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PROGRAM CODART 24 congress

Flemish Art: Local and Global

Sunday, 12 March 2023

- | | | |
|-------------|--|--|
| 12:50-17:00 | Optional excursion to Het Steen in Elewijt with Bert Watteeuw, Director, Rubenshuis, Antwerp and Klara Alen, Independent Art Historian and Archival Researcher | Steendreef 77
1982 Elewijt
Zemst |
| 17:00-19:00 | Registration and opening reception at the City Hall of Antwerp, hosted by the City of Antwerp | City Hall of Antwerp
Grote Markt 1 |

Monday, 13 March 2023

Plenary session at the Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA), Antwerp

Congress chair: Marjan Debaene, Head of Collections, M Leuven, Leuven

KMSKA
Leopold de Waelplaats 1

- | | | |
|-------------|--|--|
| 08:45-09:15 | Registration | |
| 09:15-09:20 | Welcome by Carmen Willems, General Director, KMSKA, Antwerp | |
| 09:20-09:45 | Lecture about the thematical collection presentation of the KMSKA by Nico Van Hout, Head of Collections, KMSKA, Antwerp | |
| 09:45-09:55 | Introduction to the congress theme by the congress chair | |
| 09:55-10:20 | Lecture: <i>Made in Flanders; Exporting Flemish Art, Artists and Artisans (1350-1750)</i> by Joris Van Grieken, Curator of Prints and Drawings at the Royal Library of Belgium, Brussels | |
| 10:20-11:00 | Coffee and tea break | |
| 11:00-11:25 | Lecture: <i>In Spain, Flemish Art is Local Art</i> by Alejandro Vergara, Senior Curator of Flemish and Northern European Paintings, Museo Nacional del Prado, Madrid | |
| 11:25-11:50 | Lecture: <i>Atlantic Crossings: Flemish Paintings in the United States, from 1780 to the Present</i> by Esmée Quodbach, Specialist in Provenance Research and the History of Collecting Dutch and Flemish Paintings, Princeton, New Jersey | |
| 11:50-12:05 | Questions, remarks and discussion led by the congress chair | |

- 12:05-12:35 **Case studies related to the congress theme (Part 1):**
1. *In Context: Flemish Women Artists* by Virginia Treanor, Associate Curator, National Museum of Women in the Arts, Washington D.C.
 2. *Flemish Masters in Prussia: The Orange Heritage in Changing Times and Tastes* by Katja Kleinert, Curator for Dutch and Flemish Art of the 17th Century, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin
- 12:35-14:00 **Lunch and free time to visit the permanent collection.**
Please keep your CODART badge visible at all times to gain access to the museum.
- 14:00-14:45 **Case studies related to the congress theme (Part 2):**
3. *Global Encounters in Antwerp Cabinets* by Nadia Groeneveld-Baadj, Curator of Old Masters, Het Noordbrabants Museum, Den Bosch
 4. *“Zo’n mooie wandtapijten”, Nurturing the Global Taste for Flemish Tapestries* by Elizabeth Cleland, Curator of European Sculpture and Decorative Arts, Metropolitan Museum of Art, New York
 5. *Te maken ende te leveren: The Transport of Netherlandish Carved Altarpieces* by Hannah De Moor, Collaborator Collection Management and Accessibility Old Art Department, M Leuven and Research Fellow at Illuminare, Leuven
- 14:45-15:00 Questions, remarks and discussion led by the congress chair
- 15:00-15:05 Closing of the day by the congress chair
- 15:05-15:45 Time to travel to the locations of the in-depth study visits. Please find directions to the excursion on pp. 40-42
- 15:45-17:15 **In-depth study visits**
- Visit 1:** Antwerp altarpieces at the KMSKA with Nico Van Hout. We will assemble at XX in the auditorium of the KMSKA. Moos Engelbertink will join the group.
- Visit 2:** Conservation studio of the KMSKA with Gwen Borms. We will assemble at 15:55 in the auditorium of the KMSKA. Amke Schoenmaker will join the group.
- Visit 3:** Storage rooms of the KMSKA with Koen Bulckens. We will assemble at 15:55 in the auditorium of the KMSKA. Molly Witman will join the group.
- Visit 4:** Museum Mayer van den Bergh with Carl Depauw. You can travel to the museum at your own leisure. Please find more information on pp. 40-42. Rosalie van Gulick will join the group.

Museum Mayer van den
Bergh
Lange Gasthuisstraat 19

	<p>Visit 5: Rubens House with Bert Watteeuw. Please note that this visit starts at the Rubenianum. You can travel to the museum at your own leisure. Please find more information on pp. 40-42. Maartje Beekman will join the group.</p> <p>Visit 6: St. James' Church with Jean-Pierre De Bruyn and Bruno Aerts. You can travel to the church at your own leisure. Please find more information on pp. 40-42. Dennis Driessen will join the group.</p> <p>Visit 7: DIVA with Wim Nys and Eva Olde Monnikhof. You can travel to the museum at your own leisure. Please find more information on pp. 40-42. Ilse Mulder will join the group.</p>	<p>Rubenianum Kolveniersstraat 2</p> <p>St. James' Church Sint-Jacobsstraat 9</p> <p>DIVA Suikerrui 17/19</p>
17:30-22:00	Festive reception and congress dinner offered by and at the KMSKA	KMSKA Leopold de Waelplaats 1

Tuesday, 14 March 2023

Members Meeting at the Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA), Antwerp

Congress chair: Adam Eaker, Associate Curator, Metropolitan Museum of Art, New York

09:15-09:45	Registration
09:45-10:00	A word from the Director of CODART
10:00-11:30	Speakers' Corner
11:30-12:00	Coffee and tea break
12:00-13:00	<p>Room for Debate</p> <p>Following a lecture given by Koen Bulckens, curator of Old Masters at the KMSKA, about the research the museum has done into its colonial past, we will share experiences and ideas with each other.</p>
13:00-13:10	Closing of the day by the congress chair
13:10-14:30	<p>Lunch at your own leisure and time to travel to excursion venues. Take into account the various travelling times to make sure you arrive on time. Please find directions to the excursions on pp. 40-42 and suggestions for lunch on pp. 43-44.</p>
14:30-16:00	<p>In-depth study visits</p> <p>Visit 1: Antwerp altarpieces at the KMSKA with Koen Bulckens. The group will assemble at 14:40 in the auditorium of the KMSKA. Ilse Mulder will join the group.</p> <p>Visit 2: Storage rooms of the KMSKA with Nico Van Hout. The group will assemble at 14:40 in the auditorium of the KMSKA. Moos Engelbertink will join the group.</p>

Visit 3: St. Paul's Church with Caroline De Wever. You can travel to the church at your own leisure. Please find more information on pp. 40-42. Amke Schoenmaker will join the group.

St. Paul's Church
Sint-Paulusstraat 2

Visit 4: Maagdenhuis with Daniel Christiaens. You can travel to the museum at your own leisure. Please find more information on pp. 40-42. Dennis Driessen will join the group.

Maagdenhuis
Lange Gasthuisstraat 33

Visit 5: Museum Plantin-Moretus with Virginie d'Haene. You can travel to the museum at your own leisure. Please find more information on pp. 40-42. Rosalie van Gulick will join the group.

Museum Plantin-Moretus
Vrijdagmarkt 22

Visit 6: Snijders&Rockoxhuis with Hildegard Van de Velde. You can travel to the museum at your own leisure. Please find more information on pp. 40-42. Molly Witman will join the group.

Snijders&Rockoxhuis
Keizerstraat 10-12

Visit 7: Conservation studio and storage rooms of the Phoebus Foundation with Leen Kelchtermans and Sven Van Dorst. We have arranged a coach to take the group to the storage rooms of the Phoebus Foundation. The bus leaves at 14:00 exactly from Cockerillkaai 22 in Antwerp. We will assemble at 13:45 in front of the KMSKA to walk to the coach together. Please find more information on pp. 40-42. Maartje Beekman will join the group.

17:00-18:30 Informal farewell drinks at Horta

Horta Grand Café & Art
Nouveau Zaal
Hopland 2

End of program

Wednesday, 15 March 2023

Optional program CODART 24:

Full day

Full-day excursions to Ghent or to Zoutleeuw and Geel. See separate programs for these excursions.

