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PROGRAM CODART 26 congress

Tracing Contested Histories: The Challenges and Future of Provenance Research

Sunday, 16 March 2025

- 14:00-15:30 Optional visits:
1. City walk and visit to the Kölnisches Stadtmuseum with Sascha Priest
 2. Visit to the churches of St. Gereon and St. Ursula
 3. Cologne Cathedral; tour over the roofs with Dominik M. Meiering
 4. Cologne Cathedral; tour through the excavations with Msgr. Markus Bosbach
 5. Modern and Contemporary Art at Museum Ludwig with Rita Kersting
- 16:00-18:00 Registration and opening reception at the Cologne City Hall, generously hosted by the City of Cologne

Monday, 17 March 2025

Plenary session at the Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Congress chair: Quentin Buvelot, Senior Curator, Mauritshuis, The Hague

Main Entrance
Wallraf-Richartz-Museum &
Fondation Corboud
Obenmarspforten 40

- 08:30-09:00 Registration with coffee and tea
- 09:00-09:05 Welcome by Marcus Dekiert, Director of the Wallraf-Richartz-Museum & Fondation Corboud, Cologne
- 09:05-09:15 Introduction to the congress theme by the congress chair
- 09:15-09:40 Lecture: *To Those Who Will Come After: The Parrhesia of Traces - Confronting What We Are Forgetting* by Lea Grüter, Provenance Specialist WWII, Rijksmuseum Amsterdam
- 09:40-10:05 Lecture: *Provenance Research: International Developments in the Last Decades and Future Challenges* by Christoph Zuschlag, Alfried Krupp von Bohlen and Halbach-Professor for the History of Modern and Contemporary Art and Managing Director of the Art History Department, Bonn University
- 10:05-10:35 Coffee and tea break
- 10:35-11:00 Lecture: *Provenance Research in Museums* by Jacques Schuhmacher, Executive Director of Provenance Research, Art Institute of Chicago
- 11:00-11:15 Questions, remarks and discussion led by the congress chair

- 11:15-12:15 **Case studies on the congress theme (part 1)**
1. *Coming Home? The Return of Paulus Potter's Watermill to Kassel. Napoleonic Looting as a Side-Field of Provenance Research* by Justus Lange, Chief Curator, Gemäldegalerie Alte Meister, Head of Collections, Hessen Kassel Heritage, Kassel
 2. *The Tortuous Journey of a Sixteenth-Century Altarpiece: From Göring's Wish List to Conversation Starter in M Leuven* by Ko Goubert, Head of Collections (ad interim), M Leuven
 3. *Missing Pieces: Gap and Omission in the Mid-Twentieth-Century Provenance of Van Heemskerck's Rest on the Flight into Egypt* by Margaret Doyle, Provenance Expert & Head of Curatorial Files and Records Department, National Gallery of Art, Washington DC
 4. *Gaps and Discoveries: Provenance Research at the Wallraf-Richartz-Museum & Fondation Corboud* by Britta Olényi von Husen, Provenance Researcher, Wallraf-Richartz-Museum & Fondation Corboud, Cologne
- 12:15-13:30 Lunch and free time to visit the permanent collection
- 13:30-14:30 **Afternoon program: Case studies on the congress theme (part 2)**
5. *Losses and Gains: Polish Museums and Their Collections After World War II: The Case of the National Museum in Warsaw* by Piotr Borusowski, Keeper in the Department of Prints and Drawings, Muzeum Narodowe w Warszawie, Warsaw
 6. *Remember Me - How to Do Provenance Research When Historical Regimes Have Favored "Not to Remember"* by Greta Koppel, Curator of Dutch and Flemish Paintings, Kadrioru Kunstimuseum, Eesti Kunstimuseum, Tallinn
 7. *Russia-Related Provenance After Russia's Attack on Ukraine – A Practical and Moral Guide* by Kersti Tainio, Curator, Sinebrychoff Art Museum, Finnish National Gallery, Helsinki
 8. *The Biography of an Artwork* by Ruben Suykerbuyk, Curator of Old Masters, Museum Boijmans Van Beuningen, Rotterdam
- 14:30-14:45 Questions, remarks and discussion led by the congress chair
- 14:45-14:55 Closing of the day by the congress chair
- 14:55-15:30 Time to travel to the locations of the in-depth study visits

15:30-17:00

In-depth study visits

Visit 1: Wallraf-Richartz-Museum & Fondation Corboud: Middle Ages-1600 with Roland Krischel. We will assemble at 15:25 in the foyer of the Wallraf-Richartz.

