CODART
International network
for curators of Dutch and Flemish art
Welcome to CODART, the international network of curators of Dutch and Flemish art. The tremendous popularity and the fact that works of art from the Low Countries of the 15th through the 19th century are widely disseminated means that CODART’s network is extensive and unique. Major holdings of Dutch and Flemish fine and decorative art are located in approximately 50 countries. Most of these collections - assembled by royals and individuals passionate about Dutch and Flemish art - are currently held in public museums. CODART aims to make this widespread cultural heritage more visible and accessible to an international public. At the same time, the organization aims to increase public knowledge of Dutch and Flemish art, thereby lending a historical phenomenon a contemporary dimension.

At present, CODART connects approximately 700 curators from more than 350 museums in almost 50 countries. Members not only work for prestigious institutions such as the Rijksmuseum in Amsterdam, the Koninklijk Museum voor Schone Kunsten in Antwerp, the Prado in Madrid, the Metropolitan Museum of Art in New York, the Louvre in Paris, and the Hermitage in St. Petersburg, but also for less well-known museums in Australia, Cuba, Mexico, Poland and Ukraine. These curators serve a large audience: the museum-going public. As a result, CODART ultimately reaches a far broader target group than just its members: art historians, museum visitors, private collectors and art dealers; in fact, anyone interested in Dutch and Flemish art.

CODART fosters international cooperation in the areas of exhibitions, research and publications through its activities. Projects and exhibitions relating to artists such as Rembrandt, Rubens and Vermeer ultimately reach millions of people worldwide. It is therefore not surprising that CODART, which was founded in 1998, has attained such a prominent position within its field.

Are you interested in joining CODART as a member or benefactor? You might like to hear the stories of some of our members and supporters, who are highlighted in this brochure.

I look forward to meeting you at one of our future events!

Maartje Beckman
Director of CODART
**CODART Activities**

**CODART** offers various platforms for the exchange of international expertise on Dutch and Flemish masters.

**CODART**’s annual congress is a unique event for members, who gather from all over the world to share insights and find partners for new exhibitions. The congress themes and workshops focus on issues related to curatorial work within a broad, topical and international framework.

The **CODART** meetings are comprehensive sessions in which curators show their collections, open their stores, and discuss their exhibitions with their colleagues from all corners of the compass.

The **CODART** study trips offer members a chance to visit various museum collections in a specific region of the world. Often planned to coincide with special exhibitions, these trips provide participants with valuable insight into renowned collections as well as less well-known museums.

**CODART**’s website ([www.codart.nl](http://www.codart.nl)) is the main port of call on the internet for everything related to Dutch and Flemish art in museums. It functions as an information and meeting center, a research tool, and as a guide to information and sources found elsewhere on the internet, such as museum websites, universities, and research institutions. Around 1000 unique visitors consult the website daily. They scan the latest news of the museum community, seek information about museum curators, visit exhibitions, look at paintings in collection catalogues, read the **CODART** publications and the Curator in the Spotlight section. Specialists and students can find suggestions for further reading, links to online publications, bibliographies, or the addresses of individuals and institutions that can help them further with their research.

The **CODART** features provide information on the network’s activities, members and collections, new developments, current projects and lesser known collections. It is a digital publication platform made for and by our members and friends, meant for everyone interested in Dutch and Flemish art around the globe.

More than 3000 subscribers from outside the curators’ network are kept informed about current exhibitions and news reports through **CODART**’s free e-mail service. **CODART** has also attracted a growing number of aficionados through Twitter, Facebook and LinkedIn.

The prestigious American-Canadian organization Archimuse has twice awarded a prize to **CODART**’s website as the “Best Museum Professionals Site” for its richness and the easy accessibility of its content.
“CODART is so much more than just a network organization. Naturally, events such as the yearly congresses offer a chance to meet colleagues, but they also provide ample opportunity to study collections and learn more about your particular field of expertise. I am also a great fan of CODART’s focus meetings, as they generate a wealth of new interpretations and ideas. Plus, there is the added enjoyment of finally putting faces to names which you only knew from publications. Finally, I check the news section of the CODART website several times a week to keep track of the latest developments in the international art world.”

Alejandro Vergara
Senior Curator of Flemish and Northern European Paintings, Museo Nacional del Prado, Madrid

“The work of a curator involves working with a network of colleagues. CODART is an invaluable tool for this. The professional trips and conferences that it organizes have allowed me to make friends and connections crucial to my projects. In many of the books that I have authored I have asked for their collaboration. The Prado’s support for exhibitions in museums across Europe and the United States was also made possible by this wonderful organization. European art from the early modern period was a pan-continental affair. The same multinational effort and point of view is necessary today to properly understand it. Thanks to CODART—its web page, its staff, its events—tapping into a network of colleagues is not just an ideal but a very feasible reality.”