PARTICIPATION IN CODART 24 congress ACTIVITIES

Optional Visit Sunday 12 March

Rubens Castle "Het Steen" in Elewijt

Study Visits Monday 13 March

1. In-depth session on Antwerp altarpieces at the KMSKA

2. Conservation studio of the KMSKA

3. Storage rooms of the KMSKA

4. Museum Mayer van den Bergh

5. Rubens House

6. St. James's Church

7. DIVA

Study Visits Tuesday 14 March

1. In-depth session on Antwerp altarpieces at the KMSKA

2. Storage rooms of the KMSKA

3. St. Paul's Church

4. Maagdenhuis

5. Museum Plantin-Moretus

6. Snijders&Rockoxhuis

7. Conservation studio and storage rooms of The Phoebus Foundation

		Sunday 12 March		Monday 13 March		Tuesday 14 March
	Name	Optional Visit Elewijt	Opening Reception	Study Visit	Congress Dinner	Study Visit
1	Pim Arts	Yes	Yes	5	Yes	6
2	Janneke van Asperen		Yes	6	Yes	x
3	Christopher Atkins		Yes	7	Yes	1
4	Ronni Baer	Yes	Yes	2	Yes	5
5	Andaleeb Banta		Yes	4	Yes	4
6	Tyr Baudouin	Yes	Yes	3	Yes	3
7	Valentine De Beir		Yes	7	Yes	6
8	Vera De Boeck		Yes	1	Yes	2
9	Lisa van der Borch- Veenstra		No	4	Yes	4
10	Geerte Broersma		Yes	4	Yes	6
11	Claudia de Brün		Yes	4	Yes	1
12	Koen Bulckens		Yes	3	Yes	1
13	Quentin Buvelot	Yes	Yes	5	Yes	7
14	An Van Camp	Yes	Yes	6	Yes	3
15	Daniel Christiaens		Yes	2	Yes	4
16	Elizabeth Cleland	Yes	Yes	4	Yes	x
17	Steven Coene		Yes	7	Yes	6
18	Francoise Commandeur		Yes	1	Yes	3
19	Joost Commandeur		Yes	1	Yes	3
20	Sabine Craft-Giepmans	Yes	Yes	2	Yes	7
21	Frederica Van Dam		No	5	Yes	3
22	Marjan Debaene	Yes	Yes	3	Yes	6
23	Dolores Delgado		No	5	Yes	1
24	Jelena Dergenc	Yes	Yes	5	Yes	1
25	Lloyd DeWitt	Yes	Yes	6	Yes	2
26	Femke Diercks		Yes	7	Yes	1

Participants in CODART 24 Activities

	Name	Sunday 12 March		Monday 13 March		Tuesday 14 March
		Optional Visit Elewijt	Opening Reception	Study Visit	Congress Dinner	Study Visit
27	Ellis Dullaart		Yes	6	Yes	6
28	Katrin Dyballa		Yes	1	Yes	7
29	Adam Eaker	Yes	Yes	2	Yes	2
30	Iris Ellers		Yes	4	Yes	1
31	Kirsi Eskelinen	Yes	Yes	4	Yes	3
32	Marijn Everaarts		Yes	7	Yes	2
33	Josephina de Fouw		Yes	4	Yes	6
34	Michiel Franken		Yes	5	Yes	6
35	Anette Froesch	Yes	Yes	4	Yes	2
36	Corinna Gannon		Yes	7	Yes	4
37	Jenny Gaschke		Yes	4	Yes	6
38	Joris Van Grieken	Yes	Yes	3	Yes	5
39	Nadia Groeneveld-Baadj		Yes	3	Yes	7
40	Jazzy de Groot	Yes	Yes	2	Yes	5
41	Gerlinde Gruber	Yes	No	1	Yes	5
42	David de Haan		Yes	7	Yes	x
43	Karen Hearn	Yes	Yes	3	Yes	7
44	Daan van Heesch		No	3	Yes	5
45	Marjan van Heteren		Yes	3	Yes	3
46	Helen Hillyard	Yes	Yes	5	Yes	5
47	Camilla Hjelm	Yes	Yes	4	Yes	6
48	Annemieke Hogervorst		Yes	7	Yes	1
49	Willem Jan Hoogsteder		Yes	1	Yes	7
50	Nico Van Hout	Yes	Yes	1	Yes	2
51	Rianneke van der Houwen		Yes	4	Yes	1
52	Hannah Iterbeke		No	2	Yes	5
53	Holger Jacob-Friesen	Yes	Yes	1	Yes	3

		Sunday 12 March		Monday 13 March		Tuesday 14 March
	Name	Optional Visit Elewijt	Opening Reception	Study Visit	Congress Dinner	Study Visit
54	Irene Jacobs		Yes	5	Yes	5
55	Aleksandra Janiszewska-Cordone	Yes	Yes	1	Yes	3
56	Renée Jongejan		Yes	7	Yes	x
57	Geertrui Van Kerkhoven		No	x	Yes	x
58	Hanna Klarenbeek	Yes	Yes	7	Yes	7
59	Katja Kleinert		Yes	7	Yes	x
60	Jan de Klerk		Yes	4	Yes	6
61	Christi Klinkert		Yes	1	Yes	4
62	Antien Knaap		Yes	7	Yes	6
63	Egge Knol		Yes	7	Yes	5
64	Claudia Koch	Yes	Yes	6	Yes	1
65	Lidewij de Koekkoek	Yes	Yes	1	Yes	2
66	Greta Koppel		Yes	4	Yes	1
67	Olga Kotková	Yes	Yes	6	Yes	6
68	Dragana Kovačić	Yes	No	6	Yes	5
69	Judith van Kranendonk		Yes	7	Yes	x
70	Blanka Kubíková	Yes	Yes	3	Yes	5
71	Friso Lammertse	Yes	Yes	2	Yes	3
72	Micha Leeftang	Yes	Yes	2	Yes	2
73	Alexandra Letvin	Yes	Yes	5	Yes	5
74	Alexandra Libby	Yes	Yes	1	Yes	5
75	Katrien Lichtert		No	x	Yes	x
76	Yuri van der Linden	Yes	Yes	5	Yes	7
77	Stephen Lloyd	Yes	Yes	6	Yes	6
78	Léon E. Lock		Yes	2	Yes	7
79	Samuel Mareel		No	3	Yes	3
80	Nataliya Markova		Yes	6	Yes	5

Participants in CODART 24 Activities

	Name	Sunday 12 March		Monday 13 March		Tuesday 14 March
		Optional Visit Elewijt	Opening Reception	Study Visit	Congress Dinner	Study Visit
81	Lizzie Marx	Yes	Yes	3	Yes	7
82	Elizabeth Mattison		Yes	7	Yes	1
83	Suzanne van de Meerendonk		Yes	3	Yes	1
84	Norbert Middelkoop	Yes	Yes	6	Yes	3
85	Tom van der Molen		Yes	5	Yes	5
86	Hannah De Moor		No	1	Yes	7
87	Uta Neidhardt	Yes	Yes	1	Yes	3
88	Kirk Nickel		No	6	Yes	3
89	Anne van Oosterwijk		Yes	6	Yes	1
90	Marjan Pantjes	Yes	Yes	6	Yes	3
91	Natasja Peeters		No	1	Yes	2
92	Sabine Pénot	Yes	No	1	Yes	7
93	Michael Philipp	Yes	Yes	6	Yes	5
94	Gautier Platteau		Yes	5	Yes	x
95	Almut Pollmer-Schmidt		Yes	3	Yes	7
96	Ruud Priem		Yes	3	Yes	7
97	Esmée Quodbach	Yes	Yes	5	Yes	6
98	Sheila Reda		Yes	4	Yes	2
99	Ingmar Reesing		Yes	2	Yes	7
100	Jip van Reijen	Yes	Yes	4	Yes	1
101	Tamar van Riessen		Yes	7	Yes	6
102	Marrigje Rikken		Yes	4	Yes	5
103	Justine Rinnooy Kan		Yes	5	Yes	2
104	Jana Roussel	Yes	Yes	2	Yes	2
105	Jochen Sander		No	6	Yes	1
106	Marjan Scharloo		Yes	6	Yes	5

