till-holger.borchert@brugge.be

Piotr Borusowski

Keeper in the Department of Prints and Drawings
Muzeum Narodowe w Warszawie (National Museum in Warsaw), Warsaw
pborusowski@mnw.art.pl

Anne De Breuck

Project officer in Charge of the Domain Heritage
Koning Boudewijnstichting, Brussels
debreuck.a@kbs-frb.be

Virginia Brilliant

Curator-in-Charge, European Paintings
Fine Arts Museums of San Francisco, Legion of Honor Museum, San Francisco
vbrilliant@famsf.org

Ine Castelijns van Beek

Junior Curator of Furniture
Rijksmuseum, Amsterdam
i.castelijns@rijksmuseum.nl

Daniel Christiaens

Curator
Maagdenhuismuseum, Antwerp
daniel.christiaens@ocmw.antwerpen.be

Wolfgang Cillessen

Curator
Historisches Museum Frankfurt am Main, Frankfurt am Main
wolfgang.cillessen@stadt-frankfurt.de

Ingrid Ciulisová

Researcher
Slovak Academy of Sciences - Institute of Art History, Bratislava
dejuciul@savba.sk

James Clifton

Director
Sarah Campbell Blaffer Foundation, Houston
jclifton@mfah.org

Jacquelyn N. Coutré

Bader Curator and Researcher of European Art
Agnes Etherington Art Centre, Queen's University, Kingston
jacquelyn.coutré@queensu.ca

Sabine Craft-Giepmans

Head of Fine Arts until 1750
RKD - Netherlands Institute for Art History, The Hague
craft@rkd.nl

Frederica Van Dam

Assistant Curator & Project Coordinator
Museum voor Schone Kunsten, Gent
frederica.vandam@stad.gent

Jelena Dergenc

Senior Curator
Narodni Muzej (National Museum of Serbia),
Belgrade
jelenadergenc@yahoo.com

Lloyd DeWitt

*Chief Curator and Irene Leache Curator of
European Art*
Chrysler Museum of Art, Norfolk
ldewitt@chrysler.org

Annabel Dijkema

Junior Curator
Museum Catharijneconvent, Utrecht
a.dijkema@catharijneconvent.nl

Eric Domela Nieuwenhuis

Curator
Rijksdienst voor het Cultureel Erfgoed -
Afdeling collectiebeheer, Rijswijk
e.domela@cultureelerfgoed.nl

Katrin Dyballa

Research Associate
Gemäldegalerie, Staatliche Museen zu Berlin,
Berlin
k.dyballa@smb.spk-berlin.de

Erik Eising

Assistant Curator
Städel Museum, Frankfurt am Main
eising@staedelmuseum.de

Kirsi Eskelinen

Director
Sinebrychoff Art Museum, Finnish National
Gallery, Helsinki
kirsi.eskelinen@siff.fi

Mark Evans

Senior Curator of Paintings
Victoria and Albert Museum, London
m.evans@vam.ac.uk

Carina Fryklund

*Research Curator for Netherlandish, Flemish
and Dutch Art*
Nationalmuseum, Stockholm
carina.fryklund@nationalmuseum.se

Nadja Garthoff

Curator of Fine Arts until 1750
RKD - Netherlands Institute for Art History,
The Hague
garthoff@rkd.nl

Jenny Gaschke

Curator of Fine Art Pre-1900
Bristol Museum & Art Gallery, Bristol
jenny.gaschke@bristol.gov.uk

Erik van Ginkel

Managing Director
Rijksmuseum, Amsterdam
e.van.ginkel@rijksmuseum.nl

Rima Girnius

Associate Curator
Nelson-Atkins Museum of Art, Kansas City
rgirnius@nelson-atkins.org

Hilliard Goldfarb

Senior Curator - Collections
Musée des Beaux-Arts de Montréal, Montreal
hgoldfarb@mbamtl.org

Lia Gorter

Director
Stichting Cultuur Inventarisatie, Amsterdam
info@culturalinventory.nl

Gabriele Grawe

Curator
Villa Vauban - Musée d'Art de la Ville de
Luxembourg, Luxembourg
ggrawe@2musees.vdl.lu

Joris Van Grieken

Curator of Prints and Drawings
Koninklijke Bibliotheek van België, Brussels
joris.vangrieken@kbr.be

Bendor Grosvenor

*Art Historian, Writer, Dealer, Presenter TV
series*
Edinburgh
bendor@arthistorynews.com

Gerlinde Gruber

Curator of Flemish Baroque Painting
Kunsthistorisches Museum, Vienna
gerlinde.gruber@khm.at

Karen Hearn

Honorary Professor
University College London, London
karen.hearn77@yahoo.com

Aleid Hemeryck

Curator
Gruuthusemuseum, Musea Brugge, Bruges
aleid.hemeryck@brugge.be

Lars Hendrikman

Curator of Old Master Painting and Applied Arts
Bonniefantemuseum, Maastricht
hendrikman@bonniefanten.nl

Zofia Herman-Templewicz

Assistant Curator
Muzeum Narodowe w Warszawie (National Museum in Warsaw), Warsaw
zherman@mnw.art.pl

Valerie Herremans

Curator of Sculpture
Koninklijk Museum voor Schone Kunsten
Antwerpen, Antwerp
valerie.herremans@kmska.be

Helen Hillyard

Assistant Curator
Dulwich Picture Gallery, London
h.hillyard@dulwichpicturegallery.org.uk

Camilla Hjelm

Curator
Spökslottet (Scheffler Palace), Stockholm
camilla.hjelm@su.se

Annemieke Hogervorst

Curator
Museum Helmond, Helmond
a.hogervorst@helmond.nl

Willem Jan Hoogsteder

Patron of CODART
Hoogsteder & Hoogsteder, The Hague
friends@codart.nl

Nico Van Hout

Curator Seventeenth Century Paintings
Koninklijk Museum voor Schone Kunsten
Antwerpen, Antwerp
nico.vanhout@kmska.be

