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## PROGRAM CODART 25 congress

### Lessons Learned: Looking Back at Reinstalled Permanent Collections in the Past Decade

#### Sunday, 16 June 2024

- 12:30-16:00 *Optional visits:*
1. Visit to the Adriaen de Vries Museum at Drottningholm Palace with Linda Hinnens
  2. Cycle tour of Stockholm's Royal Djurgården with Camilla Hjelm
  3. Architecture Walking Tour of Stockholm with Martin Olin
  4. Visit to the collections of 18th- and 19th-century French and Scandinavian art with Carl-Johan Olsson
- 19:00-21:00 Registration and dinner reception at the Stockholm City Hall, hosted by the City of Stockholm

#### Monday, 17 June 2024

##### ***Plenary session at the Nationalmuseum, Stockholm***

*Congress chair:* Christopher D.M. Atkins, Van Otterloo-Weatherbie Director, Center for Netherlandish Art, Museum of Fine Arts, Boston

Main Entrance  
Nationalmuseum  
Södra Blasieholmshamnen 2

- 08:45-09:15 Registration with coffee and tea
- 09:20-09:25 Welcome by Patrick Amsellem, General Director of the Nationalmuseum
- 09:25-09:35 Introduction to the congress theme by the congress chair
- 09:35-10:00 Lecture: *Old Masters, New Questions* by Frans Grijzenhout, Professor Emeritus of the History of Art of the Early Modern Period, University of Amsterdam
- 10:00-10:25 Lecture: *Designing a Story for a Museum – Lessons Learned* by Pepijn Wilbers, Partner and General director, Studio Louter, Amsterdam
- 10:25-11:00 Coffee and tea break; during this break it is not possible to visit the Dutch and Flemish collection of the Nationalmuseum
- 11:00-11:25 Lecture: *Rethinking and Remaking the Seventeenth-Century Galleries at the Nationalmuseum* by Martin Olin, Director of Collections, Nationalmuseum, Stockholm
- 11:25-11:40 Questions, remarks and discussion led by the congress chair

- 11:40-12:10 **Case studies related to the congress theme (Part 1):**
1. *Moving the Frick: From Mansion to Modernist Museum (and Back Again)* by Aimee Ng, Curator, The Frick Collection, New York
  2. *Old Masters on the Move – New Presentation of the Permanent Collection* by Bernd Ebert, Chief Curator, Dutch and German Baroque Painting, Alte Pinakothek, Munich
- 12:10-13:30 **Lunch at the restaurant of the Nationalmuseum and free time to visit the collection of Dutch and Flemish art**
- 13:30-14:15 **Case studies related to the congress theme (Part 2):**
3. *Something Old, Something New... Searching for New Meaning in M's Museum Collection* by Marjan Debaene, Head Curator Old Masters, M Leuven
  4. *The Interiors of Paleis Het Loo: Continuous Improvement* by Hanna Klarenbeek, Curator of Paintings, Prints and Drawings, Paleis Het Loo, Apeldoorn
  5. *The Bader Collection and Agnes Reimagined* by Suzanne van de Meerendonk, Bader Curator of European Art, Agnes Etherington Art Centre, Queen's University, Kingston
- 14:15-14:30 Questions, remarks and discussion led by the congress chair
- 14:30-14:35 Closing of the day by the congress chair
- 14:35-15:30 Time to travel to the locations of the in-depth study visits
- 15:00-17:15 **In-depth study visits**
- 15:00-16:30 **Visit 1:** Nationalmuseum: Dutch and Flemish Art with Martin Olin and Micael Ernstell. We will assemble at 14:55 in the auditorium of the Nationalmuseum.  
Maartje Beekman will join the group.
- 15:30-17:00 **Visit 2:** Nationalmuseum: Print room and Conservation studio with Carina Fryklund. The print room and conservation studio of the Nationalmuseum are located elsewhere in Stockholm. We will assemble at 15:20 at bus stop Frihamnens färjeterminal. To get there, please take bus 76 from Nybroplann. For more information, see the email with practical information you received prior to the congress or ask Rosa Boer and Rosalie van Gulick, who will join the group.
- 15:30-17:00 **Visit 3:** Spökslottet with Camilla Hjelm. You can travel to the museum at your own leisure. We will assemble at 15:25 in the garden before the entrance of Spökslottet. Please find directions on pp. 35.  
Molly Witman will join the group.
- Bus stop: Frihamnens färjeterminal, Ladugårdsgärdet
- Schefflerska Palatset Drottninggatan 116

- |             |  |   |
|-------------|--|---|
| 15:30-17:00 | <p><b>Visit 4:</b> Hallwyl Museum with Samuel Norrby and Ann-Cathrin Rothlind. You can travel to Hallwyl Museum at your own leisure. We will assemble at 15:25 at the museum's main entrance. Please find directions on pp. 35.<br/>Moos Engelbertink and Femke van Leeuwen will join the group.</p> | Hallwylska museet<br>Hamngatan 4                |
| 15:30-17:00 | <p><b>Visit 5:</b> Vasa Museum with Anna Maria Forssberg. You can travel to Vasa Museum at your own leisure. We will assemble at the museum's main entrance on 15:25. Please find directions on pp. 35.<br/>Dennis Driessen will join the group.</p>   | Vasamuseet<br>Galärvarvsvägen 14                |
| 19:00-22:00 | <p>Congress dinner at Van der Nootska Palace. You are welcome for a drink in the garden of the Van der Nootska Palace from 18:45 onwards.</p>  | Van der Nootska Palatset<br>Sankt Paulsgatan 21 |

**Tuesday, 18 June 2024**

***Members Meeting at the Royal Academy of Fine Arts, Stockholm***

Royal Swedish Academy of Fine Arts (Konstakademien)  
Main Entrance  
Fredsgatan 12 i

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

- |             |  |  |
|-------------|--|--|
| 09:15-09:40 | Registration with coffee and tea   |  |
| 09:40-09:45 | Word of Welcome by Elisabeth Alsheimer-Evenstedt, Permanent Secretary of the Royal Academy of Fine Arts  |  |
| 09:45-10:00 | A word from the Director of CODART   |  |
| 10:00-11:00 | <b>Speakers' Corner</b>  |  |
| 11:00-11:30 | Coffee and tea break   |  |
| 11:30-12:20 | <b>Room for Debate:</b> <i>Permanent Installations and the Societal Roles of Museums.</i> Please find more information on pp. 24.  |  |
| 12:20-12:30 | Closing of the day by the congress chair   |  |
| 12:30-14:30 | <b>Lunch</b> 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. 35 and suggestions for lunch on pp. 36                |  |
| 14:30-16:00 | <b>In-depth study visits</b>   |  |
|             | <p><b>Visit 1:</b> Royal Academy of Fine Arts: Drawings with Svante H. Tirén. We will assemble at 14:25 in the entrance hall of the Royal Academy. Moos Engelbertink will join the group.</p>  | Royal Swedish Academy of Fine Arts (Konstakademien)<br>Fredsgatan 12 i |
|             | <p><b>Visit 2:</b> Spökslottet with Camilla Hjelm. You can travel to the museum at your own leisure. We will assemble at 14:25h in the garden before the entrance of Spökslottet. Please find directions on pp. 35. Femke van Leeuwen will join the group.</p> | Schefflerska Palatset<br>Drottninggatan 116                            |