		Sunday 12 March		Monday 13 March		Tuesday 14 March
	Name	Optional Visit Elewijt	Opening Reception	Study Visit	Congress Dinner	Study Visit
107	Robert Schindler		Yes	1	Yes	7
108	Nina Schleif	Yes	No	4	No	1
109	Guido Scholten		Yes	4	Yes	1
110	Hester Schölvinck		Yes	7	Yes	6
111	Jacques Schraven		Yes	1	Yes	5
112	Gien Schraven-Swart		Yes	1	Yes	5
113	Gary Schwartz	Yes	Yes	6	Yes	3
114	Loekie Schwartz	Yes	Yes	6	Yes	3
115	Christian Tico Seifert	Yes	Yes	4	Yes	1
116	Manfred Sellink		Yes	5	Yes	5
117	Anja Sevcik		Yes	5	Yes	x
118	Joanna Sheers Seidenstein	Yes	Yes	5	Yes	6
119	Marlies Stoter		Yes	4	Yes	5
120	Ruben Suykerbuyk		Yes	6	Yes	3
121	Júlia Tátraí	Yes	Yes	3	No	5
122	Elsbeth van Tets	Yes	Yes	5	Yes	5
123	Hannah Thijs		Yes	4	Yes	2
124	Virginia Treanor		Yes	3	Yes	5
125	Matthias Ubl	Yes	Yes	6	Yes	7
126	Christiaan Veldman		Yes	6	Yes	x
127	Alejandro Vergara		Yes	x	No	x
128	Nelleke de Vries		Yes	5	Yes	2
129	Wout De Vuyst		No	7	Yes	1
130	Henrietta Ward		Yes	2	Yes	7
131	Bert Watteeuw	Yes	Yes	5	Yes	x
132	Robert Wenley	Yes	No	4	Yes	1
133	Ira Westergård	Yes	Yes	1	Yes	2

		Sunday 12 March		Monday 13 March		Tuesday 14 March
	Name	Optional Visit Elewijt	Opening Reception	Study Visit	Congress Dinner	Study Visit
134	Betsy Wieseman		Yes	2	Yes	7
135	Anne Woollett	Yes	Yes	2	Yes	x
136	Lara Yeager-Crasselt		Yes	2	Yes	5
137	Olena Zhivkova	Yes	Yes	4	Yes	1
138	Marianna van der Zwaag		Yes	5	Yes	3

Board of CODART

50	Nico Van Hout	Yes	Yes	1	Yes	2
56	Renée Jongejan		Yes	7	Yes	x
65	Lidewij de Koekkoek	Yes	Yes	1	Yes	2
69	Judith van Kranendonk		Yes	7	Yes	x
94	Gautier Platteau		Yes	5	Yes	x
106	Marjan Scharloo		Yes	6	Yes	5

Board of the Friends of CODART Foundation

61	Christi Klinkert		Yes	1	Yes	4
116	Manfred Sellink		Yes	5	Yes	5

CODART Staff

139	Maartje Beekman	Yes	Yes	5	Yes	7
140	Dennis Driessen		Yes	6	Yes	4
141	Moos Engelbertink		Yes	1	Yes	2
142	Rosalie van Gulick	Yes	Yes	4	Yes	5
143	Ilse Mulder		Yes	7	Yes	1
144	Amke Schoenmaker		Yes	2	Yes	3
145	Molly Witman	Yes	Yes	3	Yes	6

CONGRESS THEME

Flemish Art: Local and Global

After a major renovation lasting over a decade, the Royal Museum of Fine Arts in Antwerp (KMSKA) has finally reopened to the public. The KMSKA has a rich and diverse collection of Flemish art dating from the fifteenth to the twentieth century. Even so, many other museum collections around the world possess equally wide-ranging overviews of art production from the Southern Netherlands – not only paintings, but also sculptures, tapestries, drawings, and prints from the period 1400–1700. In fact, much of Flemish art production was destined for export from the outset.

CODART 24 will address the impact of Flemish art on museums worldwide, both in the displays of permanent collections and in temporary exhibitions. How influential was this art in the past – and how influential is it today? When and where did the fascination with Flemish art first arise? And how might the long reception history of Flemish art inform the choices that curators make when devising exhibition subjects or deciding how to display a collection?

Paintings have become Flanders' best-known export products, but there was also an international market for other products and expressions of the region's culture: tapestries, prints, sculptures, and music. From the late fourteenth century onwards, Flemish artists travelled around Europe and often received prestigious commissions from foreign princes and nobles. However fancifully, Flemish painters have historically been credited with the invention of oil painting. They built up great international prestige, specializing in genres such as history painting, portraiture, landscape, and still life. International exchanges abounded, especially with artists working in the Northern Netherlands, France, Italy, and the Iberian Peninsula. Travelers can still encounter historic collections of Flemish art across Europe, from Sweden to Portugal.

The turbulent events of the sixteenth and seventeenth centuries, with the Reformation, Iconoclasm, and Counter-Reformation, spurred the emergence of a new art market that further disseminated Flemish art around the world. The vast output of Peter Paul Rubens and his followers had enormous international appeal, while the influence of Anthony van Dyck in England is well known. Additionally, many paintings were made for export to the far-flung territories of the Spanish empire, while reproductive prints further disseminated compositions that originated in Flanders. In recent years, the upsurge of interest in art by women has propelled two seventeenth-century female artists from the Southern Netherlands into the international limelight: Clara Peeters and Michaelina Wautier.

Although paintings are the most conspicuous Flemish artworks in museums and exhibitions today, they were certainly not the main export product, a role occupied for centuries by the precious tapestries made in the region. Despite their art historical significance, we rarely see permanent museum displays or exhibitions featuring tapestries due to their fragile, highly light-sensitive materials

and often enormous size. Other delicate art forms, such as illuminated manuscripts and early prints, were also exported on a large scale. In recent decades, scholars have thoroughly researched the Flemish production of prints from the period 1550–1650. Even so, most exhibitions tend to focus on the oeuvres of major players such as Pieter Bruegel or Rubens. The tremendous global impact of these prints, as well as the work of lesser-known figures, remains the subject of ongoing research.

Sculpture from the Low Countries also commanded great international interest in the early modern period, ranging from royal commissions to the export of religious sculpture in bulk to Scandinavia and Eastern and Southern Europe. Workshops in Brussels, Mechelen and Antwerp produced items for export that can still be found in churches in Sweden, Germany, and Iberia. For many years, museums took a particular interest in wooden – often polychromed – retables and statues. In recent years, interest has shifted to stone, especially the production and export of alabaster sculptures. Even before 1550, Flemish sculptors specialized in what was called the new “Antique” style. This Flemish Renaissance greatly influenced the introduction of Renaissance forms in architecture and sculpture in northern Europe. Because this art consists largely of monumental structures and ensembles preserved *in situ*, showing it to the public presents a particular challenge. However, a major retrospective on the work of the Antwerp sculptor Artus Quellinus is scheduled for 2024 – at the Rijksmuseum and the Royal Palace in Amsterdam.

The historiography of Flemish art is inextricable from the complicated geopolitics of Flanders itself. After Belgium achieved independent statehood in 1830, the formation of a national artistic canon, expressed in literature, history painting, and the founding of museums, assisted in the project of national identity formation—a project that remains ongoing in debates about Flemish autonomy today. The long history of political (mis-)use of Flemish artistic patrimony poses complications for any attempt to craft a canon or master narrative around this material today. As the varied approaches included in CODART 24 will make clear, the canon of Flemish art remains of necessity capacious and ever-changing

ABSTRACTS OF PRESENTATIONS MONDAY 13 MARCH

Plenary session at the Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA), Antwerp

Lecture

Made in Flanders; Exporting Flemish Art: Artists and Artisans (1350-1750)

Joris Van Grieken, Curator of Prints and Drawings at the Royal Library of Belgium, Brussels

Art and luxury goods were among the most important exports from Flanders in the early modern period. From the beginning, a significant share of production was destined for foreign parts. Some items were made by Flemish artists and craftsmen on commission – for clients all over Europe – while others were sold on the free market and then exported. It was not only Flemish painting that became known across Europe and even in the New World, thanks to artists who journeyed abroad and foreign patrons. Other art forms too were in high demand. Flemish printmaking, for example, had a marked impact on Catholic iconography in mission territories in the America's and Asia. Religious sculptures from cities such as Antwerp and Mechelen were transported early on to Eastern Europe and Scandinavia. Tapestries from the Southern Netherlands adorned palaces, castles, churches, and public buildings throughout Europe. In light of this history, it is easy to understand how art objects from Flanders have ended up in museum collections around the world.

When considering the entire span of four centuries (1350–1750) and across different artistic disciplines and crafts, Flemish art proves to be even more diverse than generally assumed. The nationalist art history of the nineteenth and early twentieth century was largely oblivious to concepts such as export and globalism – and “Flemish art” was therefore classified on the basis of stereotypes. Many artists working abroad, and products intended for export, were not recognized or acknowledged as Flemish. Thus, the supposed “national identity” of Flemish art continues to this day to profoundly influence our perception of “canonical” Flemish art.