Geertje Jacobs

Head of Collections, Education and Exhibitions
Noordbrabants Museum, Den Bosch
gjacobs@hnbm.nl

Irene Jacobs

Curator
Maritiem Museum Rotterdam, Rotterdam
i.jacobs@maritiemmuseum.nl

Aleksandra Janiszewska

Curator
Muzeum Narodowe w Warszawie (National Museum in Warsaw), Warsaw
ajaniszewska@mnw.art.pl

Anita Jansen

Curator of Old Master Paintings
Museum Prinsenhof, Delft
ajansen@delft.nl

Elsje Janssen

Board Member of CODART
Director of Collections
Koninklijk Museum voor Schone Kunsten
Antwerpen, Antwerp
elsje.janssen@kmska.be

Stephan Kemperdick

Curator of Early Netherlandish and Early German Painting
Gemäldegalerie, Staatliche Museen zu Berlin, Berlin
s.kemperdick@smb.spk-berlin.de

George Keyes

Former Curator of European Paintings
Detroit Institute of Arts
Waldoboro, Maine
keyes7113@roadrunner.com

Hanna Klarenbeek

Curator of Paintings, Prints and Drawings
Paleis Het Loo, Apeldoorn
h.klarenbeek@paleishetloo.nl

Christi Klinkert

Curator
Stedelijk Museum Alkmaar, Alkmaar
christi@museumalkmaar.nl

Paul Knolle

Head of Collections and Curator of Fine Arts
Rijksmuseum Twenthe, Enschede
pknolle@rijksmuseumtwenthe.nl

Claudia Koch

Curator

Gemäldegalerie der Akademie der bildenden
Künste, Vienna
c.koch@akbild.ac.at

Anna Koopstra

Guest Curator Exhibition Lucas Gassel

Museum Helmond, Helmond
a.koopstra@helmond.nl

Greta Koppel

Curator of Dutch and Flemish Paintings

Kadrioru Kunstimuseum, Eesti
Kunstimuseum (Art Museum of Estonia),
Tallinn
greta.koppel@ekm.ee

Dragana Kovačič

Senior Curator

Narodni Muzej (National Museum of Serbia),
Belgrade
dragana.kovacic@gmail.com

Zoltán Kovács

Head of Archive and Art Historical

Documentation

Szépművészeti Múzeum (The Museum of Fine
Arts), Budapest
zoltan.kovacs@szepmuveszeti.hu

Cécile Kruyfhoofd

Curator Prints and Drawings

Kasteel van Loppem, Loppem
cecile.kruyfhoofd@telenet.be

David Lainé

Patron of CODART

IPARC, Leuven
friends@codart.nl

Friso Lammertse

Curator of Old Masters Painting

Museum Boijmans Van Beuningen, Rotterdam
lammertse@boijmans.nl

Micha Leeflang

Curator of Medieval Art

Museum Catharijneconvent, Utrecht
m.leeflang@catharijneconvent.nl

Thomas Leysen

Patron of CODART

*Chairman of the Board of Directors KBC
Group*
Antwerp
friends@codart.nl

Alexandra Libby

Assistant Curator

National Gallery of Art, Washington
a-libby@nga.gov

Katrien Lichtert

Curator

MOU - Museum van Oudenaarde en de
Vlaamse Ardennen, Oudenaarde
katrien.lichtert@oudenaarde.be

Jochen Luckhardt

Director

Herzog Anton Ulrich-Museum, Braunschweig
j.luckhardt@3landesmuseen.de

Samuel Mareel

Curator

Museum Hof van Busleyden, Mechelen
samuel.mareel@mechelen.be

Nataliya Markova

*Senior Researcher, Curator of Netherlandish,
Dutch and Flemish Prints and Drawings of XVI
– XX Centuries*

Pushkin State Museum of Fine Arts, Moscow
ny-markova@yandex.ru

Quirine van der Meer Mohr

Project Manager

Rijksmuseum Twenthe, Enschede
q.vandermeeremohr@rijksmuseumtwenthe.nl

Leila Mehulić

Curator

Muzej Mimara (Mimara Museum), Zagreb
leila.mehulic@mimara.hr

Ingrid De Meûter

Curator of Tapestries and Textiles

Koninklijke Musea voor Kunst en
Geschiedenis – Jubelparkmuseum, Brussels
i.demeuter@kmgk-mrah.be

Norbert Middelkoop

Curator of Paintings, Prints and Drawings
Amsterdam Museum, Amsterdam
norbertmiddelkoop@amsterdammuseum.nl

Janelle Moerman

Director
Museum Prinsenhof, Delft
jmoerman@delft.nl

Christine Van Mulders

Curator Sixteenth-Century Paintings
Koninklijk Museum voor Schone Kunsten
Antwerpen, Antwerp
christine.vanmulders@kmska.be

Anne van Oosterwijk

Assistant Curator
Groeningemuseum, Musea Brugge, Bruges
anne.vanoosterwijk@brugge.be

Baudouin du Parc

Patron of CODART
Brussels
friends@codart.nl

Vanessa Paumen

Coordinator, Flemish Research Center for the Arts in the Burgundian Netherlands
Groeningemuseum, Musea Brugge, Bruges
vanessa.paumen@brugge.be

José Juan Pérez Preciado

Assistant Curator of Flemish and Northern European Paintings
Museo Nacional del Prado, Madrid
josejuan.perez@museodelprado.es

Bernadette Petti

Assistant Curator of Fine Art
The Bowes Museum, Barnard Castle
bernadette.petti@thebowesmuseum.org.uk