	<p><b>Visit 3:</b> Hallwyl Museum with Samuel Norrby and Ann-Cathrin Rothlind. You can travel to Hallwyl Museum at your own leisure. We will assemble at 14:25 at the museum's main entrance. Please find directions on pp. 35. Dennis Driessen will join the group.</p>	<p>Hallwylska museet Hamngatan 4</p>
	<p><b>Visit 4:</b> Vasa Museum with Anna Maria Forsberg. You can travel to Vasa Museum at your own leisure. We will assemble at the museum's main entrance on 14:25. Please find directions on pp. 35. Rosalie van Gulick will join the group.</p>	<p>Vasamuseet Galärvarvsvägen 14</p>
	<p><b>Visit 5:</b> Swedish History Museum with Pia Bengtsson Melin and Mattias Malmberg. You can travel to the Swedish History Museum at your own leisure. We will assemble at 14:25 in the museum's entrance hall. Please find directions on pp. 35. Maartje Beekman will join the group.</p>	<p>Historiska museet Narvavägen 13-17</p>
	<p><b>Visit 6:</b> Adriaen de Vries Museum with Linda Hinners. We have arranged a coach to take the group to the Adriaen de Vries Museum at Drottningholm. We will assemble at 12:50 in front of the Royal Academy. The coach departs at 13:00, so please be on time. Please find more information on pp. 34. Rosa Boer will join the group.</p>	<p>Museum de Vries Malmbacken 9</p>
	<p><b>Visit 7:</b> Nationalmuseum: Dutch and Flemish Art with Martin Olin. You can travel to the Nationalmuseum at your own leisure. We will assemble at 14:25 in the museum's entrance hall. Please find directions on pp. 35. Molly Witman will join the group.</p>	<p>Nationalmuseum Södra Blasieholmshamnen 2</p>
17:00-19:00	<p>Farewell reception at the Royal Netherlands Embassy (Louis de Geer House) offered by the Ambassador for the Kingdom of the Netherlands in Sweden, and the General Representative of Flanders in the Nordic Countries.</p> <p><b>End of main program</b></p>	<p>Kungliga Nederländska Ambassaden Götgatan 16A</p>

### **Wednesday, 19 June 2024**

#### **Optional program CODART 25:**

*Full day*

*Full-day excursions to Skokloster Castle or Flemish Altarpieces around Stockholm. See separate programs for these excursions.*

## **PARTICIPATION IN CODART 25 congress ACTIVITIES**

### **Optional Excursions Sunday 16 June**

1. Adriaen de Vries Museum at Drottningholm Palace
2. Cycle tour of Stockholm's Royal Djurgården
3. Architecture Walking Tour of Stockholm
4. 18th- and 19th-century French and Scandinavian Art Collections of the Nationalmuseum

### **Study Visits Monday 17 June**

1. Nationalmuseum: Dutch and Flemish Art
2. Nationalmuseum: Printroom and Conservation studio
3. Spökslottet
4. Hallwyl Museum
5. Vasa Museum

### **Study Visits Tuesday 18 June**

1. Royal Academy of Fine Arts: Drawings
2. Spökslottet
3. Hallwyl Museum
4. Vasa Museum
5. Swedish History Museum: Flemish Altarpieces
6. Adriaen de Vries Museum
7. Nationalmuseum: Dutch and Flemish Art Collections

### **Optional Visits Wednesday 19 June**

1. Skokloster Castle
2. Tour of Flemish Altarpieces around Stockholm

		Sunday 16 June		Monday 17 June		Tuesday 18 June	Wednesday 19 June
	Name	Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Study Visit
1	Saskia van Altena	1	Yes	3	Yes	3	
2	Pim Arts	1	Yes	4	Yes	5	Skokloster
3	Janneke van Asperen	1	Yes	4	Yes	4	Skokloster
4	Chris Atkins	1	No	5	Yes	5	Skokloster
5	Ronni Baer	1	Yes	1	Yes	1	Skokloster
6	Katharina Bechler	2	Yes	1	Yes	6	
7	Remco Beckers	1	Yes	5	Yes	3	
8	Rudy Jos Beerens		Yes	1	Yes	1	Skokloster
9	Rob Bloemendal	2	Yes	5	Yes	3	Skokloster
10	Claudia de Brün	2	Yes	3	Yes	6	
11	Koen Bulckens		Yes	2	Yes	6	
12	Quentin Buvelot	1	Yes	1	Yes	x	Skokloster
13	Michel Ceuterick	3	Yes	1	Yes	6	
14	Jacquelyn N. Coutré	4	Yes	3	Yes	7	Altarpieces
15	Sabine Craft-Giepmans		Yes	4	Yes	6	
16	Marjan Debaene		Yes	5	Yes	6	Altarpieces
17	Vera De Boeck		Yes	5	Yes	2	Altarpieces
18	Jelena Dergenc	3	Yes	4	Yes	5	
19	Gabriel Dette	3	Yes	1	Yes	3	Skokloster
20	Wout De Vuyst		Yes	3	Yes	3	Skokloster
21	Lloyd DeWitt	4	Yes	5	Yes	x	Altarpieces
22	Femke Diercks		Yes	4	Yes	6	Skokloster
23	Eric Domela Nieuwenhuis	4	Yes	2	Yes	2	Altarpieces
24	Ellis Dullaart		No	3	Yes	7	
25	Katrin Dyballa		Yes	4	Yes	6	
26	Adam Eaker	3	Yes	1	Yes	1	Altarpieces
27	Bernd Ebert	3	Yes	1	Yes	x	Skokloster
28	Iris Ellers		Yes	3	Yes	7	
29	Marijn Everaarts	1	Yes	3	Yes	4	Skokloster
30	Ivan Ferenčak		Yes	3	Yes	3	
31	Josephina de Fouw	4	Yes	5	Yes	3	Skokloster
32	Michele Frederick	3	Yes	5	Yes	7	
33	Carina Fryklund		Yes	2	Yes	2	
34	Anabelle Gambert-Jouan	2	Yes	1	Yes	5	Altarpieces
35	Corinna Gannon	1	No	1	Yes	1	
36	Frans Grijzenhout	1	Yes	4	Yes	5	
37	Jazzy de Groot	3	Yes	5	Yes	2	
38	Gerlinde Gruber	1	Yes	4	Yes	1	Skokloster



