

Friends of CODART

Newsletter, Summer 2024

Dear CODART Friends,

Although we are already halfway through the year, we are still enjoying the celebration of our twenty-fifth anniversary last year. Some outcomes of the anniversary year continue into 2024, such as the awarding of the Curator's Stipend to the Centraal Museum in Utrecht. Thanks to this festive contribution from the Friends of CODART Foundation, Iris Blokker can further develop as a junior curator, while senior curator Liesbeth Helmus gets more time to prepare an exhibition and book on Gerard van Honthorst. Rosalie van Gulick, coordinator of the Friends, interviewed Iris and Liesbeth for this newsletter. It provides a nice insight into their collaboration and clearly shows how important collaboration and knowledge exchange is in the profession of curators.

We are grateful to the Cultuurfonds for this wonderful and meaningful collaboration, and we are currently exploring the possibility of providing similar grants in other countries to further support curators, CODART members, and future members.

During the Patrons Salon in Maastricht this year, we did not discuss the curator of the future (the anniversary theme) but the collector of the future. Who are the 'new' collectors of Dutch and Flemish old masters? Do they still exist? Is there still interest in this category of art? These were all thought-provoking questions that led to a great conversation on 9 March, led by Christi Klinkert, curator at the Frans Hals Museum and board member of the Friends. You can read a report of the Salon in this newsletter.

Your support has contributed to many CODART projects, more than usual due to the anniversary. This allowed us to improve the website in various areas, publish an anniversary magazine, and organize a public symposium. Once again this year, grants were made available for the annual congress in Stockholm for curators from less affluent museums. No fewer than fourteen curators were able to attend the congress thanks to the grant from the Friends of CODART Foundation. Several Patrons also attended the congress. They could attend lectures on the theme "Lessons Learned: Looking Back at Reinstalled Permanent Collections in the Past Decade" and



Pieter Bruegel the Elder, *The Harvesters*, 1565
Metropolitan Museum of Art, New York

participate in various excursions in and around Stockholm between 16 and 19 June.

In the coming period, we will organize several interesting events for our friends, for example, in collaboration with art fairs PAN and BRAFA. You can read more about this in the calendar in this newsletter and via www.codart.nl/friends. In due course, you will receive an invitation by email - we sincerely hope to see you there.

During the CODART congress in Stockholm, an update of the CODART website was announced. We would love to involve our friends in this process. We will keep you informed!

At the end of the year, I, Manfred Sellink, will step down as chairman of the board of the Friends of CODART. My dedication to CODART – where I have been actively involved since its inception – has certainly not diminished, but circumstances compel me to take a step back and pass the torch to a new chairman, who will be announced later this year.

We wish you all a wonderful summer,
with warm regards,

Manfred Sellink
Chair of the Friends of CODART Foundation

Maartje Beekman
Director of CODART

Friends Activities

2023-2024

Anniversary Dinner for Patrons

On 24 October 2023 a group of Patrons and guests gathered for a dinner in celebration of the 25th anniversary of CODART. It was generously hosted by Museum Bredius and art dealership Hoogsteder & Hoogsteder in The Hague. Speeches by Friends of CODART chair Manfred Sellink, CODART director Maartje Beekman and CODART member David de Witt highlighted the importance of the Friends of CODART for the organization and how its support has helped connect curators of Dutch and Flemish art worldwide since the founding of the Friends of CODART Foundation in 2007.



CODART Anniversary Dinner for Patrons at art dealership Hoogsteder&Hoogsteder in The Hague

Friends Afternoon at PAN Amsterdam

The second Friends Afternoon at PAN Amsterdam was organized on 23 November 2023. Within the theme *Power of the Portrait*, three contributions by CODART members and Friends were presented at PAN Podium. Friends of CODART board member Martine Lambrechtsen kicked off the afternoon with an interview with Charles Mackay of The Weiss Gallery, about dealing in Old Master portraits. Following, Koen Bulckens, curator at the KMSKA, discussed the exhibition *Turning Heads* in Antwerp and Dublin.

Finally, Angela Jager of the RKD talked us through her research leading to the reuniting of a family portrait by Cornelis de Vos. The afternoon was concluded by drinks and Friends were provided access to the exclusive Art Evening.

Join us this year at PAN Podium on Thursday 28 November!