Michael Philipp

Chief Curator
Museum Barberini, Potsdam
philipp@museum-barberini.com

Ruud Priem

Chief Curator
Sint-Janshospitaal, Musea Brugge, Bruges
ruud.priem@brugge.be

Esmée Quodbach

Assistant Director and Editor-in-Chief
Center for the History of Collecting,
The Frick Collection and Frick Art Reference
Library, New York
quodbach@frick.org

Marrigje Rikken

Head of Collections
Frans Hals Museum, Haarlem
m.rikken@franshalsmuseum.nl

Joseph and Jana Roussel

Patrons of CODART
Levallois-Perret
friends@codart.nl

Charlotte Rulkens

Prins Bernhard Cultuurfonds Junior Curator
Mauritshuis, The Hague
c.rulkens@mauritshuis.nl

Epcó Runia

Head of Collection
Museum Het Rembrandthuis, Amsterdam
e.runia@rembrandthuis.nl

Marjan Scharloo

Board Member of CODART
Director
Teylers Museum, Haarlem
mscharloo@teylersmuseum.nl

Robert Schindler

Fariss Gambrill Lynn and Henry Sharpe Lynn
Curator of European Art
Birmingham Museum of Art, Birmingham, USA
rschindler@artsbma.org

Vanessa Schmid

Curator of European Art
New Orleans Museum of Art,
New Orleans
vschmid@noma.org

Gary Schwartz

Honorary Member of CODART
Maarssen
gary.schwartz@xs4all.nl

Loekie Schwartz

Honorary Member of CODART
Maarssen
loekie.schwartz@xs4all.nl

Gero Seelig

Curator of Netherlandish Paintings
Staatliches Museum Schwerin, Schwerin
seelig@museum-schwerin.de

Anja Sevcik

Head of Department of Baroque Painting
Wallraf-Richartz-Museum & Fondation
Corboud, Cologne
sevcik@wallraf.museum

Willem te Slaa

Curator
Museum Van Loon, Amsterdam
willemteslaa@museumvanloon.nl

Leonore van Sloten

Curator
Museum Het Rembrandthuis, Amsterdam
l.vansloten@rembrandthuis.nl

Sabine van Sprang

Curator
Koninklijke Musea voor Schone Kunsten van
België, Brussels
sabinesprang@fine-arts-museum.be

Roosmarie Staats

Junior Curator Old Master Painting
Frans Hals Museum, Haarlem
r.staats@franshalsmuseum.nl

Jan Van der Stock

Professor Art History
Katholieke Universiteit Leuven, Leuven
jan.vanderstock@arts.kuleuven.ac.be

Chris Stolwijk

Director
RKD - Netherlands Institute for Art History,
The Hague
stolwijk@rkd.nl

Marlies Stoter

Curator of Art and Applied Art
Fries Museum, Leeuwarden
m.stoter@friesmuseum.nl

Eve Straussman-Pflanzer

*Head of European Art Department & Elizabeth
and Allan Shelden Curator of European
Paintings*
Detroit Institute of Arts, Detroit
estraussmanpflanzen@dia.org

Alice Taatgen

Curator of Exhibitions and Education
Koninklijk Paleis Amsterdam, Amsterdam
ac.taatgen@dkh.nl

Elsbeth van Tets

Patron of CODART
Amsterdam
friends@codart.nl

Lucinda Timmermans

Junior Curator of Base Metals
Rijksmuseum, Amsterdam
l.timmermans@rijksmuseum.nl

Ilona van Tuinen

Curator of Drawings
Rijksmuseum, Amsterdam
i.van.tuinen@rijksmuseum.nl

Jane Turner

Head of the Print Room
Rijksmuseum, Amsterdam
j.turner@rijksmuseum.nl

Matthias Ubl

Curator Early Netherlandish Painting
Rijksmuseum, Amsterdam
m.ubl@rijksmuseum.nl

Nadia Vangampelaere

Policy Officer Collection and Documentation
Musea Brugge, Bruges
nadia.vangampelaere@brugge.be

Titia Vellenga

Chair of the Friends of CODART Foundation
Patron of CODART, Ommen
friends@codart.nl

Lea van der Vinde

Curator
Mauritshuis, The Hague
l.vandervinde@mauritshuis.nl

Annette de Vries

Head of Collections (from 1 April 2018)
Dordrechts Museum, Dordrecht
advries@kasteelduivenvoorde.nl

Adriaan Waiboer

Head of Collections and Research
National Gallery of Ireland, Dublin
awaiboer@ngi.ie

Kjell Wangensteen

Assistant Curator of European Art
Indianapolis Museum of Art, Indianapolis
kwangensteen@imamuseum.org

Floris van Wanroij

Patron of CODART
Floris van Wanroij Fine Art, Dommelen
friends@codart.nl

Rik van Wegen

Curator
Kasteel-Museum Sypesteyn, Loosdrecht
rikvanwegen@sypesteyn.nl

Dennis Weller

Curator of Northern European Art
North Carolina Museum of Art, Raleigh
dennis.weller@ncdcr.gov

Robert Wenley

Head of Collections and Learning and Deputy Director
Barber Institute of Fine Arts, Birmingham, UK
r.m.g.wenley@bham.ac.uk

Ira Westergård

Chief Curator
Sinebrychoff Art Museum, Finnish National Gallery, Helsinki
ira.westergard@siff.fi

Betsy Wieseman

Paul J. and Edith Ingalls Vignos, Jr. Curator of European Paintings and Sculpture, 1500-1800
Cleveland Museum of Art, Cleveland
bwieseman@clevelandart.org

Evelien de Wilde

Assistant Curator
Groeningemuseum, Musea Brugge, Bruges
evelien.de.wilde@brugge.be