		Sunday 16 June		Monday 17 June		Tuesday 18 June	Wednesday 19 June
	Name	Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Study Visit
39	David de Haan		Yes	5	Yes	3	Skokloster
40	Bob Haboltdt	1	Yes	1	Yes	3	Altarpieces
41	Spinella Haboltdt-Pianetti	1	Yes	1	Yes	3	Altarpieces
42	Courtney Harris		Yes	5	Yes	6	
43	Fiona Healy	3	Yes	1	Yes	6	
44	Liesbeth Helmus		Yes	x	Yes	7	
45	Zofia Herman-Templewicz	2	Yes	2	Yes	5	Altarpieces
46	Camilla Hjelm	2	Yes	3	Yes	2	Skokloster
47	Jan de Hond	1	Yes	3	Yes	1	Skokloster
48	Willem Jan Hoogsteder		Yes	4	Yes	6	Altarpieces
49	Rianneke van der Houwen		Yes	3	Yes	6	Altarpieces
50	Hannah Iterbeke		Yes	4	Yes	2	Skokloster
51	Irene Jacobs	1	Yes	3	Yes	4	Skokloster
52	Alicja Jakubowska	4	Yes	3	Yes	4	Skokloster
53	Aleksandra Janiszewska	3	Yes	4	Yes	5	Altarpieces
54	Maretta Johnson	2	Yes	2	Yes	1	
55	Renée Jongejan	2	Yes	3	Yes	6	
56	Kirsten van Kempen	1	Yes	3	Yes	4	
57	Hanna Klarenbeek	1	Yes	1	Yes	3	Skokloster
58	Christi Klinkert		Yes	1	Yes	3	
59	Antien Knaap	1	Yes	2	Yes	5	Altarpieces
60	Mees Knarren	1	Yes	3	Yes	3	Altarpieces
61	Egge Knol	1	Yes	3	Yes	3	
62	Claudia Koch	2	Yes	4	Yes	x	
63	Lidewij de Koekoek	3	Yes	3	Yes	x	Skokloster
64	David Koetser		Yes	1	Yes	3	
65	Greta Koppel	3	Yes	2	Yes	1	Skokloster
66	Olga Kotková	1	Yes	4	Yes	6	Skokloster
67	Dragana Kovačić	3	Yes	2	Yes	1	
68	Magdalena Królikiewicz	2	Yes	3	Yes	6	Skokloster
69	Friso Lammertse	1	Yes	3	Yes	1	Skokloster
70	Justus Lange	1	Yes	3	Yes	4	
71	Micha Leeflang	2	Yes	1	Yes	5	Altarpieces
72	Rieke van Leeuwen	1	Yes	1	Yes	5	Altarpieces
73	Anne Lenders		No	4	Yes	7	
74	Alexandra Libby	1	Yes	4	Yes	4	Skokloster
75	Yuri van der Linden	1	Yes	5	Yes	5	Skokloster
76	Stephen Lloyd	1	Yes	3	Yes	3	Skokloster

		Sunday 16 June		Monday 17 June		Tuesday 18 June	Wednesday 19 June
	Name	Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Study Visit
77	Samuel Mareel		Yes	3	Yes	3	Skokloster
78	Martine Maris		Yes	1	Yes	4	Skokloster
79	Nataliya Markova	1	Yes	2	Yes	4	Skokloster
80	Lizzie Marx		Yes	3	Yes	6	
81	Elizabeth Mattison	1	Yes	2	Yes	5	
82	Suzanne van de Meerendonk	3	Yes	2	Yes	7	Skokloster
83	Norbert Middelkoop	1	Yes	3	Yes	x	Skokloster
84	Tomi Moisio		Yes	3	Yes	7	
85	Uta Neidhardt	1	Yes	4	Yes	7	Skokloster
86	Aimee Ng	3	Yes	1	Yes	3	
87	Elizabeth Nogrady	1	Yes	3	Yes	7	
88	Martin Olin	3	Yes	1	Yes	7	
89	Cynthia Osiecki	1	Yes	3	Yes	3	Skokloster
90	Michael Philipp	1	Yes	4	Yes	5	
91	Gautier Platteau		Yes	4	Yes	x	
92	Ruud Priem	4	Yes	5	Yes	7	
93	Marleen Ram	2	Yes	2	Yes	7	Skokloster
94	Sheila Reda	2	Yes	4	Yes	7	
95	Ingmar Reesing	1	Yes	1	Yes	4	Skokloster
96	Jip van Reijen	3	Yes	4	Yes	5	Altarpieces
97	Brooks Rich	1	Yes	2	Yes	1	Altarpieces
98	Tamar van Riessen		Yes	1	Yes	1	
99	Marrigje Rikken		Yes	4	Yes	7	
100	Justine Rinnooy Kan	1	Yes	2	Yes	1	
101	Patrick Rivière		Yes	5	Yes	7	
102	Charlotte Rulkens	1	Yes	3	Yes	7	
103	Marjan Scharloo		Yes	4	Yes	1	
104	Jozef Scheffers	1	Yes	1	Yes	2	
105	Robert Schindler		Yes	4	Yes	6	Altarpieces
106	Guido Scholten		Yes	4	Yes	6	
107	Hester Schölvink	2	Yes	5	Yes	5	Skokloster
108	Andrew Sears	1	Yes	5	Yes	5	Altarpieces
109	Michèle Seehafer	1	Yes	4	Yes	7	
110	Gero Seelig	3	Yes	4	Yes	x	
111	Onno van Seggelen	4	Yes	2	Yes	1	
112	Joanna Seidenstein	3	Yes	2	Yes	1	
113	Tico Seifert	1	Yes	5	Yes	7	Skokloster
114	Anja Ševčík			1	Yes	3	Skokloster

		Sunday 16 June		Monday 17 June		Tuesday 18 June	Wednesday 19 June
	Name	Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Study Visit
115	Jane Simpkins		Yes	2	Yes	7	Skokloster
116	Leonore van Sloten	1	Yes	3	Yes	x	Skokloster
117	Ariane van Suchtelen		No	4	Yes	6	
118	Ruben Suykerbuyk	1	Yes	3	Yes	3	Altarpieces
119	Cécile Tainturier	3	Yes	2	Yes	1	Skokloster
120	Júlia Tátrai	1	Yes	3	No	7	Skokloster
121	Alexander Thijs	1	Yes	1	Yes	2	
122	Hannah Thijs		Yes	4	Yes	6	Skokloster
123	Matthias Ubl	1	Yes	1	Yes	5	Skokloster
124	Daiga Upeniece	2	Yes	5	Yes	6	
125	An Van Camp	1	Yes	2	Yes	2	Skokloster
126	Frederica Van Dam		Yes	4	Yes	7	
127	Hildegard Van de Velde	2	Yes	3	Yes	6	
128	Joris Van Grieken	1	Yes	4	Yes	2	Skokloster
129	Daan Van Heesch		Yes	2	Yes	6	Altarpieces
130	Nico Van Hout		Yes	2	Yes	6	Skokloster
131	Geertrui Van Kerkhoven		Yes	5	Yes	7	
132	Christiaan Veldman	1	Yes	5	Yes	1	Altarpieces
133	Nelleke de Vries	1	Yes	2	Yes	1	
134	Kjell Wangenstein	3	Yes	x	Yes	2	Altarpieces
135	Ira Westergard	4	Yes	2	Yes	3	
136	Betsy Wieseman	1	Yes	1	Yes	3	Skokloster
137	Pepijn Wilbers		Yes	5	Yes	1	
138	David de Witt		Yes	4	Yes	6	
139	Lara Yeager-Crasselt		Yes	1	Yes	3	

Board of CODART

		Sunday 16 June		Monday 17 June		Tuesday 18 June	Wednesday 19 June
	Name	Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Study Visit
55	Renée Jongejan	2	Yes	3	Yes	6	
63	Lidewij de Koekoek	3	Yes	3	Yes	x	Skokloster
91	Gautier Platteau		Yes	4	Yes	x	
103	Marjan Scharloo		Yes	4	Yes	1	
130	Nico Van Hout		Yes	2	Yes	6	Skokloster

