

PROGRAM CODART 23 congress

Art *in Situ* – What It Means to See Art in Its Original Setting

Sunday, 29 May 2022

- | | | |
|-------------|--|---|
| 14:00-16:00 | Optional visit to Het Loo Palace with Hanna Klarenbeek, Curator of Paintings, Prints and Drawings, Annette de Vries, Head of Curators and Renske Ek, Garden Curator of Het Loo Palace, Apeldoorn | Het Loo Palace
Koninklijk Park 16
Apeldoorn |
| 16:00-18:00 | Registration and opening reception at Het Loo Palace, Apeldoorn, offered by the General Representative of Flanders in the Netherlands | |

Monday, 30 May 2022

Plenary session at the Mauritshuis, The Hague

Mauritshuis
Plein 29
The Hague

Congress chair: Femke Diercks, Head of the Decorative Arts Department, Rijksmuseum, Amsterdam

- | | |
|-------------|--|
| 08:30-09:00 | Registration |
| 09:00-09:05 | Welcome by Martine Gosselink, Director, Mauritshuis, The Hague |
| 09:05-09:15 | Introduction to the congress theme by the congress chair |
| 09:15-09:40 | Lecture: <i>Religious Art in Museums and in Situ: What is Preferred?</i> by Micha Leeflang, Curator of Medieval Art, Museum Catharijneconvent, Utrecht |
| 09:40-10:05 | Lecture: <i>Powerful Storytellers – Reading and Understanding Collections in Situ at Skokloster Castle and the Hallwyl Museum. A Country House and Townhouse Experience</i> by Annika Williams, Curator, Hallwyl Museum, Stockholm |
| 10:05-10:15 | Introduction to the <i>In Full Bloom</i> exhibition by Ariane van Suchtelen, Curator, Mauritshuis, The Hague |
| 10:15-11:05 | Coffee and tea break and free time to visit the <i>In Full Bloom</i> exhibition |
| 11:05-11:30 | Lecture: <i>Period Rooms – Fact or Fiction</i> by Daniëlle Kisluk-Grosheide, Curator of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, New York |
| 11:30-11:45 | Questions, remarks and discussion led by the congress chair |
| 11:45-12:20 | <p>Case studies on the congress theme (Part 1):</p> <ol style="list-style-type: none"> 1. <i>Art and Illusion. Art in Situ in the Rubens House</i> by Bert Watteuw, Director, Rubenshuis, Antwerp 2. <i>Hidden Behind the Façade</i> by Thijs Boers, Curator of Applied Arts, Amsterdam Museum, Amsterdam |
| 12:20-13:20 | Lunch in the foyer |

13:20-14:20	Case studies on the congress theme (Part 2):	
	<ol style="list-style-type: none"> 3. <i>Art in Situ: The Ghent Altarpiece</i> by Stephan Kemperdick, Curator of Early Netherlandish and Early German Painting, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin 4. <i>The Necessity for Studying and Reconstructing the Original Placing of Interior Paintings</i> by Margriet van Eikema Hommes, Senior Specialist, Cultural Heritage Agency of the Netherlands, Amersfoort 5. <i>Operation Night Watch</i> by Pieter Roelofs, Head of Paintings and Sculpture, Rijksmuseum, Amsterdam 	
14:20-14:30	Questions, remarks and discussion led by the congress chair	
14:30-15:15	Time to travel to the locations of the in-depth study visits	
15:00-16:45	In-depth study visits	
	<p>Visit 1: The Oranjezaal, Huis ten Bosch Palace, The Hague with Lisa van der Borch-Veenstra and Geerte Broersma. The bus leaves at 14:45 exactly. Please follow the group after the plenary meeting. Your ID and name will be checked when entering the bus. Moos Engelbertink and Ilse Mulder will join the group.</p>	<p>Huis ten Bosch Palace 's-Gravenhaagse Bos 10 The Hague</p>
	<p>Visit 2: Conservation Studio, Mauritshuis, The Hague with Sabrina Meloni. We will assemble at 15:10 in the Nassauzaal. Dennis Driessen will join the group.</p>	<p>Mauritshuis Plein 29 The Hague</p>
	<p>Visit 3: Duivenvoorde Castle, Voorschoten with Simone Nieuwenbroek. We will assemble at 14:40 in the foyer of the Mauritshuis. We have arranged a bus to take us to Voorschoten as a group. Rosalie van Gulick will join the group.</p>	<p>Duivenvoorde Castle Laan van Duivenvoorde 4 Voorschoten</p>
	<p>Visit 4: Prince William V Gallery, The Hague with Marie Mündigler. We will assemble at 15:05 on the square in front of the Mauritshuis to walk to the Gallery together. Maartje Beekman will join the group.</p>	<p>Prince William V Gallery Buitenhof 33 The Hague</p>
17:30-19:00	Drinks at The King's Ballroom, The Hague	<p>The King's Ballroom Kazernestraat 38 The Hague</p>
19:00-22:00	Congress dinner at The King's Ballroom, The Hague	

Tuesday, 31 May 2022

Speakers' Corner at the Sint-Jan in Gouda

Congress chair: Ingmar Reesing, Curator, Museum Gouda, Gouda

Sint-Jan
Achter de kerk 2
Gouda

- 09:00-09:30 Registration at the Sint-Jan, Gouda
- 09:30-09:35 Welcome by Femke Haijtema, Director, Museum Gouda
- 09:35-09:45 Introduction to the *Experience the Miracle of Gouda* exhibition by Ingmar Reesing
- 09:45-11:00 Plenary visit to the *Experience the Miracle of Gouda* exhibition at Museum Gouda and the Sint-Jan
- 11:00-11:30 Coffee and tea break
- 11:30-11:45 A word from the CODART Director
- 11:45-12:40 **Speakers' Corner**
- 12:40-12:50 Closing of the day by the congress chair
- 12:50-14:45 **Lunch** at your own leisure and time to travel to the locations of the in-depth study visits. Take into account the various travelling times to make sure you arrive on time. Please find directions to the excursions on pp. 32-39.
- 14:45-16:15 **In-depth study visits**
- Visit 1:** Dutch Collection Center, Amersfoort with Wim Hoeben, Alexander Dencher, Paul van Duin and Eric Domela Nieuwenhuis
We have arranged a bus to take the group to Amersfoort. We will assemble at 13:20 at Parking lot Klein Amerika. Please find more information on pp. 32-39. Dennis Driessen will join the group.
- Visit 2:** Museum De Lakenhal, Leiden with Janneke van Asperen, Jori Zijlmans and Prosper de Jong. You can travel by public transport at your own leisure. Please find more information on pp. 32-39. Ilse Mulder will join the group.
- Visit 3:** Depot Museum Boijmans Van Beuningen, Rotterdam with Ruben Suykerbuyk, Sandra Kisters and Rosie Razzall. You can travel by public transport at your own leisure. Please find more information on pp. 32-39. Rosalie van Gulick will join the group.
- Visit 4:** Period Rooms at the Kunstmuseum, The Hague with Suzanne Lambooy. You can travel by public transport at your own leisure. Please find more information on pp. 32-39.
- Visit 5:** Tomb of William of Orange, Nieuwe Kerk, Delft with Frits Scholten. You can travel by public transport at your own leisure. Please find more information on pp. 32-39. Maartje Beekman will join the group.
- Visit 6:** Royal Palace Amsterdam, Amsterdam with Alice Taatgen. You can travel at your own leisure. Please find more information on pp. 32-39. Moos Engelbertink will join the group.

CollectieCentrum
Nederland
Verbindingsweg 1
Amersfoort

Museum De Lakenhal
Oude Singel 32
Leiden

Depot Boijmans Van
Beuningen
Museumpark 24
Rotterdam

Kunstmuseum Den Haag
Stadhouderslaan 41
The Hague

Nieuwe Kerk
Markt 80
Delft

Royal Palace Amsterdam
Nieuwezijds Voorburgwal
147
Amsterdam

Evening

End of program

Participants of the optional program on Wednesday 1 June can travel to this location on Tuesday evening by train at their own leisure and check in at their hotel (both to be booked individually).

Wednesday 1 June, 2022

Optional program CODART 23:

Full day

Full-day excursion to Gelderland. Full program is available on our website.