Tamar van Riessen will join the group.

Visit 2: Wallraf-Richartz-Museum & Fondation Corboud: Baroque Collection, including exhibition *Collectors' Dreams* with Anja Sevcik.

We will assemble at 15:25 in the foyer of the Wallraf-Richartz.

Moos Engelbertink will join the group.

Visit 3: Wallraf-Richartz-Museum & Fondation Corboud:

Netherlandish Drawings 1500-1800 with Annemarie Stefes, Sabrina Hehl and Thomas Klinke. We will assemble at 15:25 in the foyer of the Wallraf-Richartz.

Femke van Leeuwen-Jansen will join the group.

Visit 4: Wallraf-Richartz-Museum & Fondation Corboud:

conservator's studio with Iris Schaefer, Ruth Klinkhammer, Kristin Krupa and Caroline von Saint-George. We will assemble at 15:25 in the foyer of the Wallraf-Richartz.

Visit 5: Museum Schnütgen with Moritz Woelk and Karen Straub.

You can travel to the museum at your own leisure. We will assemble at 15:25 in front of the staff entrance of the Museum Schnütgen.

Maartje Beekman will join the group.

Museum Schnütgen
(staff entrance)
Leonhard-Tietz Straße 10

Visit 6: NS-Dokumentation Zentrum Köln with Birte Klarzyk. You can travel to the NS-Dokumentation Zentrum at your own leisure. We will assemble at 15:25 in front of the entrance of the NS-Dokumentation Zentrum.

Dennis Driessen will join the group.

NS-Dokumentation Zentrum
EL-DE Haus
Appellhofplatz 23-25

Visit 7: Cologne Cathedral; tour over the roof with members of the Dombauhütte. You can travel to the Cathedral at your own leisure.

We will assemble at 15:20 at the Kreuzblume in front of the Cathedral.

Rosalie van Gulick will join the group.

Cologne Cathedral
Kreuzblume
Kardinal-Höfner-Platz 1

19:00-22:00

Congress dinner at Wolkenburg generously supported by the Embassy of the Netherlands in Berlin and the Delegation of Flanders in Germany. You are welcome for a drink at Wolkenburg from 18:30 onwards. The dinner will start at 19:00.

Wolkenburg
Mauritiussteinweg 59-61

Tuesday, 18 March 2025
Members' Meeting at Wallraf-Richartz-Museum & Fondation
Corboud

Wallraf-Richartz-Museum &
Fondation Corboud
Obenmarspforten 40

- 09:15-09:40 Welcome with coffee and tea
- 09:40-09:55 A word from the Director of CODART
- 10:00-11:00 **Speakers' Corner** led by Erik Eising, Assistant Curator, Gemäldegalerie, Staatliche Museen zu Berlin, Berlin
- 11:00-11:30 Coffee and tea break
- 11:30-12:25 **Room for Debate:** in this interactive panel discussion the provenance researchers who spoke on Monday talk about the practice of doing provenance research, moderated by Alexandra Libby, Senior Advisor for Curatorial and Conservation Initiatives and Associate Curator of Northern Baroque Paintings, National Gallery of Art, Washington DC. The audience is invited to join the discussion.
- 12:25-12:30 Closing of the day by the congress chair
- 12:30-14:30 **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 suggestions for lunch on page 39.
- 14:30-16:00 **In-depth study visits**
- Visit 1:** Wallraf-Richartz-Museum & Fondation Corboud: Middle Ages-1600 with Roland Krischel. We will assemble at 14:25 in the foyer of the Wallraf-Richartz. Moos Engelbertink will join the group.
- Visit 2:** Wallraf-Richartz-Museum & Fondation Corboud: Baroque Collection, including exhibition *Collectors' Dreams* with Anja Sevcik. We will assemble at 14:25 in the foyer of the Wallraf-Richartz. Tamar van Riessen will join the group.
- Visit 3:** Wallraf-Richartz-Museum & Fondation Corboud: Netherlandish drawings 1500-1800 with Annemarie Stefes, Sabrina Hehl and Thomas Klinke. We will assemble at 14:25 in the foyer of the Wallraf-Richartz. Rosalie van Gulick will join the group.
- Visit 4:** Wallraf-Richartz-Museum & Fondation Corboud: conservator's studio with Iris Schaefer, Ruth Klinkhammer, Kristin Krupa and Caroline von Saint-George. We will assemble at 14:25 in the foyer of the Wallraf-Richartz.
- Visit 5:** NS-Dokumentation Zentrum Köln with Birte Klarzyk. You can travel to the NS-Dokumentation Zentrum at your own leisure. We will assemble at 14:25 before the entrance of the NS Dokumentation Zentrum. The group will be met by Birte Klarzyk there.