David de Witt

Senior Curator
Museum Het Rembrandthuis, Amsterdam
d.dewitt@rembrandthuis.nl

Hubert De Witte

Managing Director
Musea Brugge, Bruges
hubert.de.witte@brugge.be

Lara Yeager-Crasselt

Curator
The Leiden Collection, New York
lyeagercrasselt@theleidencollection.com

Yao-Fen You

Associate Curator of European Sculpture and Decorative Arts
Detroit Institute of Arts, Detroit
yyou@dia.org

SPEAKERS

Bendor Grosvenor

Art Historian, Writer, Dealer, Presenter TV series
Edinburgh
bendor@arthistorynews.com

Elsje Janssen

*Board Member of CODART
Director of Collections*
Koninklijk Museum voor Schone Kunsten
Antwerpen, Antwerp
elsje.janssen@kmska.be

Esmée Quodbach

Assistant Director and Editor-in-Chief
Center for the History of Collecting,
The Frick Collection and Frick Art Reference Library, New York
quodbach@frick.org

Marrigje Rikken

Head of Collections
Frans Hals Museum, Haarlem
m.rikken@franshalsmuseum.nl

Jan Van der Stock

Professor Art History
Katholieke Universiteit Leuven, Leuven
jan.vanderstock@arts.kuleuven.ac.be

Jane Turner

Head of the Print Room
Rijksmuseum, Amsterdam
j.turner@rijksmuseum.nl

HOSTS AND ORGANIZATION

Kristel Van Audenaeren

Assistant Curator
Groeningemuseum, Musea Brugge, Bruges
kristel.vanaudenaeren@brugge.be

Till-Holger Borchert

Board Member of the Friends of CODART
Director
Musea Brugge, Bruges
till-holger.borchert@brugge.be

Noël Geirnaert

Honorary Chief Archivist
Bruges City Archives

Inge Geysen

Assistant Curator
Gruuthusemuseum, Musea Brugge, Bruges
inge.geysen@brugge.be

Virginie D'haene

Assistant Curator Prints and Drawings,
Museum Plantin-Moretus, Antwerp
virginie.dhaene@stad.antwerpen.be

Evelien Hauwaerts

Researcher/Cataloguer Medieval Manuscripts
Public Library Bruges
evelien.hauwaerts@brugge.be

Aleid Hemeryck

Curator
Gruuthusemuseum, Musea Brugge, Bruges
aleid.hemeryck@brugge.be

Maryem van den Heuvel

Ambassador
Royal Netherlands Embassy, Brussels
bru@minbuza.nl

Louise Janssens de Bisthoven

Adornes Domain
ljb@adornes.org

Hanna Oosterbaan

Cultural Attaché
Royal Netherlands Embassy, Brussels
bru@minbuza.nl

Anne van Oosterwijk

Assistant Curator
Groeningemuseum, Musea Brugge, Bruges
anne.vanoosterwijk@brugge.be

Vanessa Paumen

Coordinator, Flemish Research Center for the
Arts in the Burgundian Netherlands
Groeningemuseum, Musea Brugge, Bruges
vanessa.paumen@brugge.be

Ruud Priem

Chief Curator
Sint-Janshospitaal, Musea Brugge, Bruges
ruud.priem@brugge.be

Griet Steyaert

Conservator
Musea Brugge, Bruges
griet.steyaert@brugge.be

Eva Tahon

Curator
Gruuthusemuseum, Musea Brugge, Bruges
eva.tahon@brugge.be

Ludo Vandamme

Researcher
Public Library Bruges
ludo.vandamme@brugge.be

Nadia Vangampelaere

Policy Officer Collection and Documentation
Musea Brugge, Bruges
nadia.vangampelaere@brugge.be

Evelien de Wilde

Assistant Curator
Groeningemuseum, Musea Brugge, Bruges
evelien.de.wilde@brugge.be

Hubert De Witte

Managing Director
Musea Brugge, Bruges
hubert.de.witte@brugge.be

BOARD OF CODART

Erik van Ginkel

Managing Director

Rijksmuseum, Amsterdam
e.van.ginkel@rijksmuseum.nl

Elsje Janssen

Director of Collections

Koninklijk Museum voor Schone Kunsten
Antwerpen, Antwerp
elsje.janssen@kmska.be

Thomas Leysen

Patron of CODART

*Chairman of the Board of Directors KBC
Group*
Antwerp
friends@codart.nl

Marjan Scharloo

Director

Teylers Museum, Amsterdam
mscharloo@teylersmuseum.nl

Chris Stolwijk

Director

RKD - Netherlands Institute for Art History,
The Hague
stolwijk@rkd.nl

BOARD OF THE FRIENDS OF CODART
FOUNDATION

friends@codart.nl

Titia Vellenga

Chair of the Friends of CODART Foundation

Patron of CODART, Ommen
friends@codart.nl

Till-Holger Borchert

Director

Musea Brugge, Bruges
till-holger.borchert@brugge.be

Norbert Middelkoop

Curator of Paintings, Prints and Drawings

Amsterdam Museum, Amsterdam
norbertmiddelkoop@amsterdammuseum.nl

PATRONS AND BUSINESS SPONSORS

friends@codart.nl

Tyr Baudouin

Business Sponsor of CODART

Galerie Lowet de Wotrenge, Antwerp

Willem Jan Hoogsteder

Patron of CODART

Hoogsteder & Hoogsteder, The Hague

David Lainé

Patron of CODART

IPARC, Leuven

Thomas Leysen

Patron of CODART

Board Member of CODART
*Chairman of the Board of Directors KBC
Group*
Antwerp

Baudouin du Parc

Patron of CODART

Brussels

Joseph and Jana Roussel

Patrons of CODART

Levallois-Perret

Elsbeth van Tets

Patron of CODART

Amsterdam

Titia Vellenga

Chair of the Board of the Friends of CODART

Patron of CODART, Ommen

Floris van Wanroij

Patron of CODART

Floris van Wanroij Fine Art, Dommelen

CODART

events@codart.nl

+ 31 70 333 9744 (also during the congress)