The Friends of CODART program at PAN Podium

BRAFA Day for Friends

On 28 January 2024 a group of Friends joined the Day for Friends at BRAFA Art Fair in Brussels. After a wonderful lunch the participants received a tour of the fair by Luc Bertrand, in which he led them past his eye-catchers. The program continued with the Art Talk, organized in collaboration with CODART. Hannah Thijs, Head of Collections and Exhibitions at Museum Hof van Busleyden in Mechelen, spoke about the reinstallation of the permanent collection and explained the challenges the museum faced in this process, as well as the choices made that led to the new concept and design. Following the talk, Friends were invited to conclude the day with a glass of champagne at the stand of Delen Private Bank.

The BRAFA Day for Friends in 2025 is scheduled on Sunday 26 January.



Tour of BRAFA Art Fair with Luc Bertrand

Patrons Salon at TEFAF Maastricht

On Saturday morning 9 March 2024, Patrons and Business Sponsors of CODART gathered during the Patrons Salon at TEFAF Maastricht to discuss the theme "Old Masters, Young Audiences." Four panelists each shared their perspective on the theme, followed by a lively discussion moderated by Christi Klinkert, curator at the Frans Hals Museum and board member of the Friends of CODART Foundation.

Nienke van der Wal started by sharing her experiences involving young and new audiences in the art world. She is co-founder of the Young Collectors Circle, which aims to show young people that they can be collectors and that collecting is for everyone. According to her, the art world has an image problem, often coming across as distant and elitist. "For 'outsiders', this world is sometimes hard to understand, making people feel stupid. Informing the public is therefore extremely important to lower the threshold and excite young people about art and collecting."

Next, Geert-Jan Janse, director of the Vereniging Rembrandt, discussed how the association engages a young(er) generation with art. "At the Vereniging Rembrandt, there are different circles (of members), including two for younger collectors and art enthusiasts. Of the approximately 17,500 members, 2,000 are under 25, and 3,000 are under 35. Special activities are organized for them, where discovering a museum collection goes hand in hand with a social component. The social aspect is very important for this group."



Moderator Christi Klinkert and panelist Nienke van der Wal

Art dealer Sander Bijl is also focused on attracting a younger audience (and thus clientele). During COVID, he strongly emphasized his online presence, showing artworks in 'unusual' settings, like on a boat. "Once you collect and own art, old masters literally come close. People usually see old art in a museum, but I like to make it approachable." Paradoxically, his message is to

put your phone away and study artworks up close, "because it makes the world slow down. I take friends' and clients' smartphones out of their hands and place a painting there." "And then they try to swipe?" jokes the moderator. His online strategy works: he reports selling works through social media.

Edouard Dumolin is a young collector. How did he become interested in and start collecting? "I believe everyone starts collecting at a young age, by searching for shells on the beach, for example. It's part of our nature." He began collecting art about ten years ago. "Old masters were sometimes more affordable than modern or contemporary art." He acknowledges that a young audience is not (well) acquainted with old masters. "They don't learn about it, or very little. Places like TEFAF, where many different types of art can be seen together, can help introduce people to old masters and increase interest."

Christi Klinkert then shared her experiences from the museum world. "In museums, people over sixty are the biggest fanbase. Museums are happy with that; they appreciate what we do. But the museum is for everyone. To get the younger generation into the museum, we need to work with them and find out what they expect from museums. For example, they appreciate having activities, not just things to see."

Panelists and the audience then discussed several statements, including "social/online media are the only way to reach the younger generation." According to Geert-Jan Janse, social media are certainly necessary to reach a young audience, but not exclusively. "For example, a survey showed that our young members prefer to receive the Vereniging Rembrandt Bulletin on paper rather than digitally. You can complement this with social media."

Nienke van der Wal chimed in. "For a young generation, the journey almost always begins online. Social media are great for storytelling. It gives the audience permission to engage with art. Social media can help make art accessible and reinforce the idea that it's okay to look at a few things closely, rather than feeling you have to see everything. That works well online."

From the audience, Mark Grol, director of the art fair PAN Amsterdam, responded. "Social media are incredibly important for reaching new audiences. Sander's campaign with old masters in modern homes is truly brilliant. Additionally, the social aspect and the experience are very important, both online and in real life. At PAN, handling tours, for example, are very successful. Being able

to get close to art makes people naturally interested."