Board of the Friends of CODART Foundation

58	Christi Klinkert		Yes	1	Yes	3	
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CODART Staff

140	Maartje Beekman	2	Yes	1	Yes	5	Skokloster
141	Rosa Boer	4	Yes	2	Yes	6	Skokloster
142	Dennis Driessen	3	Yes	5	Yes	3	
143	Moos Engelbertink	1	Yes	4	Yes	1	Altarpieces
144	Rosalie van Gulick	1	Yes	2	Yes	4	
145	Femke van Leeuwen	1	Yes	4	Yes	2	
146	Molly Witman	2	Yes	3	Yes	7	Altarpieces

## CONGRESS THEME

### ***Lessons Learned: Looking Back at Reinstalled Permanent Collections in the Past Decade***

Museums worldwide are experiencing a process of rapid change that reflects their fast-changing environment. Operating in the middle of society, they are acquiring an ever more important social role. After protracted debate, ICOM has finally adopted a new definition of a museum. It states that museums must focus more than ever on fostering a sense of community, accepting their social responsibility, and remaining open to diversity and pluralism. Over the past ten years, since we last met as CODART members in the Rijksmuseum in 2013 to discuss permanent collection installations, many museums, from small to large institutions, have worked on new presentations, frequently while the building was closed altogether. The Royal Museum of Fine Arts in Antwerp recently reopened to the public with completely new installations. In the Netherlands, museums ranging from the Rembrandt House Museum to Museum De Lakenhal have undergone drastic renovation and reinstallation. Similar processes are underway in numerous other places around the world, such as The Metropolitan Museum of Art in New York, where the Dutch and Flemish collections were temporarily moved to the Lehman Wing during renovation work, and Museum Hof van Busleyden in Mechelen, where a temporary exhibition on art from Mechelen down the ages was installed in a new wing while the city palace is being renovated. So many other examples come to mind: the Los Angeles County Museum of Art, The Frick Collection in New York, the Museum of Fine Arts in Boston, Tate Britain in London, the Amsterdam Museum, and last but not least the museum in Stockholm – where this year’s congress is to be held. Newly designed installations almost always accompany a major operation to renovate and upgrade the building itself, with the permanent collection being relegated to the finishing touch rather than the point of the whole exercise.

#### **What do you tell visitors?**

In the case of historical museums and others where the dividing line between art and history is hard to define, presentations age more rapidly. Yet even art museums are not “timeless,” and challenges to the canon lead to changes in the permanent galleries. Museums have adapted their acquisition policies and a new generation of curators is entering the workforce. Diversity and inclusion are topical themes in today’s presentations. We want to show more female artists, and more works that shed light on the history – including the colonial history – of our countries.

#### **Who determines what the permanent installation includes? And who is it for?**

The permanent installation used to be the exclusive domain of the curator. Today it is more of a team effort, involving numerous participants – museums will sometimes even engage with communities. This means that the public is involved not just as a target group, but as potential creators. Creating a permanent installation is often a balancing act between curators and educators, directors (who may be

newly appointed) who have their own mission, and the public. In some institutions, there is a political dimension, with national government, regional/provincial or municipal authorities actively involved in the stories the museums want to tell. Recent years have seen a development in which the traditional mode of display – that is, an art-historical narrative in an aesthetic arrangement – is subordinated to an inclusive experience. The museum exists by virtue of its collection, but it is no longer acceptable for a museum to say, “We don’t have that, so we can’t say anything about it.” All this increases the importance of storytelling, developed not only by museum curators and educators, but also external advisers. The influence of this latter group – external agencies enlisted to advise museums – is growing, as is the tension between content and design.

Like a temporary exhibition, the permanent installation too is increasingly a means of telling stories. Does that mean that determining content is no longer the curator’s prerogative? And have we ourselves started to change the way we view permanent installations? The public is central to everything we do, but to what extent should the public have a say when it comes to the permanent installation? Can they relate to the works displayed and the accompanying stories? Should objects that are important from an art-historical perspective be left in storage for the sake of the story? At Museum Boijmans Van Beuningen, the situation has been completely reversed: all the artworks that usually hang in the galleries are currently displayed in a new storage facility, while the museum is closed for renovation.

### **What has changed?**

Each museum has its own specific context and its own institutional identity: there is no standard situation. Some museums are still quite new. In others, ideas on what constitutes a good installation of the permanent collection have been able to develop organically over several decades, as a work in progress, with certain masterpieces always remaining on view, whatever the space limitations and other constraints the building may have. These lessons learned are valuable and part of an institution’s institutional memory but can potentially lead to stagnation. Certain museums, such as the Rijksmuseum Twenthe in Enschede and the National Maritime Museum in Amsterdam, have abandoned the whole concept of a permanent installation in favor of a more flexible approach. Others, such as M Leuven, have decided on a different approach to the “permanent” presentation, experimenting with changing, transhistorical displays of the collection with a focus on visual literacy and co-creativity. But even “permanent” installations of the collection are less permanent than you would think. Over the years, artworks are gained (as acquisitions or long-term loans) or lost (e.g., the return of looted artworks to the rightful owners). The days in which paintings and objects with nude figures had to be removed from public view may seem like the remote past, but times change rapidly – and so does the curator’s role. What choices does a curator make when presenting Dutch and Flemish art in the permanent exhibition? And in what respects is this art presented differently in museums around the world?

Another issue: what do we think about combining paintings, applied arts, and history? What do we want to preserve and what do we want to change? What could we jettison for good? There is a prevailing belief that curators are reluctant to innovate, but that is a complete misconception.

### **Learning on the job**

Designing a museum exhibition, whether temporary or permanent, is a specific skill. Yet curators receive no training for this key part of our profession: we learn it on the job. Only after opening a newly-designed gallery or an entire museum does it really become clear whether the installation works or not – which is more of an intuitive conclusion than anything that can be objectively verified. A permanent installation remains in place for a long time – for several years at least. At CODART 25 we will be reflecting together on museums that have reinstalled their permanent collections in recent years. What proves effective, and what is already in need of change? Where has it become clear that our plans did not work out as expected? This latter point also raises interesting questions about the durability of materials, not to mention the availability of money, knowledge, and people. We will have an open conversation about the choices we make, the dilemmas we face, and the lessons we have learned.

## MONDAY 17 JUNE: PLENARY SESSION AT THE NATIONALMUSEUM, STOCKHOLM

### ABSTRACTS OF LECTURES

#### ***Old Masters, New Questions***

*Frans Grijzenhout, Professor Emeritus of the History of Art of the Early Modern Period, University of Amsterdam, Amsterdam*

Ever since the nineteenth century, the public image of Dutch identity has been shaped in relation to its forlorn 'Golden Age'. National, local and provincial museums have promoted a positive interest in many aspects of Dutch art and culture. Although the self-professed image of the Dutch Republic as a miracle of wealth and tolerance was already critically corrected over the past few decades, the quality of the art production itself during the (long) seventeenth century has never been seriously questioned. Still, new questions arise on certain aspects of its social representation, on the economic, social and financial foundation of the art production, and on the supposed autonomy of the aesthetic domain. How does this reflect on the installation and presentation of Dutch art from this period in museums in the Netherlands and elsewhere?