Gerdien Verschoor

Director

gerdien.verschoor@codart.nl

Maartje Beekman

Project Manager

maartje.beekman@codart.nl

Dennis Driessen

Webmaster

dennis.driessen@codart.nl

Marijn Everaarts

Project Associate

marijn.everaarts@codart.nl

Rosalie van Gulick

Project Associate

rosalie.vangulick@codart.nl

Marit Slob

Intern

marit.slob@codart.nl

PRACTICAL INFORMATION

Congress hotel

Martin's Brugge

Oude Burg 5

8000 Bruges, Belgium

T +32 5044 5111

W <https://www.martinshotels.com/nl/hotel/martins-brugge>

Costs per night are 95 euros for a single room and 105 euros for a double room.

- Room rates include continental breakfast, free Wi-Fi and taxes (except city tax).
- Participants will pay hotel bills individually at check out.
- You are required to check out before 11:00.

Transport in Bruges

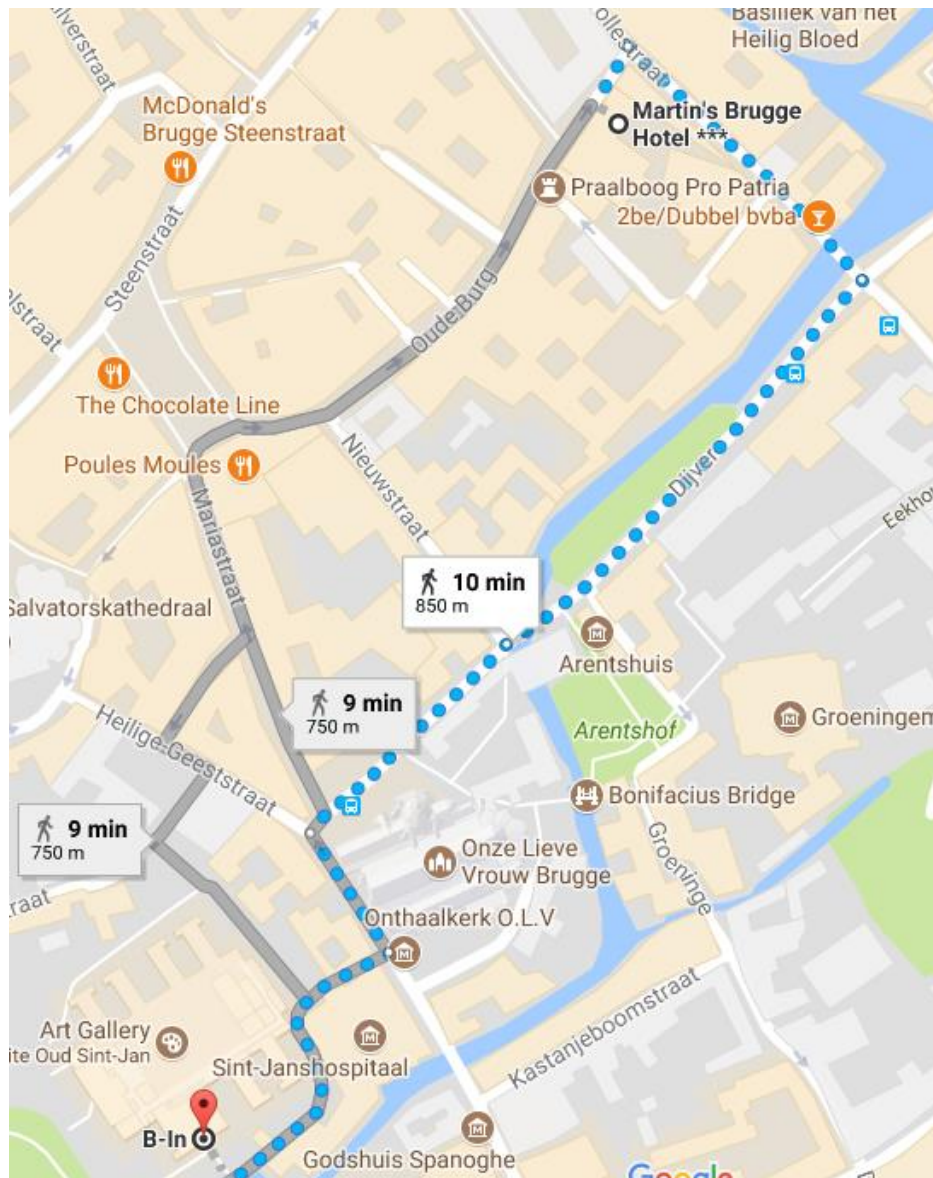
Bruges does not have a tram or metro network, but it does offer plenty buses. However, all locations are within walking distance (5-10 minutes). Walking routes can be found on the following pages.