Deventer Station
Stationsplein 7
Deventer

PARTICIPATION IN CODART 23 congress ACTIVITIES

Optional Visit Sunday 29 May

Het Loo Palace

Study Visits Monday 30 May

1. The Oranjezaal, Huis ten Bosch Palace

2. Conservation Studio, Mauritshuis

3. Duivenvoorde Castle

4. Prince William V Gallery

Study Visits Tuesday 31 May

1. Dutch Collection Center with Wim Hoeben, Alexander Dencher, Paul van Duin and Eric Domela Nieuwenhuis

2. Museum De Lakenhal, Leiden with Janneke van Asperen, Jori Zijlmans and Prosper de Jong

3. Depot Museum Boijmans Van Beuningen with Ruben Suykerbuyk, Sandra Kisters and Rosie Razzall

4. Period Rooms at the Kunstmuseum Den Haag with Suzanne Lambooy

5. Tomb of William of Orange, Nieuwe Kerk Delft with Frits Scholten

6. Royal Palace Amsterdam with Alice Taatgen

		Sunday 29 May		Monday 30 May		Tuesday 31 May
	Name	Visit Het Loo Palace	Opening Reception	Study Visit	Congress Dinner	Study Visit
1	Pim Arts	Yes	Yes	1	Yes	6
2	Janneke van Asperen	No	No	3	Yes	2
3	Christopher Atkins	No	Yes	1	Yes	1
4	Ronni Baer	Yes	Yes	1	Yes	6
5	Tyr Baudouin	Yes	Yes	4	Yes	6
6	Thijs Boers	No	No	3	Yes	x
7	Lisa van der Borch-Veenstra	No	No	1	Yes	3
8	Geerte Broersma	Yes	Yes	1	Yes	3
9	Koen Bulckens	Yes	Yes	1	Yes	6
10	Quentin Buvelot	Yes	Yes	1	Yes	1
11	An Van Camp	Yes	Yes	1	Yes	6
12	Jacquelyn Coutré	Yes	Yes	1	Yes	1
13	Marjan Debaene	No	No	1	Yes	5
14	Jelena Dergenc	Yes	Yes	4	Yes	3
15	Lloyd DeWitt	No	No	1	No	2
16	Femke Diercks	Yes	Yes	1	Yes	3
17	Annabel Dijkema	Yes	Yes	4	Yes	3
18	Terry van Druten	No	No	x	No	1
19	Katrin Dyballa	No	Yes	1	Yes	5
20	Bernd Ebert	No	No	1	Yes	3
21	Margriet van Eikema Hommes	Yes	Yes	1	No	x
22	Erik Eising	Yes	Yes	1	Yes	3
23	Kirsi Eskelinen	Yes	Yes	1	Yes	3
24	Marijn Everaarts	Yes	Yes	1	Yes	1
25	Josephina de Fouw	Yes	Yes	3	Yes	4
26	Michiel Franken	Yes	Yes	1	Yes	1

Participation in CODART 23 Activities

	Name	Sunday 29 May		Monday 30 May		Tuesday 31 May
		Visit Het Loo Palace	Opening Reception	Study Visit	Congress Dinner	Study Visit
27	Michele Frederick	Yes	No	1	Yes	1
28	Hilliard Goldfarb	Yes	Yes	1	Yes	5
29	Joris Van Grieken	Yes	Yes	3	Yes	6
30	Nadia Groeneveld-Baadj	Yes	Yes	1	Yes	4
31	David de Haan	Yes	Yes	1	Yes	2
32	Dorien ter Haar	No	No	2	No	1
33	Bob Haboltd (Patron)	Yes	Yes	4	Yes	6
34	Karen Hearn	Yes	Yes	1	Yes	x
35	Lars Hendrikman	No	No	1	Yes	1
36	Helen Hillyard	No	Yes	1	Yes	3
37	Willem Jan Hoogsteder	No	No	x	Yes	6
38	Claudia Hörster	Yes	Yes	1	Yes	5
39	Nico Van Hout	No	No	1	Yes	5
40	Hannah Iterbeke	No	No	2	Yes	3
41	Irene Jacobs	Yes	Yes	1	Yes	1
42	Rianneke Jelles	Yes	Yes	1	Yes	5
43	Stephan Kemperdick	No	Yes	1	Yes	5
44	Daniëlle Kisluk-Grosheide	Yes	Yes	1	No	x
45	Sandra Kisters	Yes	Yes	2	No	3
46	Hanna Klarenbeek	Yes	Yes	3	Yes	3
47	Jan de Klerk	No	No	1	Yes	x
48	Christi Klinkert	Yes	Yes	2	Yes	3
49	Antien Knaap	No	No	2	Yes	3
50	Egge Knol	Yes	Yes	1	Yes	6
51	Olga Kotková	No	Yes	1	Yes	3
52	Dragana Kovačić	Yes	Yes	3	Yes	4
53	Judith van Kranendonk	Yes	Yes	1	Yes	x

		Sunday 29 May		Monday 30 May		Tuesday 31 May
	Name	Visit Het Loo Palace	Opening Reception	Study Visit	Congress Dinner	Study Visit
54	Blanka Kubíková	Yes	Yes	1	Yes	3
55	Suzanne Laemers	No	No	x	No	x
56	Friso Lammertse	No	No	1	Yes	5
57	Micha Leeflang	Yes	Yes	1	Yes	1
58	Thomas Leysen (Patron)	No	No	x	No	x
59	Alexandra Libby	Yes	Yes	1	Yes	3
60	Stephen Lloyd	Yes	Yes	1	Yes	6
61	Léon Lock	Yes	Yes	1	Yes	6
62	Samuel Mareel	No	No	1	Yes	3
63	Suzanne van de Meerendonk	No	Yes	1	Yes	3
64	Norbert Middelkoop	Yes	Yes	1	Yes	2
65	Tom van der Molen	Yes	Yes	1	Yes	x
66	Uta Neidhardt	Yes	Yes	1	Yes	3
67	Anne van Oosterwijk	No	No	1	Yes	2
68	Femke Overdijk	Yes	Yes	1	No	1
69	Marjan Pantjes	No	No	1	Yes	6
70	Sabine Pénot	Yes	Yes	1	Yes	6
71	Marta Pérez de Guzmán	No	Yes	1	Yes	1
72	Michael Philipp	Yes	Yes	1	Yes	1
73	Teresa Posada Kubissa	Yes	Yes	1	Yes	2
74	Marleen Ram	Yes	Yes	4	Yes	2
75	Sheila Reda	No	No	1	Yes	x
76	Ingmar Reesing	Yes	Yes	1	Yes	5
77	Marrigje Rikken	Yes	Yes	1	Yes	1
78	Justine Rinnooy Kan	Yes	Yes	1	Yes	5
79	Pieter Roelofs	No	No	x	No	x
80	Marjan Scharloo	Yes	Yes	1	Yes	x

Participation in CODART 23 Activities

		Sunday 29 May		Monday 30 May		Tuesday 31 May
	Name	Visit Het Loo Palace	Opening Reception	Study Visit	Congress Dinner	Study Visit
81	Robert Schindler	No	Yes	2	Yes	2
82	Hester Schölvinck	Yes	Yes	1	Yes	2
83	Gary Schwartz	Yes	Yes	3	Yes	x
84	Loekie Schwartz	Yes	Yes	3	Yes	x
85	Onno van Seggelen	Yes	Yes	2	Yes	2
86	Manfred Sellink	Yes	Yes	x	No	x
87	Leonore van Sloten	Yes	Yes	1	Yes	3
88	Marlies Stoter	Yes	Yes	1	Yes	2
89	Ariane van Suchtelen	No	Yes	1	Yes	5
90	Ruben Suykerbuyk	No	No	1	Yes	3
91	Alice Taatgen	No	No	1	Yes	6
92	Cécile Tainturier	No	No	1	Yes	3
93	Júlia Tátraí	Yes	Yes	1	No	2
94	Imogen Tedbury	No	No	3	Yes	4
95	Elsbeth van Tets (Patron)	Yes	Yes	3	No	3
96	Lucinda Timmermans	No	No	3	Yes	4
97	Matthias Ubl	Yes	Yes	1	Yes	5
98	Lea van der Vinde	Yes	Yes	1	Yes	4
99	Annette de Vries	Yes	Yes	4	Yes	5
100	Nelleke de Vries	Yes	Yes	1	Yes	1
101	Bert Watteeuw	Yes	Yes	x	No	x
102	Ira Westergård	Yes	Yes	2	Yes	3
103	Betsy Wieseman	Yes	Yes	1	Yes	1
104	Evelien De Wilde	Yes	Yes	1	Yes	3
105	Annika Williams	Yes	Yes	4	Yes	4
106	David de Witt	Yes	Yes	1	Yes	3