#### *About Frans Grijzenhout*

Frans Grijzenhout is Emeritus Professor of Art History at the University of Amsterdam (retired 2022). For many years, he worked for the Dutch government as a maker of exhibitions, as a consultant to Dutch museums, and as Director of the State School for Conservation. In more recent years he concentrated on individual works of art from the Dutch seventeenth century, like Jan Steen's *Burgomaster of Delft* and Vermeer's *Little Street*.

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#### ***Designing a Story for a Museum – Lessons Learned***

*Pepijn Wilbers, Partner and General Director, Studio Louter, Amsterdam*

A story can be viewed as a construct that requires deliberate design. This concept, known as content design – a discipline centered on narrative – has increasingly become an outspoken and explicit component of the exhibition design process. Pepijn Wilbers, a founding partner of Studio Louter, an agency specializing in content design for museums, has been actively engaged in the creation of a wide range of permanent exhibitions over the past fifteen years.



The process of designing a story is an intimate and deeply personal journey intricately linked to the identity and aspirations of the museum. In this presentation for CODART 25, Pepijn will share his insights acquired as a guiding presence on these journeys, highlighting the valuable lessons learned, both for the museums he has collaborated with and for himself as an external advisor.

*About Pepijn Wilbers*

Pepijn Wilbers, Partner and General Director at Studio Louter, brings over twenty years of invaluable experience in the museum industry. During his tenure, he has transformed Studio Louter into a highly successful content design studio specializing in museums. Pepijn's expertise lies in the development of innovative museum exhibition concepts. He earned his degree in Societal History from Erasmus University in Rotterdam and holds a Master of Arts in History.

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***Rethinking and Remaking the Seventeenth-Century Galleries in the Nationalmuseum***

*Martin Olin, Director of Collections, Nationalmuseum, Stockholm*

The renovation of the Nationalmuseum took place between 2013 and 2017. The collection displays were installed in 2018 with the museum opening to the public on 13 October 2018. The concept for the chronological display was to show paintings, sculpture and applied arts together and not to have a strict division into national schools. Martin Olin headed the team (which included curators Carina Fryklund, Eva-Lena Karlsson and Micael Ernstell and scenographer Henrik Widenheim) that selected the works from the seventeenth century and decided how they were to be shown. This lecture will discuss the process, discarded ideas, problems, solutions, further developments and the varying principles and thoughts behind the present display at the Nationalmuseum.

*About Martin Olin*

Martin Olin is the Director of Collections at the Nationalmuseum, Stockholm, and an Associate Professor in Art History. Between 2013 and 2015, he was the Assistant Director of the Swedish Institute in Rome. He was responsible for the seventeenth century galleries in the collections display at the re-opened Nationalmuseum (2018). He has published on early modern architectural drawings, especially Nicodemus Tessin the Younger; Swedish portraiture; seventeenth century French and Italian drawings; nineteenth century Scandinavian painting and its historiography.

## ABSTRACTS OF CASE STUDIES ON THE CONGRESS THEME

### ***Moving the Frick: From Mansion to Modernist Museum (and Back Again)***

*Aimee Ng, Curator, The Frick Collection, New York*

The renovation of The Frick Collection's historic buildings on New York's Fifth Avenue prompted the museum to temporarily relocate to the Breuer building, originally constructed in 1966 for the Whitney Museum of American Art, as *Frick Madison*. This lecture explores the experience of moving the Frick's historic European paintings, sculptures, and decorative arts from the museum's Gilded Age mansion to Marcel Breuer's icon of Brutalist architecture, and the challenges and opportunities of reinstalling the art collection back in its enhanced historic home.

#### *About Aimee Ng*

Aimee Ng is Curator at The Frick Collection, New York. A specialist in Italian Renaissance art, she has organized exhibitions on early modern painting, sculpture, and drawings, including shows on Bertoldo; Parmigianino and Moroni; and European portrait medals. Recent projects focus on British art, including the work of Turner, and Gainsborough, and contemporary art in the context of Old Master painting, such as *Barkley L. Hendricks: Portraits at the Frick*, and *Living Histories: Queer Views and Old Masters*, which brought together figurative works by Jenna Gribbon, and Toyin Ojih Odutola with paintings by Holbein, Rembrandt, and Vermeer.

### ***Old Masters on the Move – New Presentation of the Permanent Collection***

*Bernd Ebert, Chief Curator, Dutch and German Baroque Painting, Alte Pinakothek, Munich*

Who says artworks can't go on blind dates? The Upper Gallery of the Alte Pinakothek is now home to completely new groupings of paintings, creating utterly unaccustomed encounters and scintillating dialogues. In rehangng the permanent collection display, about two hundred paintings have changed places. Throughout the Upper Gallery rooms, they now engage in new encounters opened up by unexpected contexts. Featuring dialogical juxtapositions and thematically arranged clusters of works, the new display invites visitors to rediscover familiar masterpieces. For the first time in the history of the Alte Pinakothek, the traditional hanging scheme, developed along chronological and geographical lines, was consciously challenged, resulting in a considered reordering of the display. Many of the museum's best-known works, previously shown in separate galleries far apart from each other, are now direct neighbors, despite belonging to different epochs and styles. This opens up new perspectives on the paintings and their creators, on the content and form of the depictions as well as on the contexts in which they were produced.

*About Bernd Ebert*

Bernd Ebert has been Chief Curator for Dutch and German Baroque Painting at the Alte Pinakothek in Munich since 2013. He has co-curated diverse exhibitions and edited catalogues, including *Utrecht, Caravaggio and Europe* with the Centraal Museum in Utrecht and *Jacobus Vrel* with the Mauritshuis and the Fondation Custodia, Frits Lugt Collection in Paris. He started his career at the Staatliche Museen zu Berlin (National Museums in Berlin) in 2005, co-curating the exhibition *Circle Sphere Cosmos* at Pergamon Museum.

*Bernd Ebert has been a member of CODART since 2009.*

**Something Old, Something New...**

**Searching for New Meaning in M's Museum Collection**

*Marjan Debaene, Head Curator Old Masters, M Leuven*

In 2017, M Leuven changed its permanent presentation of masterpieces to a dynamic ensemble of rapidly changing collection exhibitions. Underlying this new presentation method were three objectives: better valorisation of the vast and diverse collection, promoting interaction with the public, and with room for experiment and research in the museum galleries. The advantages of this new method are that many unknown objects from the depot see the light of day and (sub)top works are shown in a different light. M experimented both on a museological-scenographical level and in terms of curatorial approach, and a high pace. After five years, M will present its new collection presentation in June 2024, with a thoroughly sustainable and transhistorical reflex, and showing multiple perspectives and a multiplicity of voices; and taking into account the lessons learned, which will lead to 'slower' curating on several levels. By presenting M's recent curatorial practice, this talk will illustrate how curators can navigate the challenges following changing views in the museum field, work together with colleagues co-creatively, and in a more and more digitally organized world, and finally how the old can be given new meaning by confronting it with the new, be it art, technology or new audiences.