SUNDAY 11 MARCH

From congress hotel Martin's Brugge to Restaurant B-In

Walking (\pm 10 minutes)

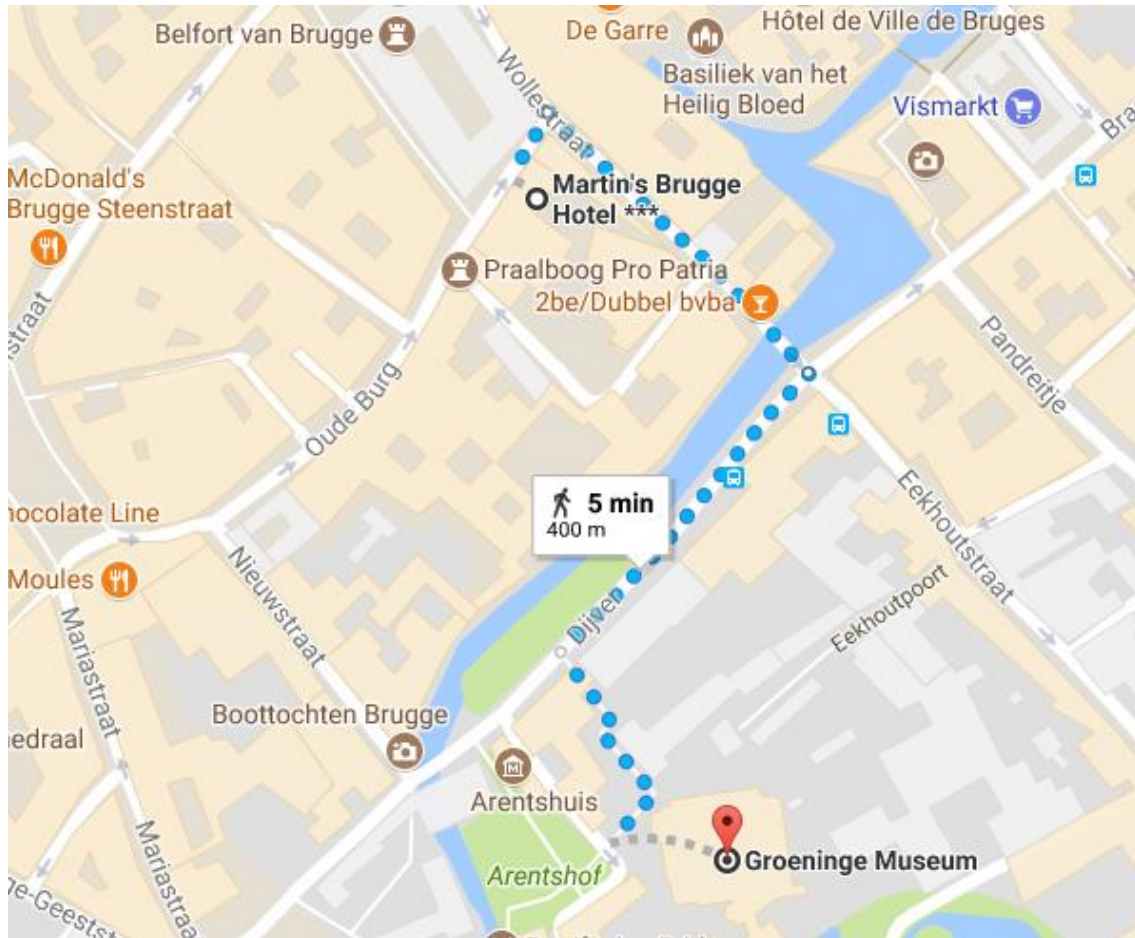
When leaving the hotel go right onto *Wollestraat*. After walking over the bridge, turn right onto *Dijver* street. At the end of Dijver street, turn left onto *Mariastraat*. At your right hand you will find a small alley underneath the Sint Janshospitaal. At the end of the alley, turn left. The B-In is the second restaurant at your right hand.



MONDAY 12 MARCH**From congress hotel Martin's Brugge to the Groeningemuseum**

Walking (± 5 minutes)

When leaving the hotel go right around the corner onto *Wollestraat*. Walk over the bridge and turn right onto *Dijver*. Walk along until you see number 12 at your left hand. You can enter the courtyard of the Groeningemuseum from there, after which you will find the main entrance.



From congress hotel Martin's Brugge to the congress dinner location (Brewery De Halve Maan)

Walking (± 9 minutes)

When leaving the hotel turn left onto *Oude Burg*. Turn left at *Mariastraat*. After walking over the bridge, the street will change into *Katelijnestraat*. Turn right at the *Walstraat*, that ends into the *Walplein*. Across the square you will find the entrance of Brewery *De Halve Maan* (at number 26).