		Sunday 29 May		Monday 30 May		Tuesday 31 May
	Name	Visit Het Loo Palace	Opening Reception	Study Visit	Congress Dinner	Study Visit
107	Ineke Wolf (Patron)	No	No	3	No	5

Board of CODART

		Sunday 29 May		Monday 30 May		Tuesday 31 May
	Name	Visit Het Loo Palace	Opening Reception	Study Visit	Congress Dinner	Study Visit
39	Nico Van Hout	No	No	1	Yes	5
53	Judith van Kranendonk	Yes	Yes	1	Yes	x
80	Marjan Scharloo	Yes	Yes	1	Yes	x

Board of the Friends of CODART Foundation

32	Dorien ter Haar	No	No	2	No	1
48	Christi Klinkert	Yes	Yes	2	Yes	3
86	Manfred Sellink	Yes	Yes	x	No	x

CODART Staff

108	Maartje Beekman	Yes	Yes	4	Yes	5
109	Dennis Driessen	Yes	Yes	2	Yes	1
110	Moos Engelbertink	Yes	Yes	1	Yes	6
111	Rosalie van Gulick	Yes	Yes	3	Yes	3
112	Ilse Mulder	Yes	Yes	1	Yes	2

CONGRESS THEME

Art in Situ: What It Means to See Art in Its Original Setting

The provenance of most artworks shows that some left the place where they were made at an early stage, while others have left only quite recently. Today you can find paintings and other objects made by Dutch and Flemish artists all over the world. That is precisely why CODART was founded in 1998 – to promote networking and partnerships among curators of collections containing Dutch and Flemish art. In 2022 CODART will be holding its annual congress in the Netherlands, which also marks the 200th anniversary of the Mauritshuis in The Hague. In the Netherlands, the Mauritshuis and the Rijksmuseum in Amsterdam together display one of the best collections of seventeenth-century Dutch art in the world. Holding the congress in the birthplace of Dutch art gives us a unique opportunity to focus our attention on artworks that are still in the place for which they were made. We explore the question of what these works can tell us about the production of art in the Dutch Republic. We also set out to define their unique expressiveness – precisely in the (hopefully) post-Covid age in which all our experiences seem to be ever more ephemeral and ever more focused on digital media.

While many Dutch and Flemish artworks can be found all over the world, quite a few commissioned artworks are still preserved *in situ*, having never left their original location – or only for brief periods. For instance, the famous Oranjezaal remains one of the most impressive monuments of the seventeenth century – although few have been able to see it with their own eyes, since the hall is part of Huis ten Bosch Palace, the residence of the Dutch royal family in The Hague. Those few who do manage to visit the Oranjezaal experience the immense powers of expression that epitomized the Dutch and Flemish painters who were active around 1650. The Oranjezaal decorations are a tribute to the memory of Stadholder Frederik Hendrik, who died in 1647. The ensemble was commissioned by his widow, Amalia van Solms (1602-1675), and is arguably the most important commission in the Dutch Republic in that period. The project was executed on a vast scale, unprecedented in the Dutch Republic – with the exception of the program of decorations designed by Jacob van Campen for Amsterdam town hall (today's Royal Palace). The latter building is open to the public at set intervals – for which we must be very grateful, since it contains major paintings by Dutch and Flemish masters and above all magnificent sculptures by Artus Quellinus, including on the building's façades. In fact, there are many places around the Netherlands where sculptural work can be seen in its original setting, such as the tomb of William of Orange in the New Church, Delft and numerous other funerary monuments.

In other parts of the Netherlands too, we find many paintings still displayed in their original locations, albeit in less monumental settings. While Rembrandt's celebrated *Night Watch* was moved from the premises of the Arquebusiers' Guild to a room in the then town hall as early as 1715 (during which operation it was cut on all four sides), other group portraits were returned to their original surroundings. The Regents' Room of Amsterdam's city orphanage has been reconstructed and is now

an integral part of the Amsterdam Museum, but less public locations have also been preserved virtually intact. The Regents' Room of the Deutzenhofje has been furnished, ever since it was built in 1694-1695, with paintings, items of furniture, glass, silver, and textiles to the exact specifications of Agneta Deutz, who founded the almshouse. The room has barely changed since it was built. Behind the façades in many Dutch city centers are intact 18th-century reception rooms, in which paintings, woodcarvings, and stucco ceilings make up in tact ensembles.

Anyone hoping to see Dutch or Flemish paintings by Old Masters in the many churches in the Netherlands will be disappointed, because it was only in very exceptional cases that works of art were preserved *in situ* in these buildings. Churches were stripped and whitewashed during the Reformation – with the possible exception of seventeenth-century clandestine churches such as Ons' Lieve Heer op Solder in Amsterdam. The most important commissions from churches at that time were shutters for organs, such as Caesar van Everdingen's monumental *Triumph of King Saul*, in the Great or St. Lawrence Church, Alkmaar. Some old works of art were miraculously preserved during the Reformation, such as the famous sixteenth-century stained-glass windows of St. John's Church in Gouda, of which even the designs have survived. For sculpture, too (such as the aforementioned tomb of William of Orange), as well as for silver, base metals and woodcarvings, churches do provide an important anchor.

What can we learn by studying art in its original location? And how do we research the original location of paintings that were intended for a specific place and later ended up in museums? The recent research on Rembrandt's *Night Watch* and other famous group portraits fires the imagination, as do the potential uses of technology to reconstruct the original appearance of interiors that no longer exist. By discovering how these and other pieces functioned *in situ*, we can gain new insights. We learn who commissioned the works and how best to interpret the scenes depicted. This research also illuminates the extent to which artists took account of the architecture. In our rapidly-changing world, it is particularly helpful to ascertain the original location and function of artworks, and thus to acquire a richer and more differentiated picture of the past.

ABSTRACTS OF PRESENTATIONS MONDAY 30 MAY

Opening session at the Mauritshuis, the Hague

Lecture

Religious Art in Museums and in Situ: What is Preferred?

Micha Leeflang, Curator of Medieval Art, Museum Catharijneconvent, Utrecht

Very few of the religious artworks and works of applied art produced in the Netherlands, whether paintings, sculptures, liturgical vessels, or vestments, have been preserved in their original settings. Many have disappeared or been lost altogether since the Reformation. Some have been preserved, however – a few in churches and more commonly in museums. What are the advantages and disadvantages of seeing items of religious heritage in a museum as opposed to seeing them *in situ*?

Can we still judge and value objects accurately today? After all, many are only fragments. How often do we find sculptures with their original polychrome decorations? Almost all the frames of paintings we see today are replacements. And when objects are placed in a museum, this naturally deprives them of their original context. How important are such matters when we are experiencing and interpreting religious art?

The advantage of viewing religious heritage in a museum, of course, is that we can see it well illuminated – viewing it with a critical art historical eye – and that its condition is closely monitored.

When an altarpiece is still in a church, it is often impossible to inspect it from close by. Many will recognize the experience of standing in a dark church in front of the altarpiece you have waited so long to see, and gigantic candles obscure your view.

Nonetheless, recent decades have seen a revival of interest in experiencing art in its original context. In 2009, the *Masterpieces from the Royal Museum of Antwerp* were placed back in the Cathedral: for many a real eye-opener. And now, in *The Secret of Gouda*, museum objects have been placed back in the St John's Church to recreate an image of the church's appearance in the sixteenth century. Modern techniques, such as 3D scanning, virtual reality and artificial intelligence, can also help us to experience artworks in their original context. But in cases like these, the original object has been replaced with a reconstruction. What does the average museum visitor and/or art historian prefer?

About Micha Leeflang

Micha Leeflang (1975) studied technical art history at the University of Groningen, where she defended her dissertation '*Uytnemende Schilder van Antwerpen. Joos van Cleve: atelier, productie en werkmethoden*' in 2007. From 2005 to 2007 she was on the staff of the Rijksmuseum in Amsterdam as curatorial researcher. Since 2007 she has been a curator at Museum Catharijneconvent in Utrecht, where she was responsible for exhibitions such as *Surviving the Iconoclasm, Medieval Sculpture* (2012-2013), *The Secret of the Middle Ages in Gold Thread and Silk* (2015), *Holy Scripture – Tanakh, Bible, Koran* (2016), *Magical Miniatures* (2018) and *North & South, Medieval Altar Decorations from Norway and Catalunya* (2019-2020).

Micha Leeflang has been a member of CODART since 2007.