NS-Dokumentation Zentrum
EL-DE Haus
Appellhofplatz 23-25

Visit 6: Museum Kolumba with Stefan Kraus. You can travel to the Museum Kolumba at your own leisure. We will assemble at 14:20 before the entrance of the museum. Dennis Driessen will join the group.

Museum Kolumba
Kolumbastraße 4

Visit 7: Cologne Cathedral; tour over the roof with members of the Dombauhütte. You can travel to the Cathedral at your own leisure. We will assemble at 14:15 at the Kreuzblume in front of the Cathedral. Maartje Beekman will join the group.

Cologne Cathedral
Kreuzblume
Kardinal-Höffner-Platz 1

Visit 8: Kunst-Station St. Peter: Rubens in Köln with Stephan Ch. Kessler and Nils Büttner. You can travel to Kunst-Station St. Peter at your own leisure. At 14:20 we will not assemble at the main entrance but at the gate on Leonhard-Tietz-Straße, which is on the left side of the complex seen from the main entrance. Femke van Leeuwen-Jansen will join the group.

Kunst-Station Sankt Peter
Leonhard-Tietz-Straße 6

17:00-19:00 Informal farewell reception at Bierhaus en d'r Salzgass

Bierhaus en d'r Salzgass
Salzgasse 5-7

End of main program

Wednesday, 19 March 2025

Optional full-day excursion to Aschaffenburg

Full day

Full-day excursion to Aschaffenburg. See the separate program for this excursion.

PARTICIPATION IN CODART 26 CONGRESS ACTIVITIES

Optional excursions Sunday 16 March

1. City walk and visit to the Kölnisches Stadtmuseum
2. Visit to the churches of St. Gereon and St. Ursula
3. Cologne Cathedral; tour over the roof
4. Cologne Cathedral; tour through the excavations
5. Modern and Contemporary Art at Museum Ludwig

In-depth study visits Monday 17 March

1. Wallraf-Richartz-Museum & Fondation Corboud: Middle Ages-1600
2. Wallraf-Richartz-Museum & Fondation Corboud: Baroque Collection, including exhibition *Collectors' Dreams*
3. Wallraf-Richartz-Museum & Fondation Corboud: Netherlandish Drawings 1500-1800
4. Wallraf-Richartz-Museum & Fondation Corboud: Conservator's Studio
5. Museum Schnütgen
6. NS-Dokumentation Zentrum Köln
7. Cologne Cathedral; tour over the roof

In-depth study visits Tuesday 18 March

1. Wallraf-Richartz-Museum & Fondation Corboud: Middle Ages-1600
2. Wallraf-Richartz-Museum & Fondation Corboud: Baroque Collection, including exhibition *Collectors' Dreams*
3. Wallraf-Richartz-Museum & Fondation Corboud: Netherlandish Drawings 1500-1800
4. Wallraf-Richartz-Museum & Fondation Corboud: Conservator's Studio
5. NS-Dokumentation Zentrum Köln
6. Museum Kolumba
7. Cologne Cathedral; tour over the roof
8. Kunststation St. Peter: Rubens in Köln