Sabine Pénot
Curator of Netherlandish and Dutch Paintings, Kunsthistorisches Museum, Vienna

“Being a member of CODART is a privilege: it is wonderful to be part of a worldwide network of colleagues with a shared passion for a specific field of art. CODART makes it possible to share questions, thoughts, and ideas in an atmosphere that I have always found to be generous, constructive, and fruitful. CODART events enable us to explore and learn more about collections with the aid of leading specialists; the CODART website keeps us informed on the latest developments and projects—both are marvelous ways of expanding our knowledge. In an age of rapid changes in the museum world, curators need a strong lobby. It is crucial for us to act together in disseminating our passion for Dutch and Flemish art from the Low Countries. In this way we can help to ensure that the field will endure and remain strong for generations to come.”

Nico van Hout
Head of Collection Research and Curator of 17th-century Paintings, Royal Museum of Fine Arts, Antwerp

“CODART means a lot to me. The network enabled me to get to know curators of Dutch and Flemish art worldwide in person. CODART was certainly instrumental in making friends with several colleagues of my generation. The organization actively stimulates discussions, offering a platform for old and new voices and for opposing views, addressing problems, needs and policies of smaller and bigger museums. The annual CODART congress not only keeps me informed about present-day museum issues. It also provides me with information on the research programs and exhibition projects of colleagues on both sides of the Atlantic. While visiting public and less accessible private collections in the host city, this gathering offers a unique opportunity to discuss loans as well.”

Betsy Wieseman
Curator and Head of Northern European Paintings, National Gallery of Art, Washington

“From CODART’s initial meeting, it was clear that the allure of Dutch and Flemish art was powerful enough to draw curators from around the world to share their knowledge of and passion for the art of the Low Countries. What was not immediately apparent, however, was how critical CODART would become in building the international friendships that are so essential to our work. I especially appreciate the non-hierarchical nature of our gatherings: everyone has something to offer and everyone has something to learn, whether a specialist curator at a large institution, curator of a diverse collection that includes a handful of Dutch or Flemish objects, or a junior colleague just starting out in the museum profession. “CODART” is like a secret password—say it, and members will help in any way they can.”

Quentin Buvelot
Senior Curator, Mauritshuis, The Hague

“CODART is an invaluable tool for this. The professional trips and conferences that it organizes have allowed me to make friends and connections crucial to my projects. In many of the books that I have authored I have asked for their collaboration. The Prado’s support for exhibitions in museums across Europe and the United States was also made possible by this wonderful organization. European art from the early modern period was a pan-continental affair. The same multinational effort and point of view is necessary today to properly understand it. Thanks to CODART—its web page, its staff, its events—tapping into a network of colleagues is not just an ideal but a very feasible reality.”

Nico van Hout
Head of Collection Research and Curator of 17th-century Paintings, Royal Museum of Fine Arts, Antwerp
“The Met’s Northern Renaissance Paintings collection is the largest of its kind in the United States. There are about 140 Early Netherlandish paintings, 70 Early German paintings, and a smaller group of French paintings. The main collection resides in the European Paintings Department, mostly the result of generous donors. The Cloisters/Medieval Department houses certain works – among them the famous Merode Triptych – that were purchased through their own endowment funds. The Linsky and Lehman collections are housed in named galleries as a result of the stipulations of their bequests. It is through the catalogues of these collections as a whole that one gets an idea of the totality of the holdings.

With such a comprehensive collection of northern European 15th – 16th century paintings, it can be a challenge to expand the collection. Yet, there ARE gaps. In recent years, we have been able to fill a major lacuna – sixteenth century still life painting – with a great Beuckelaer, the monogrammed and dated 1568 Fish Market. At other times, opportunities come along that can’t be ignored. Thus we acquired a rare Portrait of an Old Man, now attributed to Hugo van der Goes, and an exceptionally poignant Christ Carrying the Cross by Jan Gossart.

Our collections often serve as the starting point for exhibitions small and large. Focus shows on Albrecht Dürer’s Salvator Mundi, Lucas Cranach the Elder’s Saint Maurice, or the original frames of Jan van Eyck’s Crucifixion and Last Judgment have been truly pleasurable experiences. The monographic exhibitions I have carried out with collaborators, such as those on Petrus Christus, Gerard David, Jan Gossart, Pieter Coecke van Aelst, to name a few have been the result of close technical examinations that led us to new conclusions about the artistic contributions of these artists in their own time. In every case, I have benefited from my early interdisciplinary route that afforded close collaboration with paintings conservators.