Lecture

Powerful Storytellers – Reading and Understanding Collections in Situ at Skokloster Castle & the Hallwyl Museum. A Country House and Townhouse Experience

Annika Williams, Curator, Hallwyl Museum, Stockholm

The collections at Skokloster Castle and Hallwyl House respectively are closely knit to the houses. At the country house Skokloster there has been a continuous process of change, paintings and art objects have been moved around over the centuries - each owner has added artworks and objects to the collection. The Hallwyl Collection was shaped by its founder, Wilhelmina von Hallwyl. Dutch and Flemish artworks are at the core of the collection.

Several key questions present themselves: Where would the paintings originally have hung? How were they collected and how have they been relocated? A visit to these historic house museums provides a fine opportunity to study artworks *in situ* to gain a greater in-depth knowledge and understanding. What is the role of the art collections today?

The houses were built to be visited and speak to an audience. Owners and visitors alike enjoyed looking at the paintings. What did the owners seek to communicate through their art collections? How do the paintings relate to the collections and their settings? How does the *in situ* experience help us to understand, analyze, and read the historic house and its collections? Annika Williams will compare the *in situ* experience of the seventeenth-century artworks at Skokloster Castle and Hallwyl House.

About Annika Williams

Annika Williams is curator of the Hallwyl Collection, Department of Collections and Research, The National Historical Museums. She is specialized in exhibitions at Historic house museums and has curated many exhibitions at the Hallwyl Museum and Skokloster Castle. A recent exhibition was “*The Flowers Are in Bloom Again. Rachel Ruysch & Catharina Backer. Botany, Female Artists and Collectors in 17th Century Holland*” in 2021. She is Head Curator of the coming Skokloster exhibition “*Chatelaines & Convent Sisters. 750 years of Female Influence and Responsibility*”, and editor of a publication with the same title. She has edited several publications in the Hallwyl Museum publication series.

Annika Williams has been a member of CODART since 2017.

Lecture

Period Rooms – Fact or Fiction?

Daniëlle Kisluk-Grosheide, Curator of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, New York

Few exhibition concepts have been as widely embraced as the so-called “period room,” which remains popular on both sides of the Atlantic. The practice of installing actual interiors in art museums as well as combining different historical elements into a single installation originated in nineteenth-century Europe, where paneled rooms, saved from demolition, were preserved and exhibited as examples of historical significance and national heritage.

In the United States, it took longer for the tradition to be adopted but the second quarter of the twentieth century ushered in a vogue for the installation of period rooms. Generally, these interiors were considered to be an appropriate historical context for the display of decorative arts. Offering the visitor the possibility of a so-called “walk through time” or an aesthetic recreation of the past, these public installations provided an opportunity to assemble objects related by style, date, and country of origin. Although there is a critical distinction between a historic interior, a period room, and galleries which evoke a particular setting, these differences were rarely made clear.

During the second half of the twentieth century, a number of institutions in both Europe and America started to reassess their displays and to research the history of the interiors in their collections. A distinct lack of documented authenticity led to the dismantling of a number of period rooms and the renovation of others. Certain museums reinterpreted their galleries altogether: rather than treating the architectural elements as a mere backdrop for furnishings, the interiors now constitute the main work of art and new ways are envisioned for the visitor to engage with them. Whatever changes are implemented, period rooms will continue to tell us as much about the era in which they were made as they do about current fashions in museum practice.

About Daniëlle Kisluk-Grosheide

Daniëlle Kisluk-Grosheide is the Henry R. Kravis Curator, in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art in New York. She is a graduate of the Free University of Amsterdam and of Leiden University with a specialization in the decorative arts. She is responsible for the collections of French decorative arts and period rooms at The Met and has lectured and written extensively on various aspects of the European decorative arts. She was the co-curator of an exhibition at the Bard Graduate Center in New York, *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art* (2013) and of the Met exhibition *Visitors to Versailles 1682-1789* (2018).

CASE STUDIES ON THE CONGRESS THEME

Art and Illusion. Art in Situ in the Rubens House

Bert Watteeuw, Director, Rubenshuis, Antwerp

The Rubens House brings visitors closer to the artist than is possible elsewhere. It was here that Rubens produced his monumental oeuvre, built up his art collection, and led an extraordinarily rich life. Even so, in the strictest sense, it contains scarcely any art *in situ*. Most of the artworks in the collection were not intended for the place where they can now be seen, although many were made there and/or were preserved there for varying periods of time. Acquiring works to return them to the house they embellished in Rubens's lifetime is an extremely satisfying thing to do. However, that is not what is generally understood by 'art in situ'. Bert Watteeuw discusses how the tensions between truly authentic, restoration, reconstruction, and evocation create a multi-layered amalgam – a palimpsest, that acquires meaning mainly as an ensemble, with art *in situ* as the permanent anchoring of the genius loci.

About Bert Watteeuw

Bert Watteeuw was named director of the Rubens House in 2021. Before that he worked as researcher for the Rubenianum and the Rubens House. In 2018 he was appointed as project coordinator for the architectural master plan for the Rubens House site.

Bert Watteeuw has been a member of CODART since 2011.

Hidden Behind the Façade

Thijs Boers, Curator of Applied Arts, Amsterdam Museum, Amsterdam

Two Amsterdam Regents' Rooms at the almshouse Deutzenhofje and the city's orphanage, now Amsterdam Museum. Are these genuine treasure houses or should we be probing them with some incisive questions? Almshouses or *hofjes* are a typically Dutch phenomenon. Amsterdam had dozens of them, and 56 of these buildings have been preserved. Most of Amsterdam's *hofjes* were built in the seventeenth century and were intended to cater for impoverished, single, elderly townspeople. Residents lived there free of charge and were given medical care, peat to burn for heating, and a diet including rice, beans and butter.

In other words, a *hofje* provided a combination of social housing and care for the elderly. The living quarters were in general simple and purposeful. In contrast, the rooms in which the regents and regentesses held their board meetings were grand and lavish: no expense was spared to give these rooms a distinguished interior. The regents' rooms of the Deutzenhofje and the Burgerweeshuis – now

Amsterdam Museum – provide a good example. These well-preserved interiors are a superb time capsule. But to what extent are these two rooms, to use a well-worn word, *authentic*?

About Thijs Boers

Thijs Boers is curator of decorative arts at the Amsterdam Museum and curator at The Willet-Holthuysen Museum. He is also an external PhD-candidate at the University of Amsterdam on the topic: *The art of home in Amsterdam (1700-1800), research on the differences between the interiors of city dwellings and country houses.*

Thijs Boers has been a member of CODART since 2016.

Art in Situ: The Ghent Altarpiece

Stephan Kemperdick, Curator of Early Netherlandish and Early German Painting, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin

The famous large polyptych by the brothers van Eyck has left its original location, returned to it, and left it again more often than any other work of art from the historic Netherlands. In this process, the appearance of the retable was changed several times, and at one point, it even existed in two semi-original versions, one of which occupied the chapel in St. Bavo in Ghent in which it had been first installed in 1432. When it left this chapel the first time, it not only lost its original religious function, while others gained more importance. The perception of the work and its individual parts likewise underwent changes in that process.

About Stephen Kemperdick

Dr. Stephan Kemperdick studied fine arts at the Kunstakademie Düsseldorf 1983-87 and art history at the Free University Berlin. He graduated in 1992, and obtained his Ph.D. in 1996. He was assistant curator at the Städel Museum in Frankfurt and researcher at the Gemäldegalerie Berlin. In 2005 he became curator of old masters at the Kunstmuseum Basel. Since 2008 he is curator of early Netherlandish and early German paintings in the Gemäldegalerie, Staatliche Museen zu Berlin. He (co-)curated exhibitions such as *Hans Holbein* (Basel 2006), *The Master of Flémalle and Rogier van der Weyden* (Frankfurt/ Berlin 2008/09), *The Road to Van Eyck* (Rotterdam 2012/13), *The History of the Ghent Altarpiece* (Berlin 2014), *Holbein in Berlin* (Berlin 2016), *Hieronymus Bosch and his imagery in the 16th and 17th centuries* (Berlin 2016), *Jean Fouquet, The Diptych of Melun* (Berlin 2017).

Stephan Kemperdick has been a member of CODART since 2005.

The Necessity for Studying and Reconstructing the Original Placing of Interior Paintings

Margriet van Eikema Hommes, Senior Specialist, Cultural Heritage Agency of the Netherlands

Nowadays, museums generally display interior paintings from the seventeenth and eighteenth centuries such as ceiling and mantel paintings, overdoors and painted wall hangings as separate, individual images as though they were easel pieces. Margriet van Eikema Hommes will discuss a number of painting ensembles that she has studied over the years, drawing on her conclusions to show that displaying these works in a manner so different from their original configuration is ill-considered and misleading.