In this lecture, I will look at aspects of Flemish export art that have long been overlooked, and whose inclusion in the narrative may well modify our view of the global appeal of art and artists from the Southern Netherlands.

About Joris Van Grieken

Joris Van Grieken is Curator of Prints and Drawings at the Royal Library of Belgium (KBR) in Brussels. Van Grieken studied Art History at KU Leuven. He specialized in the reception history of Early Netherlandish art and printmaking in the Southern Netherlands in the sixteenth- and seventeenth century. In 2008 he started working in the Print Room of the KBR for a research project concerning the print publisher Hieronymus Cock and his publishing business, which led to the exhibition *Hieronymus Cock – The Renaissance in Print* (Leuven and Paris, 2013). From 2011 onwards he has curated

exhibitions such as *The World of Bruegel in Black and White* (Brussels, 2019-2020), *Prints in the Age of Bruegel* (Brussels, 2019) and *Van pen tot pers. De Emblemata Evangelica van Hans Bol* (Brussels, 2015-2016).

Joris Van Grieken has been a member of CODART since 2011.

Lecture

In Spain, Flemish Art is Local Art

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

From the fifteenth to the seventeenth century, rulers and aristocrats throughout Europe collected paintings made in the Southern Netherlands, which they saw as artistic treasures on a par with those from Italy. Nowhere was this more apparent than in Spain. From John II of Castile and Alfonso V of Aragon – who met Jan van Eyck on his travels to the Iberian Peninsula in the early fifteenth century – and King Philip II, an avid collector of pictures by Bosch, to Philip's grandson Philip IV, who amassed over a hundred paintings by Rubens, during the painter's lifetime and by purchasing from his heirs, Spanish monarchs were passionate about Flemish paintings. Artworks made in Brussels, Bruges, Ghent, Malines, Leuven and above all Antwerp gradually filled the walls of palaces in Madrid, and leading Flemish artists became household names, mentioned frequently by local writers. As the collecting patterns of the kings and other members of the royal family were imitated, Flemish artworks spread to other collections and came to define artistic standards and ideals for the Spanish elite.

Today, the Museo del Prado owns more paintings made in Antwerp than in any other city except for the Spanish capital itself. The Prado has the largest collections worldwide of works by Bosch, Patinir, Rubens, and Clara Peeters, besides numerous highlights by artists including Robert Campin, Rogier van der Weyden, Quentin Massys, Pieter Bruegel the Elder, Jan Brueghel the Elder, Van Dyck, and Jordaens. Most of these paintings came to Spain by being purchased or commissioned from the artist, or purchased from second generation owners. In this talk, I shall be tracing the history of the collecting of these Old Master paintings and reflecting on the implications of this history for the geography of art in Europe.

About Alejandro Vergara

Dr. Alejandro Vergara is Senior Curator of Flemish and Northern European Paintings at Museo Nacional del Prado in Madrid. He studied art history at the Universidad Complutense de Madrid and received a PhD from the Institute of Fine Arts at New York University. He has been a curator at the Prado since 1999 and has occupied his current post since 2003. He has published extensively on Flemish sixteenth and seventeenth-century paintings and has curated a number of exhibitions at the Prado and other museums. Recent exhibitions include *The Art of Clara Peeters* (Antwerp and Madrid, 2016), *Pure Rubens* and *Rubens. Painter of Sketches* (Rotterdam and Madrid, 2018-2019) together

with Friso Lammertse, *Mirades afines. Vélaquez, Rembrandt, Vermeer* (Madrid, 2019), and *Mythological Passions: Tiziano, Veronese, Allori, Rubens, Ribera, Poussin, Van Dyck, Vélaquez* (Madrid, 2021) with Miguel Falomir.

Alejandro Vergara has been a member of CODART since 1999.

Lecture

Atlantic Crossings: Flemish Paintings in the United States, from 1780 to the Present

Esmée Quodbach, *Specialist in Provenance Research and the History of Collecting Dutch and Flemish Paintings*, Princeton

Old Master paintings, including seventeenth-century Flemish pictures, were already available in the United States in modest numbers by the late eighteenth century, and quite possibly earlier. From then on, numerous works by (or presumed to be by) Peter Paul Rubens, Anthony van Dyck, and their contemporaries crossed the Atlantic. The long histories of many Flemish paintings that made the voyage west over the centuries – and that, in several cases, would later return to Flanders – were frequently affected by political, economic, and cultural changes. This lecture examines the rich and still little-known history of seventeenth-century Flemish painting in the United States, focusing first on the stories of the works that were brought over early on by refugees such as Henri and Marie Louise Stier d'Aertselaer of Antwerp and Napoleon's brother Joseph Bonaparte. Attention is also given to the merchant Robert Gilmore Jr. of Baltimore, who is often considered the first major American collector of Old Masters – and, by extension, of Flemish paintings.

Subsequently, the evolving taste in the United States for the art of Rubens, Van Dyck, and their contemporaries and the abundant Flemish holdings built up by some of the country's museums will be discussed. Another topic will be the distinctive preferences and influence of several major later collectors and museum founders. These include the steel tycoon Henry Clay Frick, founder of The Frick Collection in New York; his contemporary John G. Johnson, the corporate lawyer whose collection is now under the stewardship of the Philadelphia Museum of Art; and the oil magnate J. Paul Getty, founder of the J. Paul Getty Museum in Los Angeles. In recent decades, the artistic canon has widened, and changing tastes and other factors have also impacted the American taste for seventeenth-century Flemish painting, as reflected in a number of recent Flemish purchases, by museums as well as private collectors.

About Esmée Quodbach

Esmée Quodbach is an independent art historian and provenance researcher based in Princeton, New Jersey. Educated at Utrecht University, she is a specialist in seventeenth-century Dutch painting and the history of collecting. From 2007 through 2020, she was on staff at The Frick Collection, New York,

where she last served as the Editor-in-Chief and Assistant Director of the Frick's Center for the History of Collecting. Previously, she held research positions at the Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington, D.C. Quodbach has lectured and published widely on Dutch and Flemish painting and the history of collecting. She is the author of *The Age of Rembrandt in New York: Dutch Paintings in The Metropolitan Museum of Art* (2007), and the editor of the companion volumes *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals* (2014) and *America and the Art of Flanders: Collecting Paintings by Rubens, Van Dyck, and Their Circles* (2020); as well as "What's Mine Is Yours": *Private Collectors and Public Patronage in the United States* (2021). A collection of essays, *The Evolving House Museum: Art Collectors and Their Residences, Then and Now*, co-edited with Margaret Iacono, is forthcoming in 2023.

Esmée Quodbach has been a member of CODART since 2007.

CASE STUDIES ON THE CONGRESS THEME

In Context: Flemish Women Artists

Virginia Treanor, Associate Curator, National Museum of Women in the Arts, Washington D.C.

The lives and works of seventeenth-century women artists in the Southern Netherlands have been coming to light over the past few decades through the dedicated scholarship of a handful of academics and curators. Two artists in particular have received long-overdue recognition with recent monographic exhibitions: *The Art of Clara Peeters* (2016) and *Michaelina – Baroque’s Leading Lady* on Michaelina Wautier (2018). Using Peeters and Wautier as examples of how scholarship on women artists has enriched the field, this talk explores how we might best integrate them, and others, into the art historical narrative moving forward in order to ensure their legacies are not lost again.

About Virginia Treanor

Dr. Virginia (Ginny) Treanor is the Associate Curator at the National Museum of Women in the Arts (NMWA) in Washington, D.C. Committed to scholarship that both elucidates and contextualizes the contributions of historical women, Treanor has curated exhibitions on seventeenth, eighteenth, and nineteenth-century art. Treanor holds a Ph.D. in seventeenth-century Dutch and Flemish art, which she earned at the University of Maryland under the direction of Arthur K. Wheelock. Treanor has held positions at the Smithsonian American Art Museum and the National Gallery of Art, among other institutions. Treanor also serves on the editorial board for Lund Humphries’ *Illuminating Women Artists* book series. Currently, Treanor is planning an exhibition on Dutch and Flemish women artists of the seventeenth and eighteenth centuries to open in late 2025.

Virginia Treanor has been a member of CODART since 2021.

