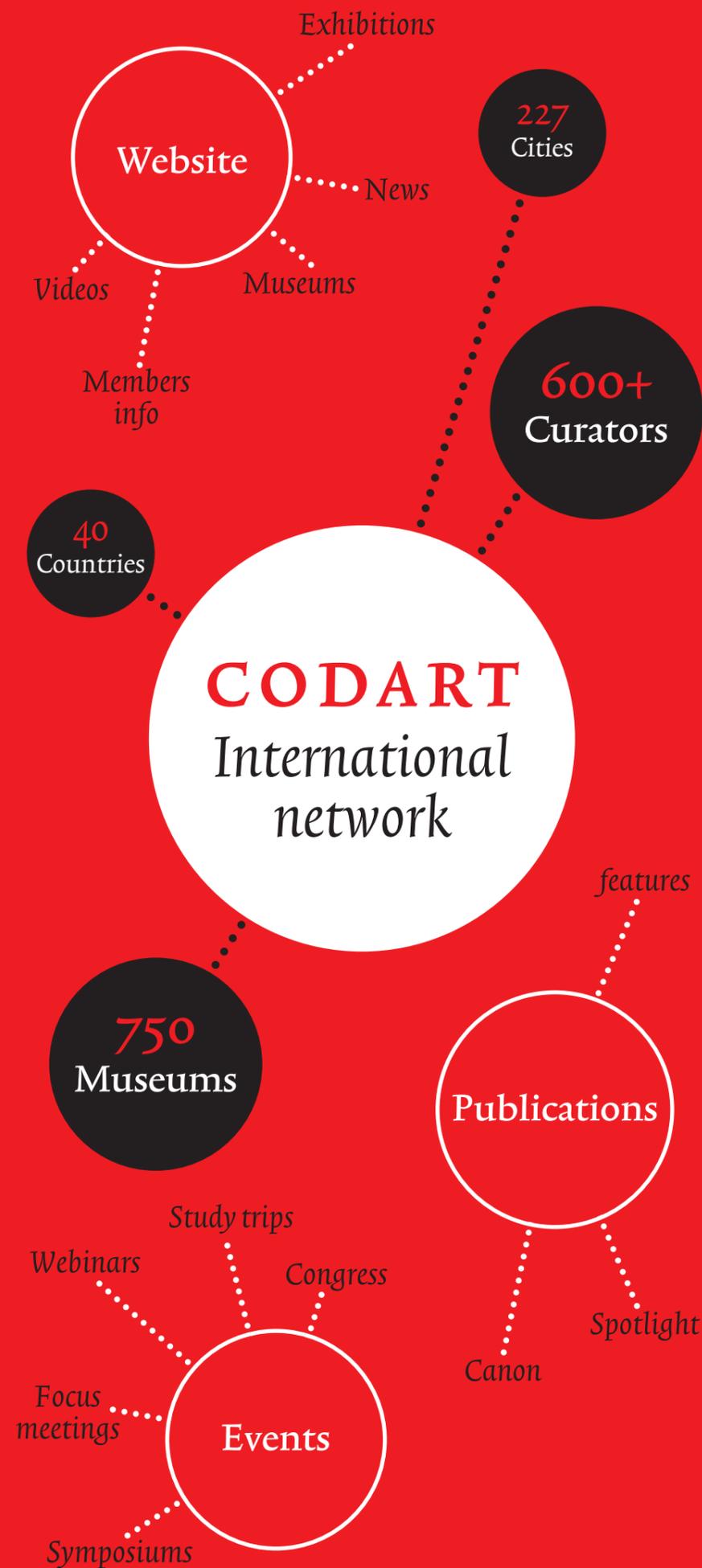




CODART

International  
network  
for curators  
of Dutch and  
Flemish art



WELCOME

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 over 600 curators from more than 300 museums in 40 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 the international museum community.

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 Beekman  
Director of **CODART**

## CODART ACTIVITIES

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

### WEBSITE

**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. Visitors scan the latest news of the museum community, seek information about museum curators, museums and exhibitions, and read the **CODART** publications.

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 followers through Twitter, Facebook, LinkedIn and Instagram.

### EVENTS

The 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 excursions focus on issues related to curatorial work within a broad, topical and international framework.

The **CODART**focus meetings are comprehensive sessions in which curators show their collections, open their stores, and discuss exhibitions with colleagues from all corners of the compass. Online events allow members to see and discuss collections and exhibitions they aren't able to visit in person.