About Margriet van Eikema Hommes

Margriet van Eikema Hommes is an art historian specialized in historical painting techniques and Dutch seventeenth and eighteenth-century interior paintings. She has conducted research into Dutch painting ensembles and is senior specialist at the Cultural Heritage Agency of the Netherlands.

Operation Night Watch

Pieter Roelofs, Head of Paintings and Sculpture, Rijksmuseum Amsterdam

In his talk Pieter Roelofs will focus on Operation Night Watch, the current research and conservation project of Rembrandt's most celebrated masterpiece. The goal of this project is the long-term preservation of the painting. In 2019 *The Night Watch* underwent a complete 'body scan'. The research took place using the newest and most advanced conservation technologies, including non-invasive chemical imaging, high-resolution photography and advanced computer analysis, as well as microscopy and molecular studies of existing paint samples. The largest part of the research project has been conducted in the famous Night Watch Gallery of the Rijksmuseum. For this, a special glass chamber was installed inside the gallery.

Due to the large format of the painting, terabytes of data were generated that required processing, stitching, and registration by data scientists to correlate the different photographic and chemical imaging maps of the painting. The data was studied by the multidisciplinary Night Watch research team consisting of art historians, conservators, curators and scientists of the Rijksmuseum in collaboration with researchers from other institutions, including – among others - the University of Antwerp, Amsterdam UMC, TU Delft, TU Eindhoven and AkzoNobel.

This research is essential to come to a better understanding of *The Night Watch's* genesis, Rembrandt's painting technique, changes that have taken place over time, and the current condition of the painting. Last December, the team presented the research results of the first phase and last month the structural treatment of the painting was completed. Pieter Roelofs will discuss various aspects of the entire research project, including the most important results, the treatment plan that has been developed to help ensure the future preservation of the painting, and the challenges involved.

About Pieter Roelofs

Pieter Roelofs is Head of Paintings and Sculpture at the Rijksmuseum. He is a member of the team of Operation Night Watch and co-curator of the exhibition on Johannes Vermeer that the museum will launch next spring. From 2006 to 2017 he was the Rijksmuseum Curator of Seventeenth-Century Dutch painting. Roelofs curated various exhibitions in The Netherlands and abroad. He was involved in several acquisitions and published on a wide range of topics in Dutch art history.

Pieter Roelofs has been a member of CODART since 2003.

SPEAKERS' CORNER TUESDAY 31 MAY

The morning session on Tuesday 31 May in Gouda will feature a plenary Speakers' Corner. CODART members will be given the congress floor for seven minutes, during which time they can put (research) questions to their fellow curators, appeal to them for advice or seek partners for projects. After each presentation there will be time for reactions from the audience.

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

Imogen Tedbury – *The Van de Velde Studio at the Queen's House in Greenwich*

Imogen Tedbury is the Curator of Art (pre-1800) at the Queen's House, Royal Museums Greenwich. She is curating the museum's Van de Velde 350 exhibition with the support of a Paul Mellon Centre Curatorial Research Grant. Before coming to Greenwich, she was the Simon Sainsbury Curatorial Fellow for paintings before 1500 at the National Gallery. She has worked at Royal Holloway Picture Gallery, The Metropolitan Museum of Art and the Courtauld Gallery. Imogen is the author of several articles on the reception of Sieneese trecento and quattrocento painting, the subject of her doctorate from the Courtauld Institute of Art, and *Modern Portraits for Modern Women* (2020), a book about portraits of pioneers in women's higher education. She is currently co-authoring a catalogue of the Norton Simon Museum's earlier Italian paintings with Sir Nicholas Penny.

Imogen Tedbury has been a member of CODART since 2022.

Marta Pérez de Guzmán – *Flemish Art Hidden Treasures*

Marta Pérez de Guzmán is an independent Flemish Art researcher. She has a degree in Fine Arts from the University of Sevilla. Since 2018 she has been responsible for the inventory of Flemish Art from the 16th and 17th centuries in the Canary Islands.

Marta Pérez de Guzmán has been a member of CODART since 2021.

An Van Camp – *Appeal for Possible Sources for in Situ Dutch Enamelled Glass in Oxford's College Chapels*

An Van Camp is the Christopher Brown Curator of Northern European Art at the Ashmolean Museum at the University of Oxford and Dean of Degrees at St Cross College. She joined the Ashmolean in 2015 after having worked at The British Museum in London for ten years. Following her first job there as the Cataloguer of Dutch and Flemish Prints, she became the Curator of Dutch and Flemish Drawings and Prints in 2010. She co-curated *Drawing in Silver and Gold: Leonardo to Jasper Johns* (National Gallery of Art, Washington DC and The British Museum, London, 2015) and *Young Rembrandt* (Museum De Lakenhal, Leiden and Ashmolean Museum, Oxford, 2019-2020). She also curated the touring exhibition, *Rembrandt in Print*. She is a Member of the Editorial Board of *Print Quarterly* and Chair of the UK Print Curators' Forum.

An Van Camp has been a member of CODART since 2010.

Katrin Dyballa – *Exhibition Project on Female Artists from the Sixteenth to the Eighteenth Century*

Dr. Katrin Dyballa is curator at the Bucerius Kunst Forum in Hamburg since 2020. Previously, she worked at various museums, such as the Alte Nationalgalerie and Gemäldegalerie in Berlin and the Städel Museum in Frankfurt am Main, where she co-curated national and international exhibition projects. The focus of her research is Old German and Old Netherlandish art. She led the project "Old Netherlandish and French Painting (ca. 1390-1480) in the Collection of the Gemäldegalerie Staatliche Museen zu Berlin."

Katrin Dyballa has been a member of CODART since 2013.

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PRACTICAL INFORMATION

Contacting CODART

During the congress it is possible to contact the CODART staff via WhatsApp. By scanning the QR code on this page, you open a chat with the CODART team. You can also send a WhatsApp message to +31 70 406 9380. WhatsApp can be found in the Apple Appstore and the Google Play Store.



Congress hotel

Mercure Hotel Den Haag Central
Spui 180
2511 BW Den Haag, The Netherlands
T: +31 70 363 6700
W: <https://all.accor.com/hotel/1317/index.en.shtml>

Costs per night are 111 euros for a single room and 126 euros for a double room.

- Rooms rates include breakfast and free Wi-Fi. A city tax of 5,35 euros per night is not included in the room rate.
- Participants will pay hotel bills individually at check out; please make sure you pay by credit or debit card as the hotel does not accept cash.
- You are required to check out before 12:00.

It is possible to store your luggage at the hotel before checking in or after checking out.

Transport in the Netherlands

The Netherlands has a dense railway network that connects most cities. You can find time tables, prices and book your tickets on the website of the Dutch Railways (<https://ns.nl>). Most of the locations of the Tuesday excursions are accessible by train, more information can be found on the following pages.

In The Hague, you can travel by tram, bus and taxi. Time tables and prices can be found on <https://9292.nl>. Walking to the main congress locations in The Hague is also a possibility, except for the Kunstmuseum. More information can be found on the following pages.

Buying tickets

Train tickets can be bought at every train station or online. Booking online is 1 euro cheaper than at the ticket machines at train stations, and tickets can be loaded on your mobile phone. More information can be found on the site of the Dutch Railways (<https://ns.nl>) or the NS app.

In The Hague, tickets for trams and buses can be bought via the HTM Ticket app, at the ticket machines in every tram, with the chauffeur of the bus or at HTM service points. You can choose between a two-hour ticket, a day ticket or a three-day ticket.

The easiest way to travel in the Netherlands is the OV-chipkaart (OV chip card) on which you can load credit in euros. The card is valid in every form of public transport so you no longer need to buy tickets for train, tram, bus or metro. An anonymous OV chip card can be bought at ticket machines on the train stations, costs 7,50 per card, and is valid for five years. More information can be found on <https://www.ov-chipkaart.nl/purchase-an-ov-chipkaart/anonymous-ov-chipkaart.htm>.

Travels offered by CODART

Some of the congress locations are difficult to reach via public transport, therefore coaches have been arranged to take you from the Mauritshuis to the Oranjezaal or Duivenvoorde Castle on Monday afternoon, and from Gouda to the Dutch Collection Center on Tuesday afternoon. After the excursions the buses will travel back to the congress hotel in The Hague.