Flemish Masters in Prussia: The Orange Heritage in Changing Times and Tastes

Katja Kleinert, Curator for Dutch and Flemish Art of the 17th Century, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin

The Dutch stadholder Frederik Hendrik and his wife Amalia van Solms built up the largest and most valuable art collection in the seventeenth-century Dutch Republic. Their acquisitions were driven partly by personal preference and partly by a strong desire to boost their political power. Seventeenth-century Flemish paintings were among their favorite purchases since they enjoyed such great prestige. In the eighteenth century, much of the collection was transferred to the Brandenburg Prussian palaces as part of the so-called Oranian inheritance. Around 1830, a selection of paintings was made to furnish and complete the new Gemäldegalerie to be built in Berlin. Interestingly, the

Berlin collection as it exists today reflects the high quality of the stadholder's collection as far as Dutch paintings are concerned, but not in the area of Flemish paintings, which were once held in such high esteem. This contrast is partially due to changes in taste and art appreciation in the nineteenth century, but the events of the Second World War also played a decisive role.

About Katja Kleinert

Dr. Katja Kleinert is Curator for Dutch and Flemish Art of the Seventeenth Century at the Gemäldegalerie, Staatliche Museen zu Berlin. She studied art history and Dutch philology in Berlin, Brussels and Amsterdam. Her doctoral dissertation examined in depth the representations of painters' studios. In 2005–2007, as a research assistant at the Staatliche Museen zu Berlin, she co-curated the exhibition *Rembrandt: Quest of a Genius*. She then accepted a position at the Helmholtz Zentrum Berlin, where she gained expertise in neutron autoradiography. In 2011–2016 she worked on an interdisciplinary research project on the Rembrandt collection at the Berlin Gemäldegalerie, the results of which can be accessed in the Rembrandt Database. In September 2016 she started at the Gemäldegalerie working on projects such as *Frans Hals/not Frans Hals*; *Gerard ter Borch: Gallant Conversation* (2019-2020); and *Vision of Sea Power: A Seascape for the Great Elector* (2022-2023).

Katja Kleinert has been a member of CODART since 2016.

Global Encounters in Antwerp Cabinets

Nadia Groeneveld-Baadj, Curator of Old Masters, Het Noordbrabants Museum, Den Bosch

In the seventeenth century, multimedia art cabinets, now commonly referred to as *kunstkasten*, were manufactured in great numbers in Antwerp. As objects with German origins, constructed from imported materials and knowledge, marketed to a diverse, pan-European audience, and traded for goods from the Americas, *kunstkasten* were truly global objects. They were embedded in a complex matrix of material, commercial, and cultural networks that spanned Europe, Asia, Africa, and the Americas. These cabinets not only contained, but also transformed and de/recontextualized the objects stored inside them. Furthermore, their multimedia construction, which recruited the diverse skills of Antwerp artists and craftsmen, and their incorporation of pictorial programs that referenced paintings, prints, book illustrations, and textiles, promoted and disseminated local crafts and idioms internationally. This case study examines how *kunstkasten* played an important role in the global dispersal of Southern Netherlandish art in the seventeenth century and beyond.

About Nadia Groeneveld-Baadj

Dr. Nadia Groeneveld-Baadj is Curator of Old Masters at Het Noordbrabants Museum in Den Bosch. She studied Art History at the University of Virginia (B.A.), Williams College (M.A.) and the University of Michigan (Ph.D.), where she wrote her dissertation on Jan van Kessel the Elder and the intersection of art-making, natural history, and collecting in 17th-century Antwerp. She previously worked at the

Clark Art Institute, where she curated *A Dutch Master: Two Portraits by Frans Hals Reunited* (2007), the Metropolitan Museum of Art, and Museum Gouda, where she assisted with the exhibition *Beleef het Wonder van Gouda* (2022). She also worked as a researcher and lecturer at the Rijksuniversiteit Groningen and the University of Bern. She has published on various aspects of Southern Netherlandish art, including Antwerp *kunstkasten* and paintings on copper and stone. She is currently preparing an exhibition about all five generations of the Brueghel family that will open in September 2023.

Nadia Groeneveld-Baadj has been a member of CODART since 2021

“Zo’n mooie wandtapijten”, Nurturing the Global Taste for Flemish Tapestries

Elizabeth Cleland, Curator of European Sculpture and Decorative Arts, Metropolitan Museum of Art, New York

Seventeenth-century Antwerp weaver Cornelis de Wael’s pride in the tapestries he was offering to London clients speaks to the generations’ long domination of tapestries in Flanders’ export market. Already at the start of the sixteenth-century, Venetian ambassador Vincenzo Quirini was to list “magnificent figurative tapestries” as the epitome of Flanders’ artistic excellence across media. Within a couple of decades, Brussels’ *legwerkers ambacht* was obliged to introduce legislation to deter “Spanish, Portuguese and other foreign” merchants from sponsoring subpar goods, often embellished with paint, for export. This presentation explores the intersection between the entrepreneurship and networking of Flemish weaver-dealers, on the one hand, and the strict quality control measures introduced by the guilds, on the other.

About Elizabeth Cleland

Dr. Elizabeth Cleland is curator of European Sculpture and Decorative Arts at the Metropolitan Museum of Art in New York where she has been working since 2004 and is responsible for post-medieval European textiles. She studied at the Courtauld Institute of Art, receiving her MA and PhD as a British Academy Scholar. At The Met she (co-)curated exhibitions such as *Relative Values: The Cost of Art in the Northern Renaissance* (2017-2022), *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry* (2014-2015) and *The Tudors: Art and Majesty in Renaissance England* (2022-2023). She has published extensively on northern Renaissance textiles and was the principal author of *Grand Design*’s award-winning catalogue.

Elizabeth Cleland has been a member of CODART since 2012.

Te maken ende te leveren: The Transport of Netherlandish Carved Altarpieces

Hannah De Moor, Collaborator Collection Management and Accessibility Old Art Department, M Leuven and Research Fellow at Illuminare, Leuven

In the late fifteenth and early sixteenth centuries, Netherlandish carved altarpieces enjoyed great popularity both in the Low Countries and internationally. They were transported over land and sea to the Germanic territories (especially the Rhineland and Westphalia), France, the Iberian Peninsula, the Baltic Region, Poland, and Scandinavia. Today, over 350 of these altarpieces are preserved worldwide. Sweden was one of the principal export markets for these artworks from around 1470: in terms of the medieval “borders”, we can say that 39 Netherlandish carved retables, about ten altarpiece fragments, and two *poupées de Malines* are preserved there. This research aims to shed light on the way these retables were transported – at each stage of the journey – and the roles of all those involved. The talk will focus on the formal preparations to be made before a Netherlandish carved altarpiece could be transported to its foreign destination, the actual transport over land and sea, and the services provided upon arrival.

About Hannah De Moor

Dr. Hannah De Moor is Collaborator Collection Management at the Old Art Department in M Leuven. She obtained her Ph.D. in Art History from KU Leuven in 2022, with a dissertation entitled *Unravelling the History of Netherlandish Carved Altarpieces in Sweden, c. 1470-1527 and Beyond*. As a Research Fellow at Illuminare – Centre for Medieval and Renaissance Art (KU Leuven), De Moor contributed to the Digital Corpus of Flemish Retables project, in collaboration with the RKD – Netherlands Institute for Art History in The Hague. She also is co-editor of the book *Taking Shape: Sculpture of the Low Countries, 1400-1600*, that is set to appear with Brepols in the Early Modern Cultural Studies series in 2023.

SPEAKERS' CORNER, TUESDAY 14 MARCH

The morning session on Tuesday 14 March 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, seek advice, or call for partners for projects. After each presentation there will be time for responses from the audience.

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

Henrietta Ward – *Searching for the Botanist and Art Collector Agnes Block (1629-1704)*

Henrietta Ward is Curator of Northern European Paintings & Drawings at the Fitzwilliam Museum, Cambridge. She has curated several exhibitions including *Crawling with Life: Flower Drawings from the Henry Rogers Broughton Bequest* (2016) and *Brueghel and his Time: Landscape Drawings from the Bruce Ingram Bequest* (2016). She is currently developing a research project around the Fitzwilliam's significant collection of flower paintings and botanical drawings with a particular focus on women painters and patrons. Before joining the Fitzwilliam in 2015, she was Curatorial Fellow at Dulwich Picture Gallery, London as well as Curatorial Trainee supported by the Art Fund at the National Gallery, London. During this period, she also worked at Manchester Art Gallery, where she dedicated herself to researching the Gallery's Dutch and Flemish collection and restructuring the way it was displayed.