Optional Visit Wednesday 19 March

Schloss Johannisburg in Aschaffenburg

Participation in CODART 26 Activities

		Sunday 16 March		Monday 17 March		Tuesday 18 March	Wednesday 19 March
	Name	Optional Excursion	Opening Reception	Study Visit	Congress Dinner	Study Visit	Aschaffenburg
1	Pim Arts	3	Yes	1	Yes		
2	Sarvenaz Ayooghi		Yes	2	Yes	1	
3	Andaleeb Badiie Banta	5	Yes	3	Yes	8	
4	Susanne Bartels	3	Yes	3	Yes	8	
5	Maarten Bassens	5	Yes	4	Yes	4	
6	Sabine van Beek	2	Yes	3	Yes	2	Yes
7	Peter Bell	2	Yes	5	Yes	8	
8	Eli Blee-Goldman	4	Yes	1	Yes	x	
9	Rob Bloemendal		Yes	6	Yes	x	
10	Rhea Sylvia Blok	4	Yes	3	Yes	5	
11	Piotr Borusowski	3	Yes	3	Yes	4	
12	Peter van den Brink			3	Yes	1	
13	Claudia de Brün		Yes	5	Yes	3	
14	Quentin Buvelot	2	Yes	2	Yes	6	Yes
15	Michel Ceuterick	3	Yes	6	Yes	8	Yes
16	Judith Claus		Yes	4	Yes	1	
17	Annie Correll		Yes	4	Yes	3	
18	Jacquelyn Coutre	5	Yes	6	Yes	8	
19	Marjan Debaene	2	Yes	1	Yes	7	
20	Vera De Boeck		Yes		Yes		
21	Alexander Dencher	2	Yes	5	Yes	6	Yes
22	Jelena Dergenc	1	Yes	7	Yes	2	
23	Gabriel Dette	1	Yes	4	Yes	1	
24	Lloyd DeWitt	4	Yes	7	Yes	8	
25	Margaret Doyle	5	Yes	7	Yes	6	
26	Katrin Dyballa	4	Yes	1	Yes	6	
27	Adam Eaker	3	Yes	2	Yes	6	
28	Erik Eising	3	Yes	1	Yes	2	
29	Iris Ellers		Yes	3	Yes	2	
30	Alexandra Engel Bauer		Yes	4	Yes	3	Yes
31	Ingrid van Engelshoven	1	Yes	6	Yes	4	
32	Kirsi Eskelinen	5	Yes	5	Yes	1	
33	Marijn Everaarts	4	Yes	3	Yes	7	
34	Ivan Ferenčak	2	Yes	1	Yes	5	
35	Josephina de Fouw		Yes	7	Yes	6	
36	Michele Frederick	4	Yes	7	Yes	8	
37	Emily Friedman		Yes	3	Yes	1	
38	Anabelle Gambert-Jouan		Yes	5	Yes	7	

		Sunday 16 March		Monday 17 March		Tuesday 18 March	Wednesday 19 March
	Name	Optional Excursion	Opening Reception	Study Visit	Congress Dinner	Study Visit	Aschaffenburg
39	Corinna Gannon	4	Yes	1	Yes	2	
40	Ko Goubert	2	Yes	4	Yes	5	
41	Jazzy de Groot	4	Yes	7	Yes	4	
42	Lea Grüter		Yes	6	Yes	4	
43	David de Haan		Yes	5	Yes	7	
44	Fiona Healy	2	Yes	7	Yes	8	Yes
45	Karen Hearn	1	Yes	2	Yes	3	
46	Daan van Heesch	5	Yes	3	Yes	1	
47	Helen Hillyard	5	Yes	7	Yes	2	
48	Camilla Hjelm	5	Yes	6	Yes	3	Yes
49	Willem Jan Hoogsteder	2	Yes	2	Yes	8	
50	Rianneke van der Houwen		Yes	5	Yes	6	
51	Hannah Iterbeke	4	Yes	7	Yes	6	
52	Holger Jacob-Friesen	1	Yes	5	Yes	7	
53	Irene Jacobs	5	Yes	4	Yes	2	
54	Alicja Jakubowska	5	Yes	4	Yes	1	Yes
55	Maretta Johnson	1	Yes	4	Yes	3	
56	Renée Jongejan	1	Yes	5	Yes	3	
57	Stephan Kemperdick		Yes	5	Yes	1	
58	Hanna Klarenbeek	5	Yes	2	Yes	6	
59	Christi Klinkert		Yes	1	Yes	2	
60	Lidewij de Koekkoek		Yes	2	Yes	4	
61	Anna Koopstra	2	Yes	1	Yes	6	
62	Greta Koppel	2	Yes	2	Yes	4	
63	Dragana Kovačić	5	Yes	3	Yes	7	
64	Magdalena Królikiewicz		Yes	4	Yes	7	Yes
65	Merike Kurisoo	2	Yes	1	Yes	3	
66	Suzanne Laemers		Yes	5	Yes	5	
67	Justus Lange	3	Yes	2	Yes	5	
68	Micha Leeflang	3	Yes	4	Yes	1	
69	Hanna Leijen		Yes	6	Yes	4	
70	Alexandra Letvin	1	Yes	4	Yes	6	
71	Alexandra Libby	2	Yes	2	Yes	7	
72	Sabrina Lind		Yes	6	Yes	2	
73	Yuri van der Linden	4	Yes	5	Yes	7	Yes
74	Stephen Lloyd	2	Yes	2	Yes	6	
75	Leon Lock	4	Yes	3	Yes	7	Yes
76	Samuel Mareel		Yes	1	Yes	6	