To the Oranjezaal

Two coaches take the participants of the Oranjezaal excursions to House ten Bosch Palace located in the Haagsche Bosch. The buses will leave at 14:45 sharp from the corner of Tournooiveld and Korte Vijverberg close to the Mauritshuis. Make sure to have your valid proof of identification at hand. Your name and ID will be checked before entering the bus. Ilse Mulder and Moos Engelbertink will join the excursion and escort you from the Mauritshuis to the coaches.

To Duivenvoorde Castle

The bus to Duivenvoorde Castle leaves from Plein at 14.45. Rosalie van Gulick will join the excursion.

To the Dutch Collection Center

On Tuesday there will be a bus to take participants from Gouda to the Dutch Collection Center in Amersfoort. The bus will leave at 13:30 from the Klein Amerika parking lot, which is a five-minute walk from the Sint-Jan. Dennis Driessen will join this excursion.

PUBLIC TRANSPORT INFORMATION

TUESDAY 31 MAY

The travel options given in this folder are advised, you can always take a train earlier or later; but make sure to take in account possible delays. You can check current information on the website of the NS ([ns.nl/en](https://www.ns.nl/en)) or the information boards at every train station.

From Den Haag Centraal to Gouda

A direct train goes from The Hague to Gouda every fifteen minutes. The options below are just two of multiple options to get to the Sint-Jan on time.





08:40	○ Den Haag Centraal ...	Track 4
	NS Intercity to Amersfoort Centraal	
08:58	○ Gouda ...	Track 3
	Exit side left	

08:55	○ Den Haag Centraal ...	Track 5
	NS Intercity to Enschede	
09:13	○ Gouda ...	Track 3
	Exit side left	

On Tuesday afternoon we will make use of public transport to get to most of the excursion locations. The options in this folder are the trains the CODART team will take to go to the various locations. We recommend taking these trains as well to be on time for the excursions.




From Gouda to Museum De Lakenhal, Leiden

Ilse Mulder will take this train

13:47	○ Gouda ...	Track 8
	NS Intercity to Den Haag Centraal	
14:06	○ Den Haag Centraal ...	Track 5
	Exit side left	
14:19	13 minutes transfer time	Track 10
	NS Intercity to Amsterdam Centraal	
14:31	○ Leiden Centraal ...	Track 4b
	Exit side left	




From Gouda to Rotterdam Centraal

Rosalie van Gulick will take this train.

14:07	Gouda ...	Track 8
	NS Intercity to Rotterdam Centraal	 
14:25	Rotterdam Centraal ...	Track 14
	Exit side right	







From Gouda to Den Haag Centraal

We recommend taking this train to get to the Kunstmuseum on time.







14:02	Gouda ...	Track 8
	NS Intercity to Den Haag Centraal	 
14:21	Den Haag Centraal ...	Track 4
	Exit side right	

From Gouda to Delft

Maartje Beekman will take this train.

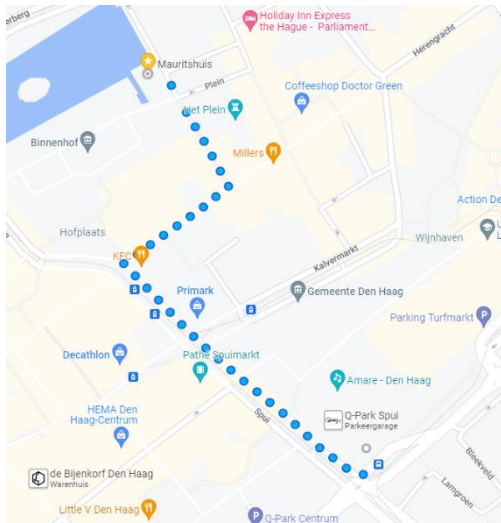
13:52	Gouda ...	Track 8
	NS Intercity to Rotterdam Centraal	 
14:10	Rotterdam Centraal ...	Track 13
	Exit side left	
14:18	8 minutes transfer time	Track 12
	NS Intercity to Den Haag Centraal	 
14:29	Delft ...	Track 1
	Exit side left	

From Gouda to Amsterdam Centraal
Moos Engelbertink will take this train.

13:54	Gouda ...	Track 3
	NS Intercity to Leeuwarden	 
14:12	Utrecht Centraal ...	Track 11
	Exit side right	
14:19	7 minutes transfer time	Track 7
	NS Intercity to Enkhuizen	 
14:45	Amsterdam Centraal ...	Track 8a
	Exit side left	

On the following pages you can find more information on how to get from various train stations to the locations of the excursions. A direct train to The Hague Central runs from every station mentioned above.

WALKING DIRECTIONS MONDAY 30 MAY



From congress hotel Mercure Hotel Den Haag Central to the Mauritshuis

Walking (8 minutes)

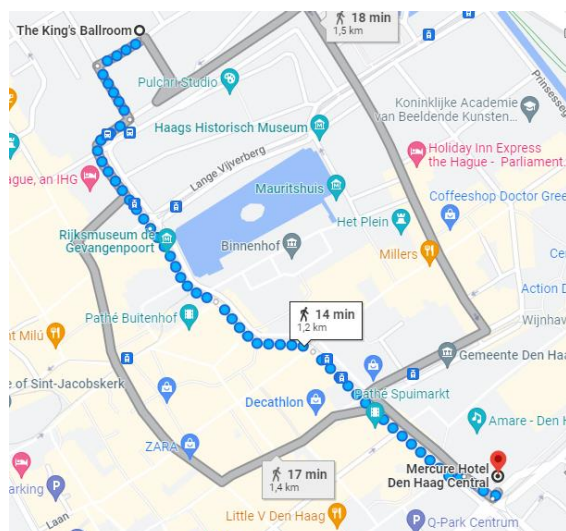
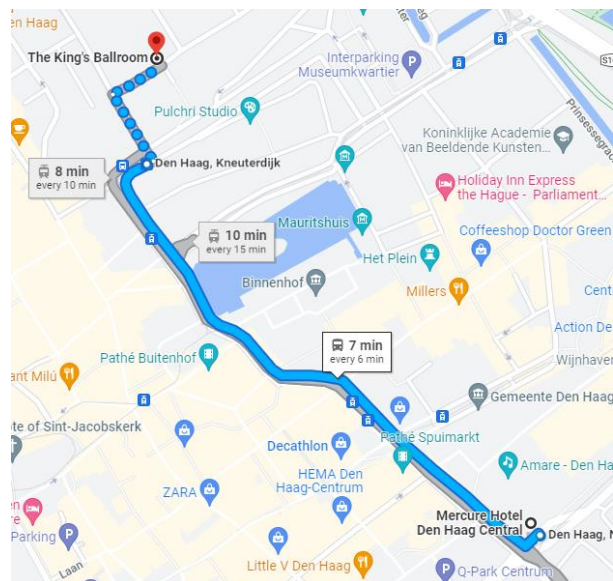
When exiting the Mercure Hotel, go to the right until you reach Spui. Follow Spui to the right and cross the Kalvermarkt and Grote Marktstraat. Continue going straight until Lange Poten, where you turn to the right again. Lange Poten turns into Plein, where you turn left. At the end of Plein you cross the street and follow Korte Vijverberg, here you will find the Mauritshuis on your left.

From the congress hotel to The King's Ballroom

Bus (7 minutes)

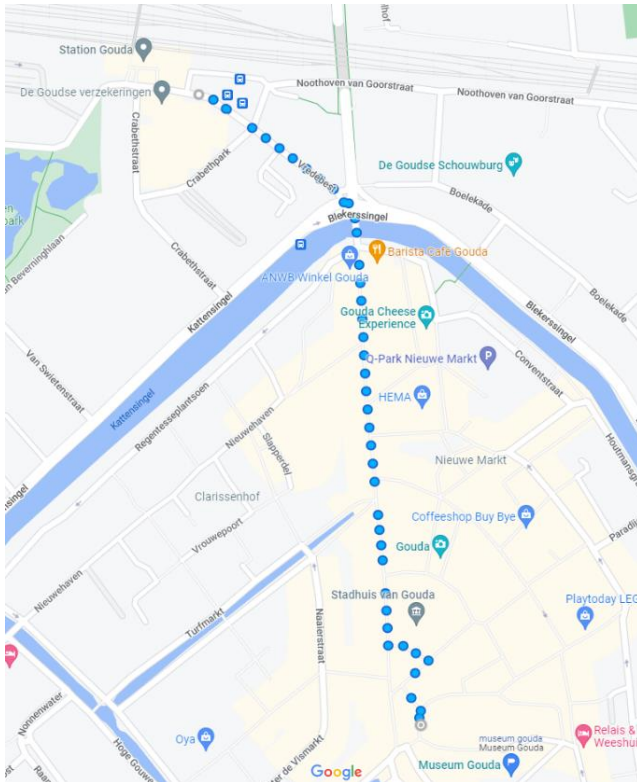
Walking (15 minutes)

When exiting the hotel you find bus stop Den Haag, Nieuwe Haven close to the entrance of the hotel. Take bus 22 to Den Haag, Duindorp and get off at the second stop Den Haag, Kneuterdijk. From there turn left onto Parkstraat and take the first turn right onto Kazernestraat, The King's Ballroom will be on your left.