Henrietta Ward has been a member of CODART since 2014.

Irene Jacobs – *Women in Maritime History*

Irene Jacobs is curator at the Maritime Museum Rotterdam, responsible for the art and applied arts collections (as well as other objects) of this Dutch national museum. She is an historian, with a Master's in maritime history, and has published extensively in this field. In 2021–2022 she curated the exhibition *Maritime Masterpieces* together with Museum Boijmans Van Beuningen.

Irene Jacobs has been a member of CODART since 2007.

Lloyd DeWitt – *The Hudson Valley School and the Dutch Masters*

Lloyd DeWitt has been the Chief Curator and Irene Leache Curator of European Art at the Chrysler Museum of Art in Norfolk, Virginia since 2016, where he has staged exhibitions ranging from *Highest Heaven: Spanish and Portuguese Colonial Art from the Collection of Roberta and Richard Huber* (2018) to *M.C. Escher: Infinite Variations* (2022). Prior to this he served as Head of European Art at the Art Gallery of Ontario and John G. Johnson Curator of Dutch and Flemish painting at the Philadelphia Museum of Art.

Lloyd DeWitt has been a member of CODART since 2004.

Uta Neidhardt – *The Tapestry Series of the “Old Passion” from the Workshop of Pieter van Edingen van Aalst at the Court of the Wettins in Dresden: A Targeted Purchase or Historical Coincidence?*

Uta Neidhardt studied History of Art and Art of Classical Antiquity and Archaeology at Leipzig University. She started her professional career as Scientific Assistant at Dresden State Art Collections, Collection of Prints and Drawings. From 1991 onwards she was Curator of Dutch and Flemish Paintings at Dresden State Art Collections, and held teaching positions at Dresden University of Technology and Dresden Academy of Fine Arts. In 2009 she served as acting director of the Dresden Old Masters Picture Gallery and since 2010 she has been Senior Curator in this department. Neidhardt has curated exhibitions on Rembrandt, Vermeer, Jan van Eyck, the Dutch *fijnschilders* and Flemish landscape painting. She has published on Early Netherlandish, Dutch and Flemish painting from the fifteenth to eighteenth centuries, Dresden painting of the nineteenth and twentieth centuries, and contemporary art of Saxony, provenance research, and war art losses.

Uta Neidhardt has been a member of CODART since 1998.

Marlies Stoter – *Wybrand de Geest, ‘die nu tot Romen reijst’*

Marlies Stoter has been curator at the Fries Museum in Leeuwarden since 2000 and gained responsibility for the painting, sculpture, and prints department of the museum in 2011. The extensive collection always provides her with an ideal starting point for exhibitions, research and publications, focusing on the cultural and material history of the seventeenth century in Friesland with a keen eye for the unseen role and position of noblewomen within society.

Marlies Stoter has been a member of CODART since 2011.

Vera De Boeck – *Connecting the Museum(collection) with Society?*

Vera De Boeck serves as Curator for the Antwerp Applied Arts and History Collection at the MAS | Museum aan de Stroom in Antwerp. She previously worked as Curator Connection and Heritage Coordinator, in which capacity she focused on establishing connections between Antwerp heritage actors and sectors, as well as showing links between the MAS collection and society. She first worked as exhibitions coordinator at the Europalia Arts and Culture Festival and then as communications manager for the Royal Museums of Art and History in Brussels. At the MAS, she collaborated on exhibitions: as participatory coordinator of *Sacred Places, Sacred Books* (2014) and as curator of *Dazzling Desire* (2017) and *Life & Death: Religions of the Book* (2018). She is currently preparing an exhibition on *Compassion* (2024) and how this ethical principle is visualized in different worldviews. *Vera De Boeck has been a member of CODART since 2022.*

Femke Diercks - *At Home in the 17th Century*

Femke Diercks is Head of the Decorative Arts Department at the Rijksmuseum in Amsterdam. As she was completing her master's degree at the University of Groningen, she started work as junior curator of Decorative Arts at the Rijksmuseum, and she has been attached to the museum almost continuously since then. Her projects have included the catalogue *Paris 1650-1900: Decorative Arts in the Rijksmuseum* (2013) and the exhibition *Asia in Amsterdam: The Culture of Luxury in the Golden Age* (2016). Since 2016 she has been engaged in major research project focusing on the Rijksmuseum's Delftware collection – one of the most important of its kind in the world. In 2018 she was appointed Head of Decorative Arts in addition to her duties as ceramics curator. *Femke Diercks has been a member of CODART since 2009.*

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Congress Hotels

For CODART 24 in Antwerp we are making use of two hotels in Antwerp: Hampton by Hilton Antwerp Central and B&B Hotel Antwerpen Centrum. Both are located close to Antwerp Central Station and the city center. The walk from either hotel to our main congress location, the KMSKA, takes about half an hour. Alternatively, you can take a bus or tram. More information can be found below.

B&B Hotel Antwerpen Centrum

Frankrijklei 36

2000 Antwerp, Belgium

T: +32 3328 0630

W: <https://www.hotel-bb.com/nl/hotel/antwerpen-centrum>

Charge per night: €99 for a single room and €109 for a double room.

Hampton by Hilton Antwerp Central Station

Pelikaanstraat 10-16

2000 Antwerp, Belgium

T: +32 3303 7179

W: <https://www.hilton.com/en/hotels/anrcshx-hampton-antwerp-central-station/>

Charge per night: €110 (whether single or double room).

Room rates at both hotels include breakfast and free Wi-Fi but excludes a city tax of €2.97 per person per night. In case of later cancellation, no show, or in case of early departure, the entire stay will be charged. You are required to check out before 12:00 midday.

You can store your luggage at the hotel before checking in and after checking out.

Public Transport in Antwerp

Many of the congress locations in Antwerp are within walking distance of each other, especially those in the city center. Antwerp also has a public transport network operated by the company De Lijn. Its website gives more information and schedules: go to <https://www.delijn.be/en/>. Others may of course prefer to plan their route using Google Maps.

Transport tickets

If you want to take a bus or tram, you should buy a travel card in advance. These can be purchased at newsagents, supermarkets, vending machines at some stops, or from the app De Lijn. Alternatively, you can buy a ticket on the bus or tram, but this is more expensive. A single-use ticket is valid for 60 minutes after first use and costs €2.50. If you are plan to use public transport more than once a day, or on every Congress day, we advise you to buy a one-day or three-day travel card. For more information about ticket options and prices, go to De Lijn's website: <https://www.delijn.be/en/content/vervoerbewijzen/tickets/>.

By bicycle

We highly recommend using the user-friendly bike share service called Velo. You can see the red-and-white bikes all around the city. To find out how the service works, go to Velo's website: <https://www.velo-antwerpen.be/en/how-it-works>.

Special transport provided by CODART

Since the depot of the Phoebus Foundation is hard to reach by public transport, CODART has arranged for a bus to take participants from the KMSKA to the depot on Tuesday afternoon. The bus will leave at 14:00 sharp from Cockerillkaai 22, which is a ten-minute walk from the KMSKA. Maartje Beekman will join the excursion. Please take note of the fact that you have little time for lunch during this break, therefore it is advised to buy lunch in the morning before the start of the program. In the area surrounding both the congress hotels you can find lots of places that sell sandwiches, e.g. Jumbo City, EXKi, Panos and Sano.