In a long career, I have received a number of awards for books and exhibitions. They recognize the gifts that we codart members as art historians and curators can pass on to the next generation of professionals through our teaching and mentoring. Collaboration with other departments at the Met as well as with other museums internationally has always been a goal of mine. We achieve far more when we join together in projects than when we stand alone, as our codart meetings and resulting collaborations have so readily demonstrated.”
When Gary Schwartz first told me about his ideas for CODART over twenty-five years ago, I was totally convinced. Creating a central organization to unite curators of Dutch and Flemish art was an excellent way to foster a cooperative and supportive environment. A curator’s scholarly work can be a lonely pursuit, and CODART would connect people who shared a common interest in the fascinating field of Dutch and Flemish art.

I have watched CODART grow from an idea, to a start-up organization, to what it has become today – a center of support for Dutch and Flemish curators, complete with meetings, educational travel opportunities, and the resulting development of ideas, exhibitions and loans. Scholarly exchange with other knowledgeable people is now a regular occurrence, in large part because of CODART.

This was not so when Maida and I began collecting in the 1960s. The increased collegiality has benefitted the international network of curators and their museum-going public. Visitors now arrive to better and better exhibitions and permanent collections with more knowledge of Dutch and Flemish art in hand, and also experience the important, humanizing effect art brings to people’s lives – thanks in no small part to CODART.
DUTCH AND FLEMISH MASTERS WORLDWIDE

Dutch and Flemish art is valued and collected all over the world. The production and dissemination of works of art, remains one of the greatest cultural successes in the history of the Low Countries. CODART continues to build on this achievement, bringing together hundreds of people responsible for Flemish and Dutch art collections in museums worldwide within a single international organization, thereby giving a contemporary dimension to a historical phenomenon.

Royalty, individuals and businesses have served as patrons of Dutch and Flemish art throughout the world. Our cultural heritage has always flourished well beyond the borders of the Low Countries thanks to private benefactors. You can participate in this rich tradition by joining the Friends of CODART Foundation.

FRIENDS OF CODART FOUNDATION

We offer our friends contact with a unique global network of museum curators. Our network meetings offer the opportunity to become acquainted with curators from New York, Amsterdam and St. Petersburg; exchange thoughts with our members from Antwerp, Havana and Paris; and receive advice from our specialists from Bruges, Warsaw and Berlin. Naturally, our friends can count on the personal attention of CODART’s director, board and staff.

The Friends of CODART Foundation was established in 2007 to help forge enduring relationships between members of CODART and private individuals and businesses with a passion for Old Masters. The Friends of CODART has supported this international network of museum curators since 2007. Thanks to its friends, CODART can maintain its prize-winning website www.codart.nl. They also underwrite important international gatherings as well as grants that allow curators from financially challenged museums to be involved in the network.

BENEFITS

DONOR (for individuals)
Gifts of 5,000 Euros per year (or more)
You receive the CODART newsletter, News and Notifications
An annual invitation to a museum visit, guided by a CODART member

PATRON (for individuals)
Gifts of 10,000 Euros per year (or more)
You receive the CODART newsletter, News and Notifications
Possibility to take part in the international CODART congresses and study trips
An annual invitation to an in-depth museum visit, guided by a CODART member
An annual invitation to a CODART focus meeting: an in-depth museum visit, organized exclusively for CODART members, specialists and Patrons, guided by a CODART member
An annual invitation to a Patrons Salon (lecture, exchange of expertise in the field of the Old Masters, taking place during TEFAF, Maastricht)
Your name mentioned as Patron in CODART communications and on the CODART homepage (optional)

PATTERN FOR LIFE (for individuals)
Once-only gift of 15,000 Euros (or more)
You are a life-long Patron of CODART and enjoy all the benefits that CODART offers to Patrons

BUSINESS SPONSOR (for companies)
Gifts of 5,000 Euros per year (or more)
Business Sponsors enjoy all the benefits that CODART offers to Patrons and have the opportunity to register for the annual CODART congress with a maximum of two delegates

TAX BENEFITS

The Dutch Tax Administration has designated CODART as an ”institution for general benefit” (Algemeen Nut Beogende Instelling [ANBI]). Accordingly, gifts may be deducted from income and corporate tax.

European Union citizens can support CODART through Transnational Giving Europe (TGE). Gifts made through TGE may be deducted from income and corporate tax in your own country.

U.S.-based donors can support our activities in a tax-efficient way by contributing to the American Friends of CODART Fund at the King Baudouin Foundation United States (KBFUS). Please check www.codart.nl/friends or contact the CODART bureau for more information about tax benefits and methods of payment.