To the statement "old masters are not accessible to young collectors", art dealer and CODART Patron Bob Haboldt immediately responded from the audience: "Not true!" According to Edouard Dumolin, there is plenty on the market, "Especially works on paper. Old masters are sometimes more affordable than modern art, just not the works of the biggest names." Geert-Jan Janse agreed. "There is a category of artworks that are no longer within reach for Dutch museums." Nienke van der Wal nuanced that the top segment is also subject to change and is not fixed. For example, the rediscovery and reappraisal of old art by female artists rightly (and hopefully increasingly) contributes to new additions within that segment.



Panelists Geert-Jan Janse, Sander Bijl and Edouard Dumolin

Patron and board member of the Friends of CODART Foundation Dorien ter Haar offered a new insight from the audience: "There is also a trend among (some of) the younger generation to own less: minimalism. My children prefer to use the art lending library (Kunstuitleen) rather than buy something themselves. Perhaps there could be consideration for an art lending library for old masters?" "With works from museum depots, for example?" added Christi Klinkert. "The depots are full enough," said Sander Bijl. "Museums should sell from them!"

The panelists and the audience couldn't stop talking about this topic – a relevant conversation and plenty of food for discussion!

The next Patrons Salon will take place on Saturday 15 March 2025. Save the date!

Interview with Liesbeth Helmus and Iris Blokker, recipients of the Friends of CODART Curator's Stipend

To mark CODART's 25th anniversary in 2023, the Friends of CODART Foundation made a donation to the Cultuurfonds, with which to finance an extra Curators' Stipend. The stipend was awarded to the

Centraal Museum in Utrecht, to contribute to a research and exhibition project on the Utrecht artist Gerard van Honthorst (1592-1656). It enabled the museum to appoint Iris Blokker for seven months as a junior curator of Old Masters, to assist and support the senior curator Liesbeth Helmus. Blokker had previously worked as a curator in training at the Centraal Museum, as part of her master's degree in Curating Art and Cultures at the University of Amsterdam. She is also a fellow at the Allard Pierson Museum, where she is researching the print publisher Anna Beek (1657-1717). In June Liesbeth and Iris spoke to CODART about the Stipend, their collaboration, and the challenges facing the curator's profession.

Could you tell us a little about the research and exhibition project and how it is progressing?

Liesbeth Helmus: "Every three years I organize a major exhibition for the Centraal Museum on a subject relating to its collection. After *Utrecht, Caravaggio, and Europe*, I carried out a project on the *Bentvueghels*. Now I'm focusing on Gerard van Honthorst. It's the first major retrospective on this painter's work in the world – which is actually quite strange. After all, he was the most important painter from the Northern Netherlands in the early decades of the seventeenth century. A large oeuvre catalogue is available, as well as numerous other publications about him and his work, but no comprehensive study has yet been devoted to him. To accompany the exhibition, I am writing a book about his life and work, based on a number of case studies. It is fantastic that Iris is now able to support me in this work, thanks to the Curators Stipend from the Cultuurfonds, financed by the Friends of CODART. I'm currently working on the selection of objects and the refining of the exhibition concept. The first loan applications have already been sent out."



Liesbeth Helmus



Iris Blokker

How did you decide exactly how to use the stipend? There are several possibilities: the junior may take over the senior's everyday tasks, leaving the latter free to focus completely on research. Alternatively, the junior may assist the senior curator in the research in

the framework of a partnership. How did you decide on the division of labor?

“It wouldn’t be realistic to think you could set aside your regular duties for months on end. To begin with, Iris only works three days a week. Aside from that, there are some responsibilities that I must continue to perform myself,” Liesbeth explains. “But it’s wonderful that Iris can take over some of my tasks. She had already been working at the Centraal Museum for a year during her Master’s degree course. She knows the museum and the people who work here, and these months enable her to learn a great deal more about precisely what the curator’s profession involves.”

Iris adds: “My internship was the beginning of our collaboration. It gave me an idea of the way Liesbeth works and what is expected of her – what the responsibilities of a curator consist of. I followed the final phase of the Bentvueghels exhibition. Now we are in the initial phases of a project, in which there is room for research, for refining the exhibition concept – and I can raise more questions. Since I’ve already built up a familiarity with the surroundings, I find it easier to take on certain tasks, such as answering questions from the public, and giving lectures and guided tours. I also take part in the workgroup on Diversity and Inclusion. I noticed that this calls for a certain knowledge of the organization. It’s great that I can use my knowledge and operate there independently.”

Are you also involved in the actual research on Honthorst, Iris? Or is that more Liesbeth’s work, while you mainly take on some of her other tasks?