### PUBLICATIONS

**CODART**'s digital publication platform **CODART**features offers articles on the network's activities, members and collections, new developments, current projects and lesser known collections. Published monthly, it is made for and by our members and friends, meant for everyone interested in Dutch and Flemish art around the globe.

Four times a year a different curator is featured in the *Curator in the Spotlight* section, allowing readers to learn more about **CODART** members and the curator's profession.

### COMMITTEES

For all of its activities, **CODART** relies on the expertise of its members. They offer advice in various committees: the program committee, website committee, editorial board of **CODART**features, and the Advisory Panel on Inclusion.

## CODART ACTIVITIES



## MEMBERS ABOUT CODART



**Femke Diercks**  
Head of the Decorative Arts Department,  
Rijksmuseum, Amsterdam

“CODART’s congresses and its other activities have taught me an immense amount about what it means to be a curator. At the first congress I attended, a spontaneous discussion arose about an attribution, with some of the leading scholars in the field taking part. The combined power of scholarship and friendship in action made a deep impression on me. Since all CODART members are curators, there is a real connection when it comes to object-based research. A meeting at a CODART congress makes it so much easier to send out that email requesting advice or broaching the subject of a possible loan.”



**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.”



**Joris Van Grieken**  
Curator of Prints and Drawings,  
KBR – Royal Library of Belgium, Brussels

“I became acquainted with CODART at the start of my career as a curator. Largely thanks to CODART, I have been able to rapidly expand my network beyond my own specialist field. For a curator of prints and drawings – by definition a medium with numerous links to other art forms – it is enormously helpful and inspiring to forge ties with specialists in other media. Moreover, the organization and its activities have greatly enhanced my understanding of the breadth and depth of the

## MEMBERS ABOUT CODART

museum and exhibition business surrounding Dutch art in general. CODART is extremely well organized and responds quickly to current events and to the questions and challenges that curators of Flemish and Dutch art encounter on a daily basis.”



**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.”



Nicolaas Rubens with  
Coral Necklace  
Peter Paul Rubens,  
ca. 1619  
Albertina, Vienna

With the **CODART** Canon, the members of **CODART** present a selection from the extensive and diverse range of early modern Dutch and Flemish art that is disseminated throughout the world. The selection of 100 masterpieces can be viewed on the website [canon.codart.nl](http://canon.codart.nl), where each object's page serves as a portal to further information and sources about the artwork. In the book *100 Masterpieces Dutch and Flemish Art 1350-1750*, with contributions by 100 **CODART** curators, all objects are accompanied by inspiring texts and high-quality images, preceded by an introductory essay. The book is available via [canon.codart.nl/book](http://canon.codart.nl/book).

As the most famous Flemish artist of the seventeenth century, Peter Paul Rubens may seem an obvious inclusion in the **CODART** Canon. The breadth of his oeuvre, his influence and his artistry were indeed unequalled in his time. Yet what makes an artist canonical is more than his or her historical importance. It is that artist's ability to carry a conversation across time, to make the values and beliefs that inform his or her work feel proximate and relevant, to arouse in the viewer a sense of shared humanity. Few artists possess the ability to provoke and inspire me in this way than does Rubens. And few of his works feel as canonical in the truest sense, which is to say sacred, as does this portrait of his son Nicolaas (1618–1655).

Disarmingly immediate, *Nicolaas Rubens with Coral Necklace* records the sweet countenance of Rubens's son around the age of one year. With his downcast eyes, the little Rubens has an air of seriousness that seems to belie his youth. Yet his button nose, rosebud lips and rosy cheeks remind us that he is just a baby. To capture Nicolaas' visage, Rubens modeled his round cheeks and plump lips in red chalk, thereby adding the ruddy blush of childhood to the creamy complexion suggested by the paper support. He also used the red chalk to give subtle depth to Nicolaas' fore-head, nose, and baby-fine hair, and to convey a flickering sense of movement, which enlivens the image.

The striking intimacy of this work derives not only from Nicolaas' liveliness, however, but also his immediacy. Employing a remarkably soft hand, Rubens masterfully suggested that this observation of his son was direct, even impromptu. Such handling is commonly associated with Rubens' head studies, and indeed, he used the drawing as a model for the face of the Christ child in *Virgin and Child with Penitent Sinners*, now in Kassel. However, even if the drawing was never intended to be a portrait, it was surely a poignant, private image for the artist and his family.