Participation in CODART 26 Activities

		Sunday 16 March		Monday 17 March		Tuesday 18 March	Wednesday 19 March
	Name	Optional Excursion	Opening Reception	Study Visit	Congress Dinner	Study Visit	Aschaffenburg
77	Julia van Marissing	1	Yes	1	Yes	2	
78	Nataliya Markova	2	Yes	2	Yes	3	Yes
79	Lizzie Marx		Yes	2	Yes	1	
80	Fred Meijer	3	Yes	4	Yes	2	
81	Tomi Moisio	3	Yes	3	Yes	8	Yes
82	Tom van der Molen	1	Yes	3	Yes	6	
83	Uta Neidhardt		Yes	4	Yes	1	
84	Kirk Nickel	4	Yes	1	Yes	2	
85	Judith Niessen		Yes	6	Yes	1	
86	Britta Olényi von Husen		Yes		Yes	x	
87	Anne van Oosterwijk		No	6	Yes	4	
88	Marjan Pantjes		No	5	Yes	3	
89	Natasja Peeters		No		Yes	3	Yes
90	Chloé Pelletier	4	Yes	7	Yes	5	
91	Emily Peters		Yes		Yes	3	
92	Michael Philipp	3	Yes	2	Yes	1	
93	Gautier Platteau		Yes	6	Yes	x	
94	Almut Pollmer-Schmidt	5	Yes	6	Yes	8	
95	Ruud Priem		Yes	5	Yes	3	Yes
96	Carla van de Puttelaar	3	Yes	4	Yes	2	
97	Ingmar Reesing	4	Yes	1	Yes	6	
98	Jip van Reijen	1	Yes	5	Yes	1	
99	Brooks Rich	1	Yes	3	Yes	7	Yes
100	Jana Roussel	1	Yes	7	Yes	2	
101	Joseph Roussel	1	Yes	7	Yes	2	
102	Charlotte Rulkens	5	Yes	6	Yes	8	
103	Niels Schalley	2	Yes	7	Yes	6	
104	Delia Scheffer		Yes	3	Yes	7	
105	Joop Scheffers	2	Yes	2	Yes	8	Yes
106	Tristan Schiff	1	Yes	2	Yes	1	
107	Robert Schindler		Yes	5	Yes	7	
108	Guido Scholten	4	Yes	3	Yes	6	
109	Jacques Schuhmacher	5	Yes		Yes	2	
110	Friederike Schütt	5	Yes	4	Yes	8	
111	Gary Schwartz	5	Yes	6	Yes	8	
112	Loekie Schwartz	5	Yes	6	Yes	8	
113	Andrew Sears	1	Yes	6	Yes	6	
114	Michèle Seehafer	1	Yes	1	Yes	2	

	Name	Sunday 16 March		Monday 17 March		Tuesday 18 March	Wednesday 19 March
		Optional Excursion	Opening Reception	Study Visit	Congress Dinner	Study Visit	Aschaffenburg
115	Gero Seelig		Yes	5	Yes	3	
116	Anja Sevcik	2	Yes		Yes	x	
117	Willem te Slaa	1	Yes	1	Yes	7	
118	Ute Staes		No	6	Yes	4	
119	Andrea Steckerová	5	Yes	2	Yes	6	
120	Annemarie Stefes	4	Yes		Yes	x	
121	Anna-Claire Stinebring		Yes	3	Yes	1	
122	Marlies Stoter		Yes	6	Yes	3	
123	Ruben Suykerbuyk	4	Yes	1	Yes	2	Yes
124	Kersti Tainio	3	Yes	2	Yes	3	
125	Cécile Tainturier		Yes	5	Yes	3	
126	Alexander Thijs	2	Yes	2	Yes	8	Yes
127	Hannah Thijs		Yes	7	Yes	8	
128	Matthias Ubl	3	Yes	1	Yes	6	Yes
129	Hildegard Van de Velde	5	Yes	4	Yes	8	
130	Joris Van Grieken		Yes	4	Yes	3	Yes
131	Nico Van Hout	2	Yes	1	Yes	8	
132	Véronique Van Passel	5	Yes	5	Yes	2	
133	Mariana Varchuk	5	Yes	5	Yes	4	
134	Christiaan Veldman	3	Yes	5	Yes	1	Yes
135	Claudia Walendy		Yes	3	Yes	4	Yes
136	Robert Wenley	5	Yes	1	Yes	2	
137	Ira Westergård		Yes	4	Yes	1	
138	Betsy Wieseman	4	Yes	7	Yes	2	
139	Anne Woollett	4	Yes	5	Yes	x	
140	Olena Zhivkova	1	Yes	2	Yes	1	Yes
141	Diva Zumaya	1	Yes	5	Yes	3	
142	Christoph Zuschlag		Yes	6	Yes	x	