“Liesbeth conducts the research, but I am involved through minor tasks she gives me to do. For instance, right now I’m compiling an overview of all the drawings that were made by Honthorst or attributed to him. I’m also establishing contact with institutions that have seventeenth-century musical instruments in their care. We would like to show a number of them at the exhibition, since they often play a role in Honthorst’s paintings. In addition, Liesbeth has asked me to study Honthorst’s signatures.”

Liesbeth adds: “For me, it’s ideal that I can delegate tasks like that to Iris. At the same time, she is also my sparring partner – so we look at the list of objects and refine it together, for example. It’s wonderful to have someone who can give feedback when we’re testing ideas.”

“As for me”, Iris remarks, “I learn a tremendous amount by seeing the kinds of problems Liesbeth has to deal with, all the things that crop up during the research, and how she handles them. I get to see how certain choices are made, the questions that are raised by the research, and the factors that are taken into consideration, for both the publication and the

exhibition.”

Can you give any specific examples of what you learn from each other?

“There are all sorts of things!” replies Liesbeth. “I can see how she reacts to certain ways of expressing something, the use of specific words. She also helps me with all sorts of shortcuts on the computer. And when it comes to developing my views and opinions on a subject like diversity and inclusion, for instance, I find our cooperation really refreshing. Fortunately, Iris always says exactly what she thinks. I value that enormously. It helps to keep me on my toes. And it works because there’s a basis of mutual trust. Cooperating on the basis of equality is crucial in a partnership like this.”

Iris takes up the thread: “What I find really valuable and will certainly keep up in the future is that Liesbeth has a paper archive. I think it’s really fantastic, although it’s actually quite old-fashioned, since nowadays we digitize everything. But it’s really extremely useful. I also learn a lot by answering the public’s questions, even just by discovering the kinds of things our visitors are curious about. This morning, I met with a journalism student who wanted to do a video interview on the way in which we as a museum approach the Netherlands’ colonial past when dealing with Old Master paintings. It was a learning experience to speak on camera – and also, of course, to engage with her on this topic.”



Gerard van Honthorst, *Granida and Daifilo*, 1625
Centraal Museum, Utrecht

Last year, CODART commissioned a study on the present state – and the future – of the profession of Curator of Old Masters. How do you view this issue? Liesbeth, you’ve been working in the field for a long time: what are the main changes you’ve seen over the years?

“That’s not an easy question to answer,” replies Liesbeth. “Iris and I often discuss it. Times have

really changed. When I started out here as a curator, my first task was to make a collection catalogue of the paintings. That was an ideal beginning, since it enabled me to become very familiar with the collection early on. After that I made another catalogue, of paintings from the fifteenth and sixteenth centuries, which included the results of research on materials and techniques. That scientific basis regarding the collection is now available. Now, you see that more and more curators are undergoing general training – and there are fewer specialists than in the past. Curators are expected to think about very different questions that when I started out – questions about the museum's *raison d'être*. Those are not easy questions to answer, but they are perfectly valid. This shift in perspective is also transforming the function and role of the curator, who is now, far more than in the past, a translator and narrator, as it were, for the public. This task of translating the art we manage into stories that are illuminating for the public has rightly become extremely important. I have always wanted to make it clear that Old Masters are not dusty old images but exciting and fascinating artworks to delve into. But that does mean you have to explain how and why to younger visitors, for instance.”

Iris adds: “Not only young people need explanations and storytelling – it's also important for people who don't often visit museums.”

Liesbeth highlights a specific change: “Something that has become prominent quite recently is an awareness of our responsibility in relation to the past, where the collection is concerned. How was the collection built up? What are the troubling issues? How much social responsibility do you bear as a museum? Curators can no longer retreat to an ivory tower. That doesn't mean we can't put on art exhibitions – of course we can. But the curator's profession has absolutely changed. More than ever, we have to cater to our visitors' interests.”

Iris agrees: “I think that these new issues pose an exhilarating challenge within the Centraal Museum. Because we have many different subsections within our collection, but the museum has the same objectives and core values, regardless of these differences. Subjects like diversity and inclusion are easier to express in the contemporary art collection. How we can approach this subject in relation to the Old Masters is a very interesting question.”

To come back to the Honthorst project for a minute: are you running up against any difficulties or obstacles in the course of the preparations?