As a curator, I value *Nicolaas Rubens with Coral Necklace* for the opportunity it provides to connect visitors to the Old Masters because, as a mother, I immediately recognize its tenderness as the pure, adoring, sacred bond between parent and child. The mastery of this image is this ability to bridge the last 400 years: to invite viewers to place themselves in the continuum of parents who have longed to capture their babies in time, and in that, to help us realize our shared humanity.

Alexandra Libby Associate Curator  
of Northern Baroque Paintings  
National Gallery of Art, Washington DC



**Thomas Leysen**  
Patron for Life

## FRIENDS ABOUT CODART

“CODART has done so much to strengthen the international network of curators and stimulate them in their interaction with their peers. In recent years it has also worked to broaden its appeal and relevance to a wider group of enthusiasts of the art of the Low Countries. As a collector and Patron of CODART I have enormously benefitted from what I saw and learned during CODART events. Above everything else, I enjoyed the numerous new acquaintances with so many knowledgeable, kind and enthusiastic people sharing a common passion. Therefore, I am not only a friend to CODART, but I can rightfully say that CODART has been at the origin of many new friendships for me.”



**Bart Drenth**  
Managing Director of TEFAF (a.i)  
Business Sponsor

“The European Fine Art Foundation (TEFAF) is proud to be a Business Sponsor of CODART and to support its mission to bring together curators of Dutch and Flemish art from all over the world. TEFAF has supported CODART since 2008 and since then many fruitful collaborations have taken place. TEFAF welcomes CODART members to the fair every year and Patrons of CODART gather at TEFAF Maastricht during the Patrons’ Salon. TEFAF believes in the importance of close collaboration between the art trade and museum world, which makes CODART a fitting partner.”



**Rose-Marie and  
Eijk de Mol van Otterloo**  
Patrons for Life

“When Eijk and I started to collect Dutch and Flemish Old Masters 35 years ago, we had no idea that so many people outside of the Netherlands were interested in this kind of art, and we set out our mission to raise more attention for this field. With the founding of the Center for Netherlandish Art at the Museum of Fine Arts in Boston, together with Susan and Matthew Weatherbie, a dream came true. Now we can invite scholars and other interested people into this domain to learn about and research the art and culture of the seventeenth century in the Low Countries. And this is what CODART has been doing all along: bringing together curators of Dutch and Flemish art from all over the world and thereby bring the Old Masters in the limelight. So, in our mission we are CODART’s partner and we hope to be so for years to come.”

## CODART INFO

CODART is an independent foundation with ANBI status (institution for general benefit). Since 2001 it has received subsidy 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.

CODART was founded in 1998 on the initiative of Gary Schwartz and the Instituut Collectie Nederland now part of the Rijksdienst voor het Cultureel Erfgoed.

## DIRECTOR

Maartje Beekman  
maartje.beekman@codart.nl

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Cover Willem van Haecht (1593-1637),  
Apelles paints Campaspe, ca.1630,  
Koninklijk Kabinet van Schilderijen  
Mauritshuis, The Hague

FRIENDS OF  
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DUTCH AND FLEMISH MASTERS

WORLDWIDE

Dutch and Flemish art is valued and collected all over the world. Royalty, individuals and businesses have served as patrons of Dutch and Flemish art throughout the ages. 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 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](http://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.

You can join the Friends of CODART as a Donor, Patron, Patron for Life (all for individuals) or as a Business Sponsor (for companies). Find more information on types of friendships and benefits on [codart.nl/friends](http://codart.nl/friends).



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## BECOME A FRIEND

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REMBRANDT VAN RIJN  
(Leiden 1606 – 1669 Amsterdam)  
► Self-Portrait with Two Circles  
ca. 1665  
Oil on canvas | 116.3 x 97.2 cm  
Kenwood House, London  
(English Heritage, The Iveagh  
Bequest)

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## BENEFITS AND ACTIVITIES

### DONOR (for individuals)

*Gifts of 75 Euros per year (or more)*

- You receive the **CODART** features, News and Notifications and the annual Newsletter for friends
- An annual invitation to a museum visit, guided by a **CODART** member
- Regular invitations to online lectures

### PATRON (for individuals)

*Gifts of 1.000 Euros per year (or more)*

- You receive the **CODART** features, News and Notifications and the annual Newsletter for friends
- An annual invitation to a museum visit, guided by a **CODART** member
- Regular invitations to online lectures
- Possibility to take part in the international **CODART** congresses and study trips
- 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)

### PATRON 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 2.500 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](http://www.codart.nl/friends) or contact the **CODART** bureau for more information about tax benefits and methods of payment.