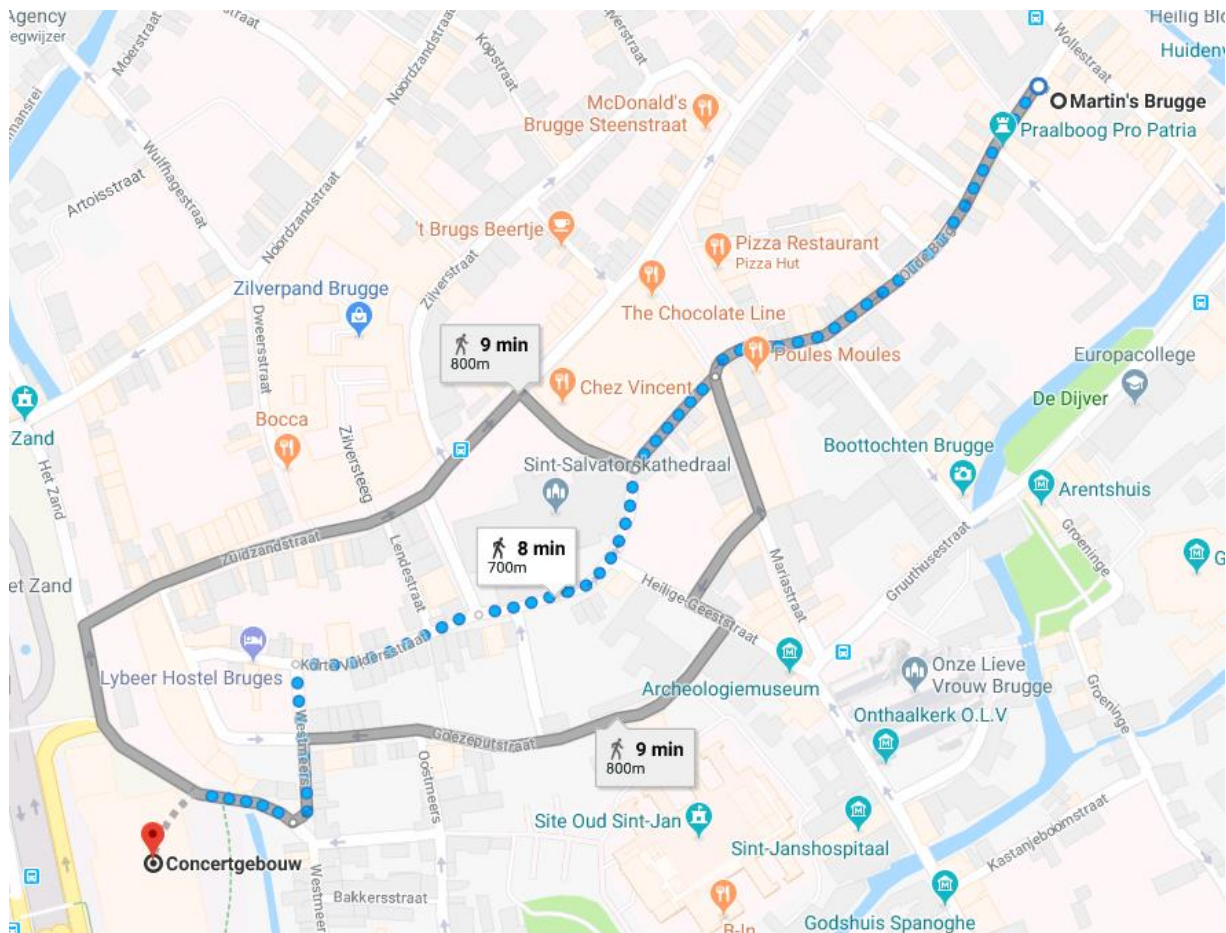


TUESDAY 13 MARCH

From congress hotel Martin's Brugge to Concertgebouw Brugge

Walking (± 8 minutes)

When leaving the hotel go left onto *Oude Burg*. On the Simon Stevinplein, walk straight on, into the Sint-Salvatorskoostraat. Pass the Sint-Salvator Cathedral on the left side and take the fourth street on your left, called Westmeers. Then turn right in the direction of the large square 't Zand. You will immediately see the large, modern Concertgebouw rise before you. You can take the main entrance (square side).



SUGGESTIONS FOR LUNCH ON TUESDAY 13 MARCH

There are many options for lunch on Tuesday around Concertgebouw Brugge, at 't Zand. But if you don't feel like sitting down for a three-course (possibly overpriced) lunch, you can always take a short walk towards the city center. Take Zuidzandstraat (leaving the Concertgebouw the first on your right). Down this street and the Steenstraat that follows, you will find a few side streets, like the Dweersstraat and the Kleine Sint-Amandsstraat, that offer a couple of good options for a quick and decent lunch.

Li O Lait

One of the first lunch rooms on your left at the Dweersstraat is 'Li O Lait' (Dweerstraat 30). They serve great bagels, and an extraordinary variation of coffees.

Juliette

Another great lunch (and breakfast and brunch) room in the Dweersstraat is Juliette, one of the first lunch rooms on the right (Dweersstraat 15). They serve a selection of sandwiches, salads and soups.

De Belegde Boterham

In the neighborhood of the Grote Markt you may consider having lunch at 'De Belegde Boterham' (Kleine Sint-Amandsstraat 5), which offers great sandwiches. Depending on the season, they also serve very rich salads or soups and quiches. Take into account that the lunchroom does not offer many seats, it can be crowded.

Le Pain Quotidien

Instead of taking a left at the Zuidzandstraat to the Dweersstraat, you can also walk some minutes straight on until you find the Simon Stevinplein at your right hand. The Simon Stevinplein houses a very lovely edition of the international chain 'Le Pain Quotidien' (Simon Stevinplein 5). They have an extensive menu, serving many sandwiches, salads, quiches and additional dishes.

Blackbird

If you are attending the Remarkable Murals excursion on Tuesday you could consider having lunch at 'Blackbird' (Jan van Eyckplein 7), situated a few steps away from the meeting point. They serve great sandwiches, salads, and soups. Every dish looks like a real work of art.

Books & Brunch

A bit further away but nice to keep in mind is 'Books & Brunch' (Garenmarkt 30). It is not just a lunch and breakfast spot, but also a second-hand bookstore. Between thousands of books, they serve sandwiches, salads, soups, and quiches. You may find yourself a great book while you are having lunch.

Coffee or tea?

Still have some time left after lunch and feel like getting a good cup of coffee or tea?

Try 'The Gulliver Tree' or 'Vero Caffè'. The Gulliver Tree (Cordoeaniersstraat 4) serves delicious pastries and has a wide range of teas and coffees. It is located within 4 minutes of congress hotel Martin's Brugge. Two blocks away from The Gulliver Tree you can find Vero Caffè (Sint-Jansplein 9). This cosy cafe serves excellent homemade pastries with your coffee or tea. Do you need something a little bit more refreshing? You could try one of their homemade ice teas.

BELGIAN SPECIALTIES

Belgian Beers

You may consider drinking one of the many Belgian beers in 't Brugs Beertje (Kemelstraat 5), which display over 300 different Belgian beers! Or you may take up the adventurous task to discover Biercafé De Garre (De Garre 1), which is hidden in Bruges' smallest street. Both beer cafes are very close to Martin's Brugge.

Belgian Chocolate

Besides for the beer, Belgium is also very famous for its chocolate. Bruges has many chocolate shops, one of the oldest ones being *Sukerbuyc* (Katelijnestraat 5). You can also find many chocolate shops in the Wollestraat, next to congress hotel Martin's Brugge.