Board of CODART

31	Ingrid van Engelshoven	1	Yes	6	Yes	4	
56	Renée Jongejan	1	Yes	5	Yes	3	
60	Lidewij de Koekoek		Yes	2	Yes	4	
93	Gautier Platteau		Yes	6	Yes	x	
131	Nico Van Hout	2	Yes	1	Yes	8	

Board of the Friends of CODART Foundation

	Name	Sunday 16 March		Monday 17 March		Tuesday 18 March	Wednesday 19 March
		Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Optional excursion
59	Christi Klinkert		Yes	1	Yes	2	

CODART Staff

143	Maartje Beekman	2	Yes	5	Yes	7	Yes
144	Dennis Driessen	1	Yes	6	Yes	6	
145	Moos Engelbertink		Yes	2	Yes	1	Yes
146	Rosalie van Gulick	4	Yes	7	Yes	3	
147	Femke van Leeuwen- Jansen	5	Yes	3	Yes	8	
148	Tamar van Riessen		Yes	1	Yes	2	

CONGRESS THEME

Tracing Contested Histories: The Challenges and Future of Provenance Research

You can hardly open a newspaper or magazine or look at a news feed without coming across an item about looted art. Articles discussing objects looted in colonial times or by the Nazis have attracted great interest in recent years. Countless case studies have been published worldwide. Looted art is the subject of numerous research projects, lectures, debates, expert meetings, and roundtable discussions. Amid all these deliberations, many questions remain, also for curators of Dutch and Flemish art who deal with issues of looted art and provenance research as part of their everyday practice. Many publications and exhibitions dwell on this emotive subject: one recent example being an exhibition at the Mauritshuis in The Hague and the Humboldt Forum in Berlin (2023-24). Looted art has a long history. In Roman times, generals sometimes deliberately urged their soldiers to loot and plunder. In other cases they ordered them not to, if they wanted the population to remain on friendly terms with them. In the run-up to, and during, the Napoleonic wars (1803-15), many “artistic conquests” took place in countries including the Netherlands, Belgium, Germany, Italy, and Egypt, and the finest masterpieces were sent to the Louvre, then known as Musée Napoléon. In the wars being fought in our own times, too, we also see artworks being looted, with Ukraine as a case in point.

In the period 1933-45, the Nazis looted or confiscated cultural objects on a large scale, or forced their “voluntary” sale. The main victims of these crimes were Jewish collectors, who had to sell (or leave behind) many works of art that would subsequently end up with other collectors, in sale rooms or the art trade. Adolf Hitler and Hermann Göring were the most fanatical of the Nazi art collectors and they even confiscated major works of art that Jewish collectors had given on loan to museums. Hitler planned to transfer these objects to the Führermuseum he wanted to build in Linz, the city of his birth – a museum that never materialized. After the war, the looted cultural objects were returned to their countries of origin. Subsequently, it was the task of the country concerned to develop a restitution policy. To implement the return of looted objects, diverse committees and an international consultative body were set up. The art objects, once tracked down and identified, were collected in art depots in Munich and other cities, after which the process of repatriation began.

In the late 1990s there was renewed interest in the material losses suffered by Jewish owners during the Second World War, and the failure to put remedies in place. At the 1998 Washington Conference, 42 countries signed what became known as the “Washington Principles.” With this non-binding agreement, these countries undertook to work towards producing a just solution. Since then, several countries have set up new initiatives to track down looted cultural objects and to reunite them with their rightful owners. Several European countries launched research projects to fill in *lacunae* in the provenance of objects in public collections. New government policy has been adopted geared towards restitution, and claims in countries such as the Netherlands are handled by an independent committee that advises the government on restitution of works in state owned collections.

Looted art is not a phenomenon exclusive to wars in Europe. The Europeans themselves looted numerous objects elsewhere (mostly in former colonies) in their expansionist zest in earlier times. Over the centuries, colonial powers shipped a huge quantity of objects to Europe from all parts of the world. European museums of ethnography manage countless objects that were confiscated by missionaries who saw them as impeding conversion to “the true faith.” Thousands of artworks and products of craftsmanship belonging to diverse population groups around the world ended up in European collections. In addition, vast numbers of objects were removed as part of scientific expeditions to various regions and were eventually transferred to museums.