It is also possible to walk to The King's Ballroom. When you exit the hotel turn right onto Spui, and continue onto Hofweg until you get to Buitenhof. Continue walking along Buitenhof and continue straight onto Kneuterdijk. Turn left onto Parkstraat and right onto Kazernestraat, where The King's Ballroom will be on your left.

TUESDAY 31 MAY



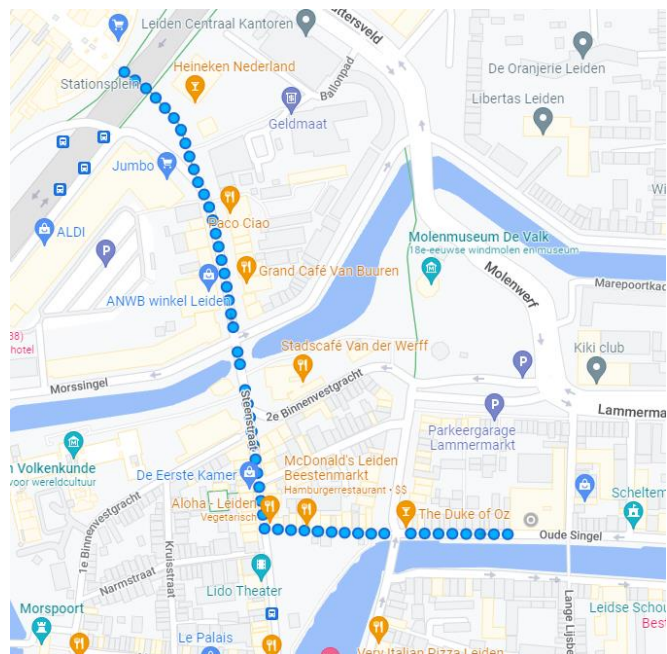
From Gouda Central Station to Sint-Jan Walking (10 minutes)

When exiting the station, turn to the left and follow the Vredebest. Cross the Kattensingel and the Blekersingel and continue your way across the bridge Kleiwegbrug. From here you will keep walking straight, following the Kleiweg. The shopping street passes the Markt. At the end of the Markt square, take the small side street Kerksteeg (in between 'David's Gelato Café' and 'Delizie'). Here you will find the Sint-Jan, the entrance is located on the right.

From Leiden Central Station to Museum de Lakenhal

Walking (8 minutes)

Exiting the Leiden Central Station on the Center side, you will follow the Stationsweg and cross the Rijnsburgerbrug. Follow the Steenstraat until you arrive on the Beestenmarkt, where you will turn to the right. Cross the road next to the Turfmarktbrug and continue your way by following the Oude Singel. In this street you will find Museum de Lakenhal on your right.

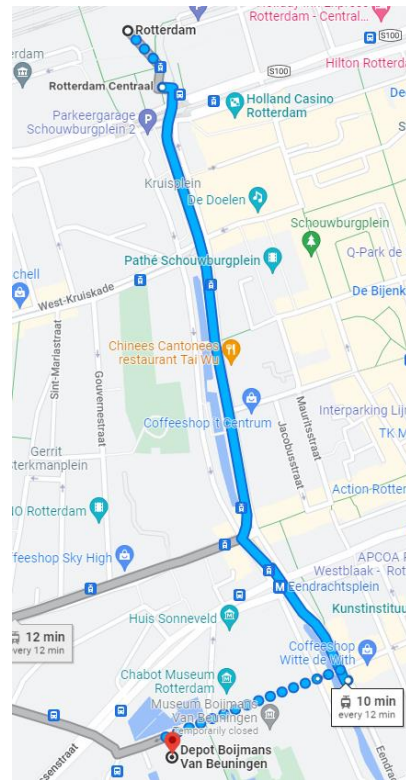
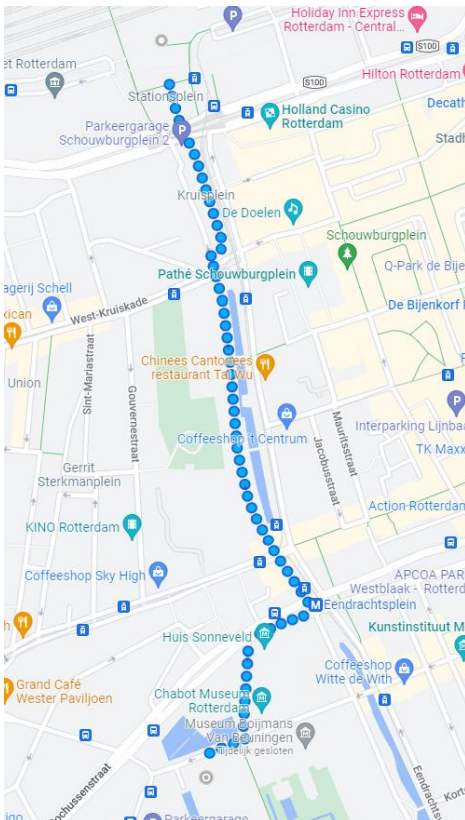


From Rotterdam Central Station to Depot Boijmans Van Beuningen

Bus + walking (10 minutes)

Walking (20 minutes)

When exiting Rotterdam Central Station walk a short distance to the tram stops across the street. Take RET Tram 7 to Willemsplein. Get off at the third stop Museumpark. Head west on Witte de Withbrug toward Westersingel and continue onto Museumpark.

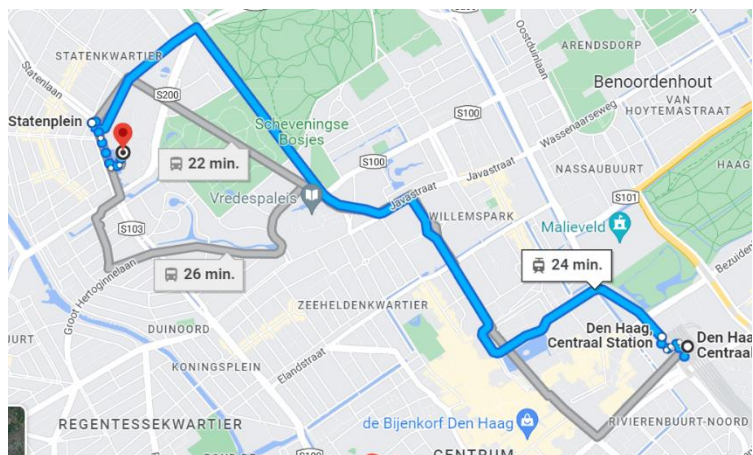


Walking to Depot Boijmans van Beuningen is also possible. When exiting Rotterdam Central Station on the center side, cross Weena and continue going straight by following Kruisplein. Cross West-Kruiskade and follow the Westersingel by still going straight. Cross the Nieuwe Binnenweg and go straight until you arrive at the crossroad Rochussenstraat, where you turn right. Turn left onto Jongkindstraat. Arriving in the Museumpark, turn right where you will find Depot Boijmans Van Beuningen.

From Den Haag Centraal to Kunstmuseum Den Haag

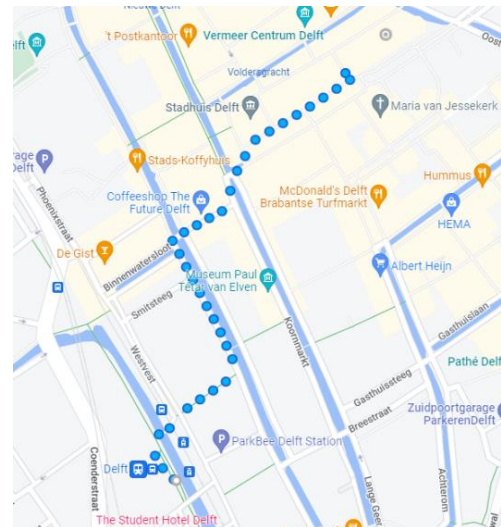
Tram (30 minutes)

The only way to reach the Kunstmuseum is by tram. Take line 16 to Den Haag Statenkwartier from Den Haag Central and exit the tram after 10 stops at Statenplein. Due to roadworks the street before the museum is very badly accessible, take this into account when walking to the museum.