Bruges even has its own official city chocolate, '*t Brugsch Swaentje* (the Bruges swan). The exact recipe is a secret, but amongst the key ingredients are *gruut* or almond paste (a local type of spiced flour) and *kletsoppen* (a local Bruges biscuit).

Bruges City Legend

The legend on which the Bruges swan is based is centuries old. At the end of the fifteenth century, the oppressed people of Bruges rose in revolt against the unpopular Emperor Maximilian of Austria. They captured Maximilian and imprisoned him in the Craenenburg House on the Market Square (close to the congress hotel), together with his equally unpopular adviser Pieter Lanckhals. Lanckhals was condemned to death and Maximilian was forced to watch the execution. The Emperor eventually escaped and later took his revenge: he decreed that 'until the end of time' the city should be required at its own expense to keep swans on all its lakes and canals. Why swans? Because swans have long necks – and the Dutch for 'long neck' is 'lange hals' – or 'lanckhals'. And so a city legend was born.

Friends of CODART Foundation

CODE OF CONDUCT

Since several years CODART Patrons have been offered the possibility to attend our congresses. We are delighted that our Patrons are taking advantage of the opportunity to participate in this annual event.

The CODART congresses are international gatherings at which knowledge and expertise are exchanged at various levels, both formally and informally. CODART's strength resides in the spontaneity of this interaction. Our Members give generously of their expertise because they know that the information they share will be treated confidentially. We therefore rely on our Patrons' discretion.

Our congresses are certainly not intended as venues to buy and sell works of art or to seek commercial contacts. If Patrons would like to receive advice about artworks on the market, they are of course at liberty to contact our Members either before or after the congress.

Impromptu attributions or other assessments of artworks given during our congresses are not binding. Neither the curators nor CODART can be held responsible for off-the-cuff statements.

Museum visits and social gatherings, such as congress dinner, lunches and receptions, are part of the professional network program and organized to give the curators the possibility to exchange their ideas and to share expertise. If Patrons prefer to discuss off-topic issues with curators or other Patrons, they are of course at liberty to find other occasions or venues.

We warmly welcome our Patrons to our Bruges congress because we hope that this event will contribute to a fruitful and enduring relationship between our Members and Patrons.

We wish all participants of CODART 21 a pleasant and inspiring stay in Bruges!

**CODART's main cooperating partner is the RKD – Netherlands Institute for Art History,
The Hague**

Institutional Members

Museums and institutions that support CODART with an extra contribution

Centraal Museum, Utrecht	Nationalmuseum, Stockholm
Denver Art Museum	Patrimonio Nacional, Madrid
Drents Museum, Assen	Rijksmuseum, Amsterdam
Fondation Custodia, Collection Frits Lugt, Paris	Royal Łazienki Museum, Warsaw
Glasgow Museums, Glasgow	Het Scheepvaartmuseum, Amsterdam
Harvard Art Museums, Cambridge	Stedelijk Museum Alkmaar
King Baudouin Foundation, Brussels	Szépművészeti Múzeum, Budapest
Mauritshuis, The Hague	Van Gogh Museum, Amsterdam
Metropolitan Museum of Art, New York	Vlaamse Kunstcollectie (Koninklijk Museum voor Schone Kunsten Antwerpen, Groeningemuseum Brugge, Museum Schone Kunsten Gent)
Musea Brugge	
Museum De Lakenhal, Leiden	
Museum Het Rembrandthuis, Amsterdam	

Friends of CODART Foundation

Patrons for Life

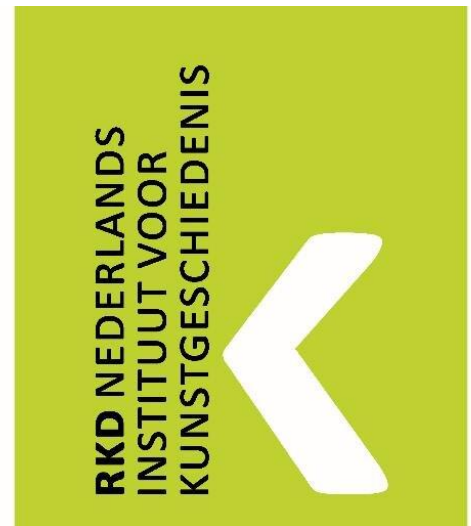
Bijl-Van Urk B.V.
Michel Ceuterick
Coll & Cortés Ltd.
Bob Haboltd
Fergus Hall
Hoogsteder & Hoogsteder
Thomas Leysen
Tijo and Christine van Marle
Marnix Neerman
Elsbeth van Tets
Rob Vellekoop

Business Sponsors

Salomon Lilian
Galerie Lowet de Wotrenge, Antwerp
TEFAF (The European Fine Arts Fair)

Patrons

George Abrams
Alexander & Otto Stichting
Stein Berre
Luc Bertrand
Brian Capstick
Joost and Françoise Commandeur-Duynstee
Hester Diamond
Mr. and Mrs. J.A. de Gier
Johnny Van Haefen
Mr. and Mrs. Hanstein, Cologne
Benjamin Jarry
Rachel Kaminsky Fine Art
The Kremer Collection
David Lainé
The Leiden Collection
Amb. J. William Middendorf II
Filip Moerman and Tracy Xu
Otto Naumann
Baudouin du Parc
Collection R. Mauricio Sanzana
Jacques Schraven
Axel Vervoordt
Floris van Wanroij Fine Art
Matthew and Susan Weatherbie
The Weiss Gallery
Bernard Wientjes and Titia Vellenga



Friends of
CODART
Foundation



Kingdom of the Netherlands

Notes

Notes