Much has since been done in terms of restitution, but the process is time-consuming because of the complexity surrounding the submission of claims and the lengthy research that is generally necessary to establish an item’s precise provenance. You can only return something once and the process must be carried out meticulously. Each case comes with its own story, and each must be dealt with on an individual basis. The restitution of looted artworks may sound like a simple matter, but it is often quite the opposite – if only because there are countless objects whose ownership can no longer be established. It is often easier to trace provenance in the case of a painting by a well-known artist than in the case of engravings produced in many editions, but even in the case of unique paintings provenance researchers may work for months without producing a result.

Looted art remains a complex subject with many subtle challenges. Even today, we still do not know the rightful owner of many objects in museums around the world. How does it work, provenance research? And should that research be conducted exclusively by the curator, or by a specialist provenance researcher – or should it be a team effort? When can something be classified as “looted art” – and what are the most recent developments in this area? And what differences can be observed between the countries where we work in the field of research and restitution of looted art? We will be discussing this important subject together at the CODART congress in 2025.

MONDAY 17 MARCH: PLENARY SESSION AT THE WALLRAF-RICHARTZ-MUSEUM & FONDATION CORBOUD, COLOGNE

ABSTRACTS OF LECTURES

To Those Who Will Come After: The Parrhesia of Traces – Confronting What We Are Forgetting

Lea Grüter, Provenance Specialist WWII, Rijksmuseum, Amsterdam

“The Contradictions are our hope.” – Bertolt Brecht

This presentation explores provenance research as a means to engage with loss, absence, and the societal dynamics of Nazi-perpetrated “thefticide” (theft as part of genocide) of cultural objects. It introduces the concept of the *Parrhesia of Traces*, emphasizing the need to listen carefully to traces attached to objects – not as fixed narrative, but as multi-layered remnants of a lost world. By distinguishing between traces of people – active participants in a diverse world whose full stories can never be fully reconstructed – and traces of societal crime that erased them, we uncover patterns of absence and ongoing power imbalances. This approach challenges us to recognize both the presences of absence and the structures of crime.

Provenance research becomes a tool for confronting these absences, not merely as history, but as ongoing encounters with traces in the present. They invite us to question our own frameworks of memory, confront contradictions, and open ourselves to humility and reflection, understanding that the gaps and silences in provenances are where new learning and connections related to aspects of the Holocaust can emerge. Only through ongoing reflection on how we engage with traces can we truly confront and challenge the societal crime and its enduring implications.

About Lea Grüter

Lea Grüter is a provenance specialist at the Rijksmuseum, where she has worked since 2017, focusing on acquisitions made after 1933. With academic training in art history, French, critical museology, and heritage studies from Göttingen, Paris, and Amsterdam, she specializes in the confiscations and restitution of cultural objects expropriated as part of the Holocaust. Her research examines the moral, political, and societal dimensions of provenance, with particular attention to the memorial challenges of past mass violence, genocide and the ongoing impact of historical absences.

Provenance Research: International Developments in the Last Decades and Future Challenges

Christoph Zuschlag, Alfried Krupp von Bohlen and Halbach-Professor for the History of Modern and Contemporary Art and Managing Director of the Art History Department, Bonn University, Bonn

This lecture explores the historical and epistemological dimensions of provenance research, focusing on recent developments since the Second World War and the Washington Principles. It examines the findings of the *Holocaust-Era Looted Cultural Property: A Current Worldwide Overview* report, published in March 2024 by the World Jewish Restitution Organization (WJRO) and the Claims Conference, which addresses Nazi-looted art and the restitution policy of cultural property globally. It also outlines future challenges, not only in the area of Nazi-looted property, but also with regard to cultural property acquired by Western collections through colonialism. Finally, the question of what contribution provenance research can make to the methodological development of art history is addressed.

About Christoph Zuschlag

Christoph Zuschlag studied Art History, History and Archaeology at the Universities of Heidelberg and Vienna. Following internships in museums in Berlin, Vienna, San Francisco, and Los Angeles, he started his academic career in 1991 as Assistant Professor at the University of Heidelberg. He has held positions at the Free University of Berlin, the University of Koblenz-Landau, and has been a guest professor at universities in New Zealand, the USA and Poland. Since 2018, he is the Alfried Krupp von Bohlen und Halbach-Chair for modern and contemporary art with a focus on provenance research and the history of art collecting at the University of Bonn. His main research interests are modern and contemporary Western art, provenance research and the history of art collecting as well as art and art policy in Nazi Germany.