From Delft Station to Nieuwe Kerk Walking (10 minutes)

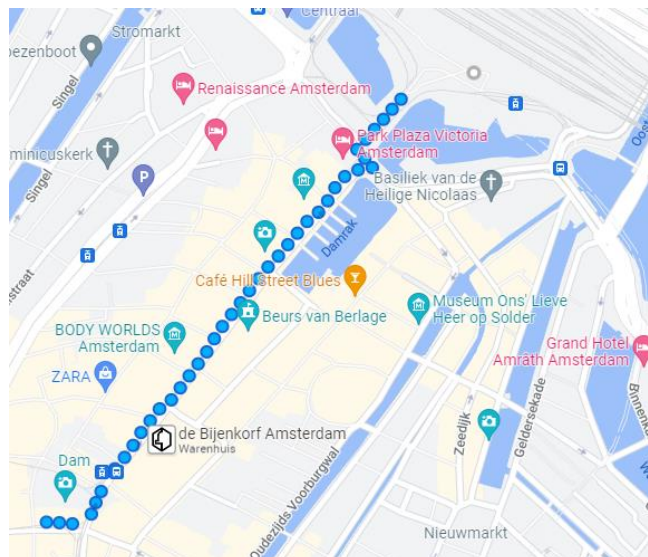
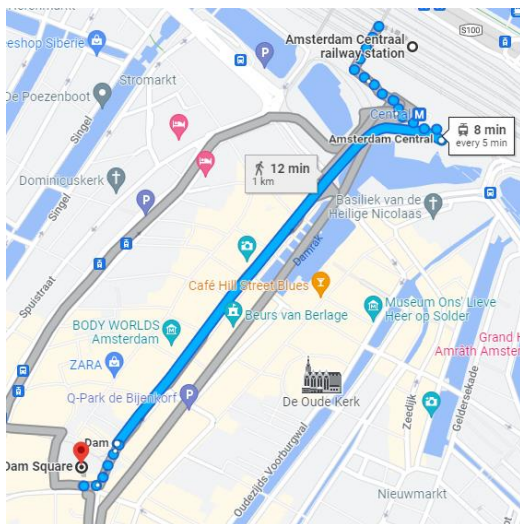
When exiting the station, walk to the left and cross the Westsingelgracht. Cross Westvest and follow your route onto the Poppesteeg. At the end of the street you arrive in Oude Delft, where you go to the left. Keep walking along the water and turn left onto the Peperstraat. At the end of the Peperstraat turn left to the Koornmarkt. At the end turn right onto Oude Langendijk and take the first street on the left onto the Markt square. Cross the square where the church is located.



From Amsterdam Central Station to Royal Palace Amsterdam

Tram (10 minutes)
Walking (15 minutes)

Take tram 24 to VUmc (Platform A) and exit at the first stop, Dam Square. On the square you will find the Palace on your right.



It is also possible to walk to Royal Palace Amsterdam. When leaving the station, walk in west direction onto the Prins Hendrikkade. Cross the road and follow your way onto Damrak. Follow the Damrak with the water on your left and continue following this street until you arrive on the Dam square. On the square you will find the Palace on your right.

SUGGESTIONS FOR LUNCH ON TUESDAY 31 MAY

On Tuesday, lunch and travel to the In-Depth Study Visits will be at your own leisure. Because the excursions will take us to different parts of the Netherlands, there is no time for an extensive sit-down lunch. Fortunately, Gouda has enough places that offer quick and decent lunches on the go.

People travelling to the Dutch Collection Center are advised to buy lunch in the morning before the start of the program, since their bus will leave at 13:30. At The Hague Central Station you can buy sandwiches f.i. at La Place, HEMA and Albert Heijn To Go.

Lunch options in Gouda near Sint-Janskerk

Sam's Bakery

If you are looking for authentic French patisserie, Sam's Bakery is the place to go! This artisanal, organic bakery in the center of Gouda uses only the best ingredients to give you a taste of Paris in the Netherlands.

Lange Tiendeweg 44

Albert Heijn

On Gouda's Markt Square you will find an Albert Heijn, this chain of supermarkets was founded in 1887 and is now the largest of the Netherlands. In the Supermarket you will find everything for a quick lunch; from sandwiches to salads.

Markt 50

Klein Suriname

The versatile Surinamese kitchen is a Dutch favorite. Close to the Goudse Markt you will find Klein Suriname where you can choose from typical dishes as roti or multiple sandwiches such as *broodje pom* (an oven dish American taro, a sort of corn flour) or *broodje bakkeljauw* (salted and dried fish).

Korte Groenendaal 19

Kaldi Gouda

When you fancy a really good cup of coffee on your way to the station, Kaldi Gouda is the place to go. This coffee specialty shop does not sell any food, but deserves a mention because of the nice atmosphere and the very good coffee.

Markt 75

Lunch options in Gouda on route to the station

Bakker Bart Gouda

On your way from the city center to the station you walk along Bakker Bart. Bakker Bart is a household name in the Netherlands and serves a variety of sandwiches, paninis and pastries. They are famous for their triangular sandwiches called 'Bartjes' that you can order with multiple types toppings.

Kleiweg 67

HEMA

HEMA is a chain of warehouses located everywhere in the Netherlands. They are well-known for their HEMA hot dog with mustard sauce and sandwich *rookworst* (Dutch smoked sausage). They also serve other sandwiches and hot drinks.

Kleiweg 20

Bagels & Beans

Bagels & Beans offers a wide range of bagels, from a classic sesame bagel with cream cheese and smoked salmon to the so-called "everything" bagel with grilled veggies and hummus. Combine your bagel with a piece of cake, a good cup of coffee or fresh-pressed juice!

Agnietenstraat 2

Keck.

Located opposite station Gouda is Keck. This bakery and bar offers all day breakfast and lunch and serves good coffee. They would love you to sit down, but also have a good takeaway menu.

Stationsplein 1E

SPAR city Gouda

Next to Keck. is SPAR city Gouda located, this small supermarket offers a wide range of sandwiches, salads and pastries.

Stationsplein 1D

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 the 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 congress in the Netherlands 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 23 a pleasant and inspiring stay in The Hague!

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Museums and institutions that support CODART with an extra contribution

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Centraal Museum, Utrecht	Nasjonalmuseet for kunst, arkitektur og design, Oslo
Drents Museum, Assen	Nationalmuseum, Stockholm
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Fries Museum, Leeuwarden	Nivaagaards Malerisamling, Nivå
Glasgow Museums, Glasgow	Oude Kerk, Amsterdam
Groninger Museum, Groningen	Patrimonio Nacional, Madrid
Harvard Art Museums, Cambridge	Prentenkabinet Universiteit Leiden
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Kunsthhaus, Zürich	Rijksmuseum Twenthe, Enschede
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Mauritshuis, The Hague	Royal Library of Belgium, Brussels
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M Leuven	Het Scheepvaartmuseum, Amsterdam
Musée National d'Histoire et d'Art, Luxembourg	Staatliches Museum Schwerin
Musea Brugge	Städel Museum, Frankfurt
Museum Boijmans Van Beuningen, Rotterdam	Stedelijk Museum Alkmaar
Museum Catharijneconvent, Utrecht	Stedelijk Museum Breda
Museum De Lakenhal, Leiden	Szépművészeti Múzeum, Budapest
Museum of Fine Arts, Boston	Van Gogh Museum, Amsterdam
Museum Het Rembrandthuis, Amsterdam	Vlaamse Kunstcollectie
Museum Hof Van Busleyden, Mechelen	Wadsworth Atheneum Museum of Art, Hartford
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Museum Prinsenhof, Delft	

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CODART is an independent foundation with ANBI status (public benefit organization), founded in 1998 on the initiative of Gary Schwartz and the Instituut Collectie Nederland, and since 2001 has been the recipient of a grant from the Dutch Ministry of Education, Culture and Science (OCW) by way of an institution which is subsidized under the Heritage Act. As of 1 January 2022, this is the Rijksmuseum. An ever-increasing number of activities have been made possible by the contributions of members and museums, and by fundraising through the Friends of CODART Foundation and the major cultural funds. Since 2021, CODART has also been in receipt of a subsidy from the Flemish Government.



Ministerie van Onderwijs, Cultuur en
Wetenschap



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RIJKS MUSEUM

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