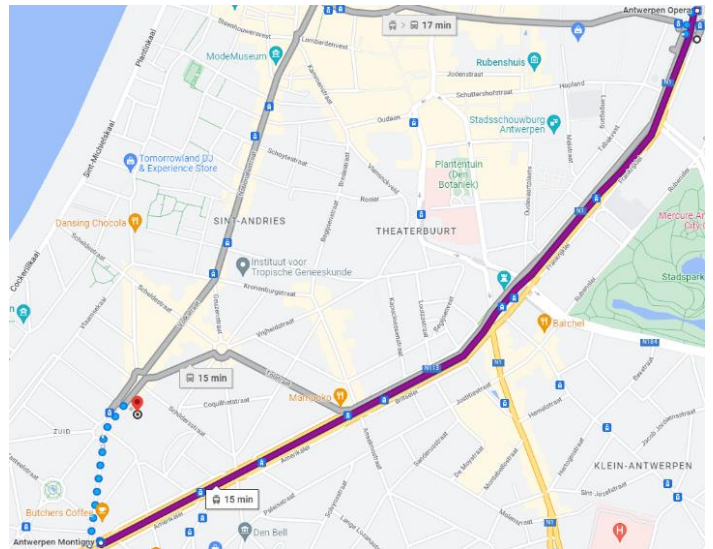
DIRECTIONS

MONDAY 13 MARCH AND TUESDAY 14 MARCH

From congress hotel B&B HOTEL to the Royal Museum of Fine Arts Antwerp

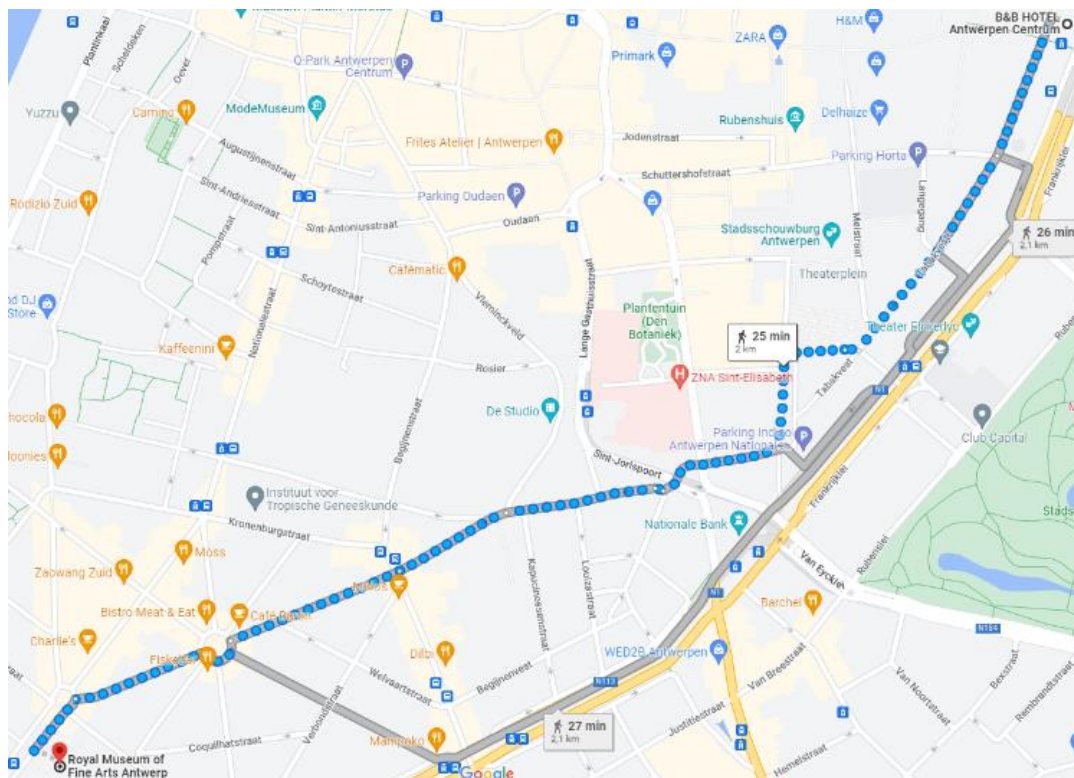
Tram + a short walk (± 16 minutes)

Exiting the hotel, you will find the Tram Station called Antwerpen Opera right in front of you. Take Tram 1 P+R Luchtbal-Zuid and get off at the fifth stop – Antwerpen Montigny. From here it is a 5-minute walk. Turn right onto Graaf van Hoornestraat, which leads to Leopold de Waelplaats. There you will find the museum.



Solely on foot (± 25 minutes)

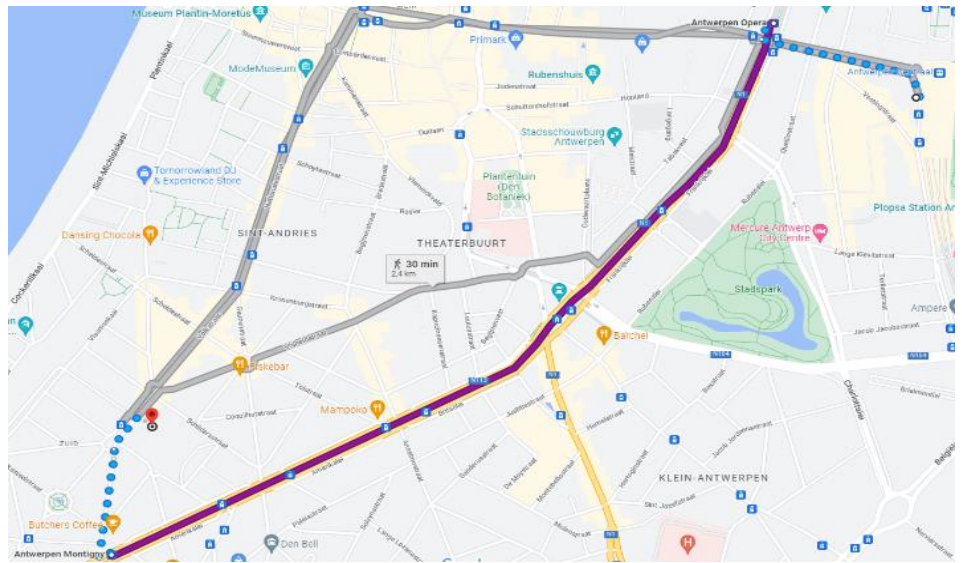
Exiting the hotel, turn left onto Kipdorpvest and continue onto Tabakvest. After 350 meters, turn right onto Nieuwstad and then left (second street) onto Oudevaartplaats. Keep walking until you can turn right, which brings you to the continuation of Tabakvest. Cross Leopoldplaats and turn right onto Begijnenvest, which continues onto Schermersstraat. At the end of Schermersstraat, continue walking straight into Terninckstraat, which then becomes Vrijheidstraat. At the roundabout, take the fourth exit onto Karel Rogierstraat. That leads to Leopold de Waelplaats, where you will find the museum.



From the congress hotel Hampton by Hilton to the Royal Museum of Fine Arts Antwerp

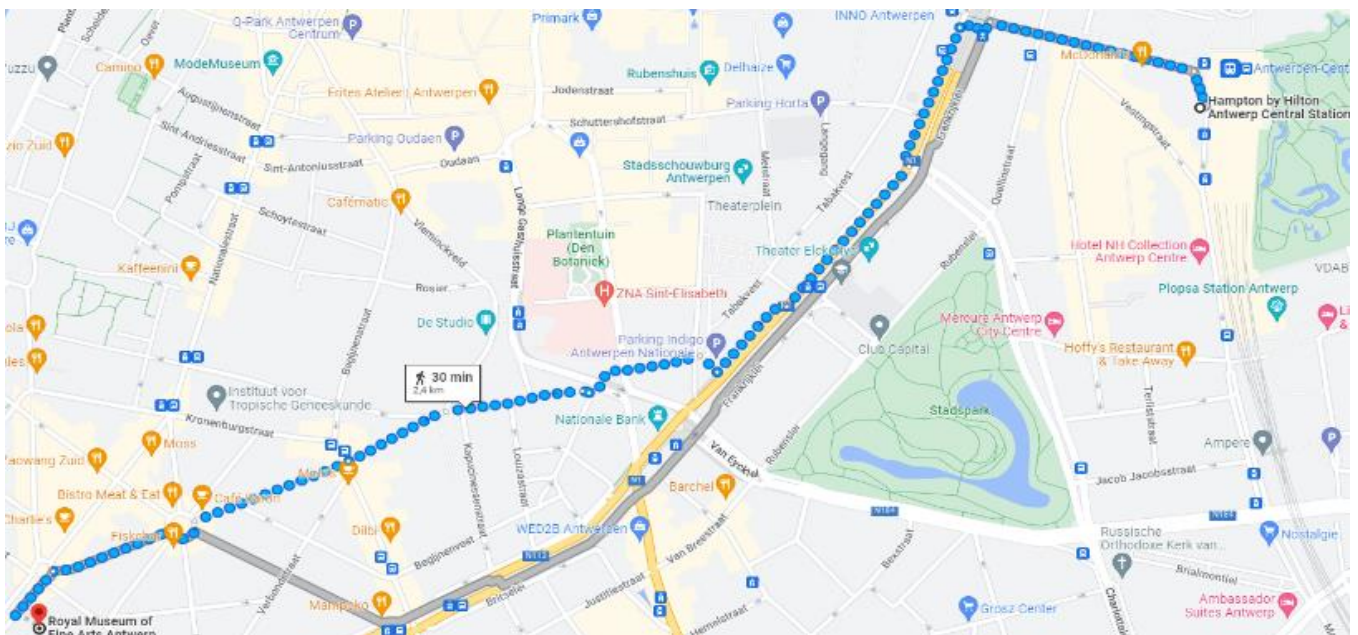
By tram (± 20 minutes)

Exiting the hotel, turn left onto Pelikaanstraat and left again to continue on Keyserlei, with Central Station behind you, as you walk towards the city center. From Antwerpen Opera tram station, take Tram 1 P+R with the destination Luchtbal-Zuid. Get out at the fifth stop, Antwerpen Montigny. From there it is a 5-minute walk. Turn right onto Graaf van Hoornestraat, which leads to Leopold de Waelplaats. There you will find the museum.