*About Marjan Debaene*

Marjan Debaene is Chief Curator of Old Masters at M Leuven. She is an expert on late Gothic Brabant sculpture and painting. She published M's first sculpture catalogue in 2014 and curated several exhibitions and collection presentations for M, including *Sculptures from Bruges* (2015), *Plein Air* (2015), *Crossing Borders: Medieval Sculpture from the Low Countries* (2017), *Borman and Sons* (2019), and *Alabaster* (2022). She also serves as the coordinator of Ards, the platform for medieval sculpture. Marjan studied Art History and Cultural Studies at the KU Leuven. Her doctoral research, entitled *What's in a name? Leuven sculpture re-examined* focuses on sculpture produced in Leuven around 1500.

*Marjan Debaene has been a member of CODART since 2010 and a member of the Program Committee since 2020.*

### ***The Interiors of Paleis Het Loo: Continuous Improvement***

*Hanna Klarenbeek, Curator of Paintings, Prints and Drawings, Paleis Het Loo, Apeldoorn*

Het Loo Palace opened its doors in April 2022 after a four-year renovation. This was followed – a year later – by the underground extension of the seventeenth-century building, which was built in Apeldoorn for William III, Prince of Orange and stadholder of the Dutch Republic, and his wife Mary II Stuart. In the centuries that followed, stadholders, kings and queens used it as a summer palace. In 1984, it became a museum. The latest renovation provided additional museum spaces. As a result, it was decided to change some of the period rooms in the palace. Given the desire to furnish these rooms as authentically as possible, some were moved or given a facelift to show a different layer of time. At the same time, storytelling was introduced. The focus shifted from the art-historical value of the objects in the interiors to those who had resided in the palace. Some of these plans proved more successful than others. After less than a year, it was decided once again to make major alterations to some of the seventeenth-century rooms.

#### ***About Hanna Klarenbeek***

Hanna Klarenbeek is curator of paintings, prints, and drawings at Het Loo Palace, Apeldoorn. She took part in the recent refurbishment of the period rooms and the new exhibitions of the collection. She studied art history at Utrecht University, gaining her PhD there in 2012 on the strength of her dissertation on women artists: *Penseelprinsessen & broodschilderessen: Vrouwen in de beeldende kunst 1808-1913*. She previously worked for the RKD (Netherlands Institute for Art History) and taught art history at Radboud University and the University of Amsterdam. She publishes on a wide range of subjects relating to Dutch art, focusing on female artists and art related to the Dutch royal family down the centuries.

*Hanna Klarenbeek has been a member of CODART since 2015 and a member of the Program Committee since 2022.*

### ***The Bader Collection and Agnes Reimagined***

*Suzanne van de Meerendonk, Bader Curator of European Art, Agnes Etherington Art Centre, Queen's University, Kingston*

In the spring of 2024 the Agnes Etherington Art Centre closed its doors to accommodate a new building project under the header of *Agnes Reimagined* (to open in 2026). This, as Agnes Director and Curator Emelie Chhangur describes it, “is a long-term social practice project, with architecture as its medium and the curatorial as its methodology ... a proposition from which new museological practices emerge.” Within this methodological framework, temporary exhibitions will remain the preferred vehicle for engagement with our permanent collections, but both curatorially and spatially our approach will change.

The European art collection, including our renowned Bader Collection, will no longer be tied to one dedicated gallery, but will instead be presented in varying exhibition spaces to suit the changing needs of different exhibition concepts. Supported by expanded galleries, as well as increased room for community programming and artistic residencies, the new facility will also offer more opportunities to activate collections through transhistoric and cross-cultural conversations. Let's imagine for a moment what this may look like.

*About Suzanne van de Meerendonk*

Suzanne van de Meerendonk is the Bader Curator of European Art at the Agnes Etherington Art Centre at Queen's University. She received her MA from the University of Amsterdam and her PhD from the University of California, Santa Barbara. At Agnes, Suzanne has curated the exhibitions *Studies in Solitude: The Art of Depicting Seclusion* (2021-2022) and *The Fabrics of Representation* (2022), among other exhibitions. She previously worked at the Picker Art Gallery at Colgate University, The Art, Design & Architecture Museum at UC Santa Barbara, the Rijksmuseum in Amsterdam and the Getty Research Institute in Los Angeles. Her curatorial interests focus on intersectional and transhistorical approaches to the presentation of historical European art.

*Suzanne van de Meerendonk has been a member of CODART since 2020 and a member of the Advisory Panel on Inclusion since 2021.*

## TUESDAY 18 JUNE: PLENARY SESSION AT THE ROYAL ACADEMY OF FINE ARTS

### SPEAKERS' CORNER

The morning session on Tuesday, June 18, will include a plenary Speakers' Corner. During this segment, CODART members will have seven minutes each to take the congress floor. They can use this time to pose research questions to their fellow curators, seek advice, or solicit partners for upcoming projects. Following each presentation, there will be an opportunity for audience responses.

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

**Lara Yeager-Crasselt** – *Stories Old and New: Collector Histories and Reinstalling European Art at the BMA*

Lara Yeager-Crasselt is Curator and Department Head of European Painting and Sculpture at the Baltimore Museum of Art (BMA), where she is responsible for European art produced between 1400 and 1800. Since joining the BMA in 2022, she has started a major research initiative centered on the BMA's collection of early modern European art, which will guide its reinstallation in 2026. Yeager-Crasselt received her B.A. from Vassar College and her PhD in Art History from the University of Maryland. Previously, Yeager-Crasselt was Curator of The Leiden Collection in New York and Interim Curator of Painting and Sculpture at the Clark Art Institute.

*Lara Yeager-Crasselt has been a member of CODART since 2015.*

**Marleen Ram** – *Christina of Sweden and Her Art Collection Seen from a Queer Perspective*

Marleen Ram is Curator of Art Collections at Teylers Museum, Haarlem. Before that, she worked as Junior Curator of Prints and Drawings at the Rijksmuseum, Amsterdam, and the Fondation Custodia, Paris. She holds an MA in Renaissance Studies from Utrecht University and specializes in Old Master drawings. She has co-curated several exhibitions, including *Home and Abroad: Dutch and Flemish Landscape Drawings from the John and Marine van Vlissingen Art Foundation* (2015-2016), *Frans Post: Animals in Brazil* (2016-2017), *John Constable* (2020-2021) and *Hockney's Eye* (2022-2023).

*Marleen Ram has been a member of CODART since 2016.*

**Tomi Moisio and Janneke van Asperen** – *Master I.S.*

Tomi Moisio has been a Curator at the Serlachius Museums in Mänttä, Finland, since 2019. He is currently working on a research and exhibition project on the Monogrammist I.S., as well as a larger research project focusing on the museum's collection of seventeenth century Dutch art. Moisio studied at the University of Tampere and the University of Helsinki, where he defended his doctoral dissertation in September 2020. He has previously worked at Sara Hildén Art Museum and Graphic Art Workshop Himmelblau in Tampere.

*Tomi Moisio has been a member of CODART since 2023.*

Janneke van Asperen is Curator of Old Masters at Museum De Lakenhal in Leiden. She started as Junior Curator in 2020 and was promoted to Curator in 2021. Since joining the museum she has curated the presentation *Rembrandt's Senses* (2024), co-curated the exhibition *David Bailly* (2023) and realized various new loans and acquisitions. She studied at the University of Amsterdam and Courtauld Institute of Art in London and previously worked at Christie's, Cultuurfonds and the Rijksmuseum, Amsterdam.

