

CODART 23 congress

Network Document

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

29-31 May 2022 in The Netherlands

The CODART 23 congress was made possible thanks to the support of the following institutions:

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Lectures, Monday 29 May

Micha Leeflang, Curator of Medieval Art, Museum Catharijneconvent, Utrecht, *Religious Art in Museums and in Situ: What is preferred?*
Annika Williams, Curator, Hallwyl Museum, Stockholm, *Powerful Storytellers – Reading and Understanding Collections in Situ at Skokloster Castle and the Hallwyl Museum. A Country House and Townhouse Experience*
Daniëlle Kisluk-Grosheide, Curator of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, New York, *Period Rooms – Fact or Fiction?*

Case Studies, Monday 29 May

Bert Watteuw, Director, Rubenshuis, Antwerp, *Art and Illusion. Art in Situ in the Rubens House*
Thijs Boers, Curator of Applied Arts, Amsterdam Museum, Amsterdam, *Hidden Behind the Façade*
Stephan Kemperdick, Curator of Early Netherlandish and Early German Painting, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin, *Art in Situ: The Ghent Altarpiece*
Margriet van Eikema Hommes, Senior Specialist, Cultural Heritage Agency of the Netherlands, *The Necessity for Studying and Reconstructing the Original Placing of Interior Paintings*
Pieter Roelofs, Head of Paintings and Sculpture, Rijksmuseum, Amsterdam, *Operation Night Watch*

Speakers' Corner, Tuesday 30 May

Imogen Tedbury, Curator of Art, Royal Museums of Greenwich, London, *The Van de Velde Studio at the Queen's House in Greenwich*
Marta Pérez de Guzmán, Independent Flemish Art Researcher, *Flemish Art Hidden Treasures*
An Van Camp, Christopher Brown Curator of Northern European Art, Ashmolean Museum, Oxford, *Appeal for Possible Sources for in Situ Dutch Enamelled Glass in Oxford's College Chapels*
Katrin Dyballa, Curator, Bucerius Kunst Forum, Hamburg, *Exhibition Project on Female Artists from the Sixteenth to the Eighteenth Century*

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