On foot (± 30 minutes)

Exiting the hotel, turn left onto Pelikaanstraat and then left onto De Keyserlei. Cross Teniersplaats and walk toward Leysstraat. Turn left onto Kipdorpvest and continue on this road, which becomes Tabakvest. After 350 meters, turn right onto Nieuwstad and then left (second street) onto Oudevaartplaats. Keep walking until you can turn right, which brings you onto the continuation of Tabakvest. Cross Leopoldplaats and turn right onto Begijnenvest, which becomes Schermersstraat. At the end of Schermersstraat, continue walking straight onto Terninckstraat, which becomes Vrijheidstraat. At the roundabout, take the fourth exit onto Karel Rogierstraat. This leads to Leopold de Waelplaats, where you will find the museum.



From the Royal Museum of Fine Arts Antwerp to Antwerp city center (Groenplaats)

Most of the excursions scheduled on Monday and Tuesday afternoon are located within Antwerp's city center. A map of all congress locations is available on CODART's website (www.codart.nl/our-events/codart-24/antwerp/particpate/). It takes about ten minutes to travel from the KMSKA to the city center by public transport.

For the excursion to the Rubens House, St. James's Church, DIVA (all on Monday), St. Paul's Church and the Snijders&Rockox House (both on Tuesday), we advise taking tram 4, marked with destination Hoboken-Groenplaats-Berchem Station, from the Antwerpen Museum tram station in front of the KMSKA. Get off at the third stop – Antwerpen Groenplaats. All the locations are about five or ten minutes' walk from this point.

To get to Museum Mayer van den Bergh (on Monday), the Maagdenhuis or Museum Plantin-Moretus (both on Tuesday), we advise taking the same tram as mentioned above, but get off at the second stop – Antwerpen Sint-Andries. All locations are within walking distance from this point. Alternatively, you could choose to walk from the KMSKA to the other locations. This will take between 15 and 30 minutes.

Please don't hesitate to ask the CODART team for directions. You may of course prefer to plan your own route, using Google Maps.

SUGGESTIONS FOR LUNCH ON TUESDAY 14 MARCH

Grand Café Madonna is located within the KMSKA and is a good option if you would like a lunch inspired by the many paintings in the museum's collection. However, there are many other places to eat in the surrounding area. Please note that given the time taken to travel between locations, you may not have time for a full seated lunch. Fortunately, Antwerp has plenty of places selling decent quick lunches (to go). People travelling to the Storage Rooms of the Phoebus Foundation are advised to buy lunch in the morning before the start of the program, since their bus will leave at 14:00 sharp.

Lunch options in Antwerp near the KMSKA

Patine wine bistro

Leopold de Waelstraat 1

At Patine, you can enjoy a seated lunch with a glass of wine, a pint of lager, or a delicious cappuccino. Patine has a varied menu, including soups, quiches, sandwiches, including toasted sandwiches (*croques*), chopped "steak tartare" prepared à la minute, fresh pastas, and crisp salads, as well as pancakes, pastries, and other sweet dishes.

Hopper

Leopold de Waelstraat 2

Café Hopper (which becomes a jazz café in the evenings) is a great place for a sit-down lunch. It is named after the American artist Edward Hopper, whose work inspired the cafe's design and decorations. Its lunch menu includes delicious croissants, banana bread, rolls, toasted sandwiches (*croques*), soups, and sweet dishes.

Le Pain Quotidien de Wael

Leopold de Waelstraat 8

Le Pain Quotidien is a chain with multiple locations around Antwerp. The one on Leopold de Waelstraat is opposite KMSKA and is suitable for a sit-down meal or a lunch on-the-go. It offers delicious sourdough bread (organic wheat), baguettes, soups, salads, and quiches. Or if you would prefer something sweet, Le Pain has plenty of options, with their wide selection of pastries and sweet rolls! There is another Le Pain Quotidien at Steenhouwersvest 48, near Groenplaats.

Shilling

Graaf van Egmontstraat 60

Shilling is definitely worth a visit. Besides its welcoming interior, it has a large and varied lunch menu, including delicious sandwiches, bagels, toasted sandwiches (*croques*) as well as homemade vegetarian croquettes.

Lunch options in Antwerp near Groenplaats

Panos City Antwerpen (Groenplaats)

Eiermarkt 1A

A Belgian chain of sandwich stores, Panos offers an enormous range of sandwiches, pastries and savory snacks – to take out or to consume seated. There is another Panos at Nationalestraat 84, near Sint-Andries.

Café Het Groene Hart

Groenplaats 23

For a seated lunch in pleasant surroundings at Groenplaats, you can't do much better than Het Groene Hart. You can enjoy your delicious sandwiches, toasted sandwiches (*croques*), croquettes, salads or burgers while looking out at the statue of Peter Paul Rubens.

Lunch options in Antwerp near Sint-Andries

Fabiola

Prekersstraat 40

Fabiola is known as a “croquetai bar”: it is the best place to immerse yourself in the world of Belgian *croques* – toasted sandwiches. There are more than 15 types of *croques* to choose from – or you can choose your own combination of ingredients.

MioPasta

Nationalestraat 80

Not in the mood for a sandwich? Why not try MioPasta, where you can create your own pasta in no time. You can eat your lunch at the restaurant or take it with you.

Mint

Theodoor van Rijswijckplaats 2

For a sit-down lunch, Mint is a great choice. It has a large and varied menu, including salads, burgers, wraps, and sandwiches.

Theo

Nationalestraat 33

This bistro has sandwiches (cold or toasted), salads, pastas, and its own homemade burger – the “Theo Burger.” Finish your meal with a delicious “coffee with benefits.”

Friends of CODART Foundation

CODE OF CONDUCT

Since several years CODART Patrons have been offered the possibility to attend our congresses. We are delighted to be able to offer our Patrons 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 Antwerp 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 24 a pleasant and inspiring stay in Antwerp!

Institutional Members

Museums and institutions that support CODART with an extra contribution

Amsterdam Museum	Museum Ons' Lieve Heer op Solder, Amsterdam
Centraal Museum, Utrecht	Museum Prinsenhof, Delft
Dordrechts Museum, Dordrecht	Museum voor Schone Kunsten, Ghent
Drents Museum, Assen	Nasjonalmuseet for kunst, arkitektur og design, Oslo
Fondation Custodia, Collection Frits Lugt, Paris	Nationalmuseum, Stockholm
Frans Hals Museum, Haarlem	Nelson-Atkins Museum of Art, Kansas City
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
J. Paul Getty Museum, Los Angeles	Philadelphia Museum of Art
King Baudouin Foundation, Brussels	Rijksmuseum, Amsterdam
Kunsthhaus, Zürich	Rijksmuseum Twenthe, Enschede
Kunsthistorisches Museum, Vienna	Royal Łazienki Museum, Warsaw
M Leuven	Royal Library of Belgium, Brussels
Mauritshuis, The Hague	Het Scheepvaartmuseum, Amsterdam
Metropolitan Museum of Art, New York	Staatliches Museum Schwerin
Musée National d'Histoire et d'Art, Luxembourg	Städel Museum, Frankfurt
Musea Brugge	Stedelijk Museum Alkmaar
Museum Boijmans Van Beuningen, Rotterdam	Stedelijk Museum Breda
Museum Catharijneconvent, Utrecht	Szépművészeti Múzeum, Budapest
Museum De Lakenhal, Leiden	Vlaamse Kunstcollectie
Museum of Fine Arts, Boston	Wadsworth Atheneum Museum of Art, Hartford
Museum Het Rembrandthuis, Amsterdam	Zamek Królewski w Warszawie, Warsaw
Museum Het Valkhof, Nijmegen	
Museum Hof Van Busleyden, Mechelen	

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The CODART 24 congress is made possible by:



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