“Oh, definitely,” replies Liesbeth. “One of the biggest obstacles is the exponential rise in the cost of loans. In this case that's a really big problem, since several important works by Honthorst are in the US. That puts enormous pressure on the budget. I've also noticed

that it's becoming more and more important to start preparing very early. Some paintings are in great demand – not only because they're masterpieces, but because certain subjects are now attracting special attention – paintings depicting or made by women artists, for instance. This pressure on certain themes also means some objects are harder to obtain. I'm far more precise these days in choosing what loans to request, not only because of the expense, but because there are some paintings it's better not to move from their location. For instance, I will not be submitting a renewed request for Honthorst's superb altarpiece with the beheading of John the Baptist from Santa Maria della Scala in Rome. It has been shown in Utrecht once before, during the exhibition *Utrecht, Caravaggio, and Europe*, and it seems to me unnecessary to bring it to Utrecht again – even though it is a wonderful early work by Honthorst.”



Gerard van Honthorst, *Portret van Margareta Maria de Roodere en haar ouders Gerard de Roodere en Maria van Putten*, 1652

Centraal Museum, Utrecht

A final word from you, Iris: Is there anything you have found surprising? What do you enjoy most, or consider most challenging?

“Since I did an internship here as a curatorial trainee, I have not encountered any major surprises within the organization. What I like most – and consider the main challenge – is how to link the different subsections within the collection, and especially the Old Masters of course, to topical social themes. I also find it interesting and inspiring to see how progressive the Centraal Museum is in its exhibition designs. The most valuable part of my current position is the practical experience I'm getting. I learned how to do research during my studies, of course, but it's only now that I am encountering many of the everyday aspects of museum work. I think that combination, of theoretical training and practical experience, will be of great value to my future career.”

CODART's 25th Anniversary

In 2023, CODART celebrated its 25th anniversary with a wide variety of festive activities, highlighting Dutch and Flemish art collections in museums and the curators who work with these collections. We not only reflected on CODART's 25-year history but also discussed the present and the future. The museum world and the work of curators are influenced by broader global issues, including sustainability, digitization, and diversity and inclusion. These themes are crucial for everyone in the field to address. The survey "The Curator of the Future", commissioned by CODART in 2023, explored these topics. The results were shared at a public symposium held at the Rijksmuseum, where we also presented the CODART Anniversary Magazine.



A panel discussion at the Anniversary Symposium

Additionally, the commemoration of 25 years of CODART included online initiatives such as the video series '25 Essential Skills for Curators' and 'CODART Memories'. The results of the survey, the '25 Skills' video's, and all other anniversary projects can be found on www.codart.nl/25. There you can also find the link to order free copies of the CODART Anniversary Magazine.



A spread from the Anniversary Magazine

Moreover, the website underwent significant enhancements, introducing new sections like 'Curator's Specializations' and 'CODARTcareers', alongside the addition of over a hundred collection

descriptions from museums in the Netherlands and Belgium. This ambitious anniversary project was made possible through the generous support of the Friends of CODART Foundation, the Cultuurfonds, the Delegation of Flanders in the Netherlands, and the Rijksmuseum Amsterdam.

Changes on the Board

As mentioned in the foreword of this newsletter, the current chair of the Friends of CODART Foundation, Manfred Sellink, will step down at the end of this year. The other board members and the team of CODART have greatly enjoyed working with Manfred, and thank him for his efforts in the past few years.

Find a Friend

CODART is always looking for new Friends! We would be delighted if you could recommend the Friends of CODART Foundation to any relations that might be interested to support CODART and join our network of Friends. Feel free to forward this newsletter, or contact us for more information or brochures: friends@codart.nl

CODART Calendar

2024

28 November

Friends Afternoon at PAN Amsterdam

An afternoon at art fair PAN Amsterdam, with talks by several CODART members, concluded with drinks and access to the Private Art Evening

2025

26 January

BRAFA Day for Friends

A special day at BRAFA Art Fair in Brussels, including an Art Talk by a CODART member

15 March

Patrons Salon at TEFAF Maastricht

An exclusive lecture or exchange of expertise in the field of the Old Masters, at TEFAF Maastricht

16-18 March

CODART 26 congress Cologne

The congress is organized in conjunction with the Wallraf-Richartz-Museum in Cologne. A limited number of places is available for Patrons and Business Sponsors

Please consult www.codart.nl for up-to-date information about CODART events.

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and several Patrons wishing to remain anonymous

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A full list of Donors is available on our website:
www.codart.nl/friends

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