*Janneke van Asperen has been a member of CODART since 2020.*

**Charlotte Rulkens** – *Taming the Wild West: Are Formalized Attribution Expert Consensus Meetings a Way Forward?*

Charlotte Rulkens is a PhD candidate in the Replicating a Rembrandt Study-project at the Philosophy Department of the Vrije Universiteit, Amsterdam. She is an Art Historian specialized in Dutch seventeenth century painting and Supervisory Board Member of Museum Rembrandthuis, Amsterdam. Prior to her appointment at Vrije Universiteit, Charlotte was Assistant Curator at the Mauritshuis in the Hague where she curated *Rembrandt and the Mauritshuis* (2019) and contributed to various other exhibitions and catalogues. Before that she held traineeships and internships at the curatorial departments of the Rijksmuseum, Amsterdam, and the Frick Collection, New York.

*Charlotte Rulkens has been an associate member of CODART since 2023, and was a member of CODART between 2016 and 2022.*

**Wout De Vuyst** – *How to Involve the Public in Making Old Collections Attractive Again?*

Wout De Vuyst is Curator at STAM – Ghent City Museum. He studied art history at the University of Ghent and obtained a degree in the conservation of monuments and sights in Antwerp. He joined the newly established heritage cell in Ghent in 2000. One of its main projects was the transformation of the former archaeological museum into a new city museum: the STAM. He was one of the curators of both the new chronological display of the museum in 2010, its update in 2020, and several temporary exhibitions. The main focus of his research is the history of (museum) collecting and provenance.

*Wout De Vuyst has been a member of CODART since 2021.*

**Norbert Middelkoop** – *Amsterdam Group Portraits on the Move*

Norbert Middelkoop has been Curator of Paintings, Prints and Drawings at the Amsterdam Museum since 1997. He has published and lectured on collection-related issues, as well as on portraiture and city views. Middelkoop curated a number of exhibitions, among which *Portrait Gallery of the Golden Age* (2014-2019), *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils* (2017-2018), as well as *Rembrandt and Amsterdam Portraiture, 1590-1670* (2020). As temporary Curator of Old Masters at the Frans Hals Museum, Haarlem, from 2021 to January 2024, he organized the symposium *Frans Hals: A Survey of Current Research* and curated the exhibitions *Newcomers – Flemish artists in Haarlem 1580-1630* (2022) and *Views of Haarlem – Ruisdael, Berckheyde, Van Goyen* (2023).

*Norbert Middelkoop has been a member of CODART since 1998.*

## ROOM FOR DEBATE

### *Permanent Installations and the Societal Role of Museums*

The conception of what a museum is – or rather should be – has evolved profoundly in the last decade. This shift is perhaps best visible when comparing the 2022 ICOM definition of a museum to the previous one, from 2007. What a museum is, according to ICOM, has not so much changed as it has expanded. While the core tasks of a museum as defined in 2007 (researching, collecting, conserving, studying/interpreting, and exhibiting tangible and intangible heritage) largely remain the same, the 2022 definition mainly elaborates on the ways in which these tasks should be carried out. Museums must now, for example, also be inclusive, foster diversity and sustainability, operate and communicate ethically, professionally and with the participation of communities. This, of course, has an impact on the way museums deal with presenting their permanent collections. All museums have different ideas about how Dutch and Flemish art of the fifteenth through the nineteenth century should be shown in a museum today.

During this round table, the curators who presented on Monday, will discuss how the expanded societal role of museums has influenced their curatorial decisions, if they have encountered tensions between different categories of artistic values, and share their collaboration with external consultants for their permanent collection displays. There will also be opportunity for the audience to join the conversation.

*ICOM Museum Definition: A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.*



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Map of Stockholm  
with congress  
locations

### Public Transport in Stockholm

Stockholm has an extensive tram, metro ("Tunnelbana"), bus and ferry network. Walking to the main congress locations is also an option. You can plan your route via Google Maps, or the app "SL-Reseplanerare och biljetter / SL Journey planner and tickets". More information about public transport in Stockholm can also be found in the practical info mail we sent you prior to the congress.

Single journey tickets and travelcards (24 hours; 72 hours; 7 days) can be purchased on an electronic smart SL card or in the SL app on your phone. Single-journey tickets (valid for 75 min) can also be purchased by tapping a contactless card or mobile device at the automatic barriers at the stations or card readers in the bus/tram. There is no check out in the SL system, but all tickets need to be validated at the start of the journey.

### Transport provided by CODART on Tuesday and Wednesday

Since the schedule allows for limited travel time on Tuesday and the Adriaen de Vries Museum is quite hard to reach by public transport, CODART has arranged for a bus to take participants from the Royal Academy to the museum on Tuesday afternoon. The bus will leave at 13:00 sharp, which is why we ask participants to gather at the entrance of the Royal Academy at 12:50. Please note that there will be little time for lunch during this break. It is recommended that you eat your lunch on the bus. The schedule allows for ca. 20 minutes to buy a lunch to go in the area surrounding the Royal Academy, please see the suggestions on the page 36.

The optional day excursions on Wednesday will also be undertaken with a bus arranged by CODART. The coaches will leave from the pick-up location near the congress hotel at 08:00 (Skokloster) and 08:30 (Altarpieces) sharp, so we ask you to please be on time. For more information, see the practical info mail we sent you prior to the congress.

**DIRECTIONS**

Directions from Elite Hotel Adlon to the Nationalmuseum and the Royal Academy of Fine Arts

Day	Travel method	Boarding stop	Exit stop	Duration	Frequency
Monday	Metro (T): 10/11 Walk: 25 min	T-Centralen	Kungsträd-gården	ca. 15 min	every 5 min
Tuesday	Bus: 53 Walk: 15 min	Centralen	Tegelbacken	ca. 5 min	every 15 min

Directions from dinner and reception locations to Elite Hotel Adlon

Day	Travel method	Boarding stop	Exit stop	Duration	Frequency
Sunday: City Hall	Bus: 53 Walk: 15 min	Tegelbacken	Centralen	ca. 15 min	every 15 min
Monday: Van der Nootska	Metro (T): 19/14/17/18 Walk: 35 min	Slussen	T-Centralen	ca. 15 min	every 2 min
Tuesday: Dutch Embassy	Metro (T): 18/13/14/17/19 Walk: 35 min	Slussen	T-Centralen	ca. 10 min	every 2 min

Monday 17 June: directions from the Nationalmuseum

Excursion	Travel method	Boarding	Transfer	Exit stop	Duration	Frequency
2: Printroom	Bus 76	Kungsträd-gården	-	Frihamnens färjeterminal	ca. 30 min	every 12 min
3: Spök-slottet	Metro (T): 11/10 and then 18/17/19 Walk: 30 min	Kungsträd-gården	T-Centralen	Rådman-gatan	ca. 20 min	every 5 min
4: Hallwyl	Walk: 10 min					
5: Vasa	Tram: 7 – Djurgården Waldemarsudde Walk: 30 min	Nybroplan	-	Djurgårds-bron	ca. 20 min	every 8 min

Tuesday 18 June: directions from Royal Academy of Fine Arts

Excursion	Travel method	Boarding	Exit stop	Duration	Frequency
2: Spök-slottet	Metro (T): 19/17/18 Walk: 25 min	T-Centralen	Rådman-gatan	ca. 15 min	every 4 min
3: Hallwyl	Walk: 15 min				
4: Vasa	Tram: 7 – Djurgården Waldemarsudde Walk: 30 min	T-Centralen	Djurgårds-bron	ca. 25 min	every 8 min
5: History Museum	Metro (T): 15 Walk: 30 min	T-Centralen	Karlaplan	ca. 20 min	every 10 min
6: De Vries	Coach arranged by CODART, meet in front of Royal Academy at 12:50				
7: National-museum	Walk: 15 min				

## SUGGESTIONS FOR LUNCH ON TUESDAY 18 JUNE

Please note that given the time taken to travel between locations, you may not have time for a full seated lunch. Fortunately, Stockholm has plenty of places selling decent quick lunches (to go). For those whose afternoon excursion is to the De Vries Museum, we have included some places close to the Royal Academy so that you can buy your lunch to eat on the bus.

Lunch options near the Royal Academy (1, 6)	Lunch options near the Spökslottet (2)	Lunch options near the Hallwyl Museum (3)
<p><b>Espresso House</b> (sandwiches, to go and seated) Drottninggatan 16, Stockholm</p> <p><b>Bröd &amp; Salt</b> (sandwiches, to go and seated) Drottninggatan 20, Stockholm</p> <p><b>Bagdad Café</b> at the Medelhavsmuseet (Mediterranean) Fredsgatan 2, Stockholm</p> <p><b>Café Schweizer</b> (Swedish) Västerlånggatan 9, Stockholm</p>	<p><b>Gast Café</b> (Swedish brunch) Rådmanngatan 57, Stockholm</p> <p><b>Socket Sucker</b> (baked goods) Drottninggatan 93, Stockholm</p> <p><b>Sosta Bar</b> (Italian café) Sveavägen 84-86, Stockholm</p> <p><b>Bröd &amp; Salt</b> (sandwiches, to go and seated) Sveavägen 80, Stockholm</p>	<p><b>Scandwich</b> (sandwiches) Malmskillnadsgatan 17, Stockholm</p> <p><b>Fabrique</b> (sandwiches &amp; baked goods) Östermalmstorg 6, Stockholm</p> <p><b>Crème Stockholm</b> (Swedish) Nybrogatan 16, Stockholm</p> <p><b>Brasserie Makalös</b> (French) Västra Trädgårdsgatan 11B / Kocksgatan 1, Stockholm</p>
Lunch options near the Vasa Museum (4)	Lunch options near the Swedish History Museum (5)	Lunch options near the Nationalmuseum (7)
<p><b>Vasamuséets Restaurang AB</b> (Swedish) Galärvarvsvägen 14, Stockholm</p> <p><b>Restaurangen Nordiska Museet</b> (Swedish) Djurgårdsvägen 176, Stockholm</p> <p><b>Djurgårdsbron</b> (seafood) Galärvarvsvägen 2, Stockholm</p> <p><b>Kasten Bistro</b> by Jim&amp;Jacob (French) Fredrikshovsgatan 4, Stockholm</p>	<p><b>Restaurang Rosengården</b> (Swedish) Narvavägen 13, Stockholm</p> <p><b>Brom</b> (Swedish) Karlavägen 76, Stockholm</p> <p><b>Kasten Bistro</b> by Jim&amp;Jacob (French) Fredrikshovsgatan 4, Stockholm</p> <p><b>Maru</b> (Japanese) Lützengatan 4, Stockholm</p>	<p><b>Restaurant Nationalmuseum</b> (Swedish) Södra Blasieholmshamnen 2A, Stockholm</p> <p><b>Bistro Crème AB</b> (French) Blasieholmmsgatan 1, Stockholm</p> <p><b>Brasserie Makalös</b> (French) Västra Trädgårdsgatan 11B / Kocksgatan 1, Stockholm</p> <p><b>TORPEDVERKSTAN</b> (Swedish) Slupskjulsvägen 28B, Stockholm</p>

# Friends of CODART Foundation

## **CODE OF CONDUCT**

Since several years CODART Patrons have been offered the possibility to attend our events. We are delighted to be able to offer our Patrons the opportunity to participate in these activities.

CODART events 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 events 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 event..

Impromptu attributions or other assessments of artworks given during our activities are not binding. Neither the curators nor CODART can be held responsible for off-the-cuff statements.

Museum visits and social gatherings, such as 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 events because we hope that this event will contribute to a fruitful and enduring relationship between our Members and Patrons.

We wish all participants of our future activities a pleasant and inspiring time.

### **Institutional Members**

Museums and institutions that support CODART with an extra contribution

Albertina, Vienna  
Amsterdam Museum  
Centraal Museum, Utrecht  
Dordrechts Museum, Dordrecht  
Draiflessen Collection, Mettingen  
Drents Museum, Assen  
Fondation Custodia, Collection Frits Lugt, Paris  
Frans Hals Museum, Haarlem  
Fries Museum, Leeuwarden  
Glasgow Museums, Glasgow  
Groninger Museum, Groningen  
Harvard Art Museums, Cambridge  
J. Paul Getty Museum, Los Angeles  
King Baudouin Foundation, Brussels  
Koninklijke Verzamelingen, The Hague  
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Kunsthistorisches Museum, Vienna  
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Metropolitan Museum of Art, New York  
Musea Brugge  
Musée National d'Histoire et d'Art,  
Luxembourg  
Museum Boijmans Van Beuningen, Rotterdam  
Museum Catharijneconvent, Utrecht  
Museum De Lakenhal, Leiden  
Museum of Fine Arts, Boston  
Museum Het Rembrandthuis, Amsterdam  
Museum Het Valkhof, Nijmegen  
Museum Hof Van Busleyden, Mechelen  
Museum Prinsenhof, Delft  
Museum voor Schone Kunsten, Ghent  
Nasjonalmuseet for kunst, arkitektur og design,  
Oslo  
Nationalmuseum, Stockholm  
Nelson-Atkins Museum of Art, Kansas City  
Nivaagaards Malerisamling, Nivå  
Het Noordbrabants Museum, Den Bosch  
Patrimonio Nacional, Madrid  
Prentenkabinet Universiteit Leiden  
Rijksmuseum, Amsterdam  
Rijksmuseum Twenthe, Enschede  
Royal Łazienki Museum, Warsaw  
Royal Library of Belgium, Brussels  
Het Scheepvaartmuseum, Amsterdam  
Staatliches Museum Schwerin  
Städel Museum, Frankfurt  
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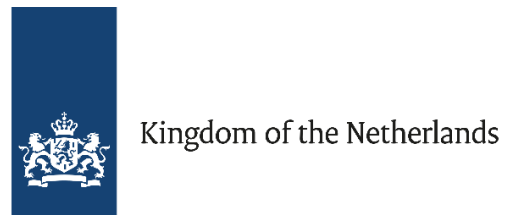
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The CODART 25 congress is made possible by:



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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.



**RIJKS MUSEUM**