Provenance Research in Museums

Jacques Schuhmacher, Executive Director of Provenance Research, Art Institute of Chicago

Provenance has always been a crucial aspect of curatorial research, not least because it enabled curators to improve their understanding of the objects in their care and of the networks of collectors and dealers who ushered them into their museums. However, with the 1998 Washington Conference on Holocaust-Era Assets, provenance research underwent a dramatic transformation. It developed into a forensic-style tool for addressing past injustices, dramatically changing expectations in this work. This has placed curators in a difficult position: not only are they supposed to be experts in their area, they are now expected to pursue research outside their chosen field. Reflecting on the status of provenance research within museums today, this presentation will discuss the challenges faced by curators who operate in a realm that presents complex moral and legal questions.

About Jacques Schuhmacher

Jacques Schuhmacher is the Executive Director of Provenance Research at the Art Institute of Chicago. Previously, he worked as Senior Provenance Research Curator at the Victoria & Albert Museum. He is an expert on Nazi-era provenance research. At the V&A, he has worked on the Nazi-era provenance of the Rosalinde and Arthur Gilbert Collection, which culminated in the provenance display 'Concealed Histories: Uncovering the Story of Nazi Looting', the first of its kind in a UK museum. Additionally, he contributed to various digitization projects and a number of restitution and repatriation cases. Before joining the V&A Schuhmacher worked as a researcher for the Commission for Looted Art in Europe and was Co-Director of the War Crimes Research Network at the Oxford Research Centre for the Humanities. In 2024, his book *Nazi-Era Provenance of Museum Collections: a research guide*, was published.

ABSTRACTS OF CASE STUDIES

Coming Home? The Return of Paulus Potter's Watermill to Kassel. Napoleonic Looting as a Side-Field of Provenance Research

Justus Lange, Chief Curator, Gemäldegalerie Alte Meister, Head of Collections, Hessen Kassel Heritage, Kassel

Paulus Potter was one of the favorite artists of landgrave Wilhelm VIII of Hessen-Kassel. Ten of his works are listed in the first printed catalogue of 1783. The majority vanished during the Napoleonic occupation of Kassel (1806–1813), with only three works remaining in the city. In 2023, a remarkable opportunity emerged: after more than 200 years, the reacquisition of Potter's *Watermill* became possible with the support of various foundations. During its absence from Kassel, the artwork was part of various collections in France, Great Britain and Germany. Has the painting thus come home? Potter's artwork is a telling example of personal stories related to provenance in a museum. This case study presents the case of Potter's return and similar cases such as *Pan and Syrinx* by Rubens and Brueghel.

About Justus Lange

Justus Lange studied History of Art, Classical Archeology and Spanish Philology at the Universities of Würzburg and Salamanca. In 2001, he completed his PhD on the early work of Jusepe de Ribera. From 2001-2004, he was assistant curator at the Gemäldegalerie, Staatliche Museen Kassel. Afterwards, from 2004 until 2009, he was appointed curator of the Collection of Paintings, Prints and Drawings and Sculpture at the Städtisches Museum Braunschweig. Since 2009, he has been Head of the Gemäldegalerie Alte Meister in Kassel, as well as Head of Collections at Hessen Kassel Heritage since 2013. He has curated numerous exhibitions and published extensively on Old Master paintings and the history of collecting and display.

Justus Lange has been a member of CODART since 2009.

The Torturous Journey of a Sixteenth-Century Altarpiece: from Göring's Wish List to Conversation Starter at M Leuven

Ko Goubert, Head of Collections (ad interim), M Leuven, Leuven

The *Martyrdom of Saint Quentin* at M, sold by Jewish art dealer Léon Seyffers to Nazi buyers in 1941, was lent to the museum by the Belgian State in 1951. It follows the path of dozens of other works in Belgian museums, retrieved from Nazi hoards and unable to be returned to potential claimants. The painting's troubled history remained absent from object documentation and visitor mediation. Belgium is still behind on other nations' provenance endeavors, such as national databases of Nazi-looted art. However, the public and political attention in recent years, generated by investigative journalism,

marked a turning point in M's approach. Since 2018, M shares the painting's troubled history with the audience. An open exchange of information with Seyffers' relatives, journalists and academics, lets M present a nuanced narrative. The artwork is now a 'conversation piece' in the recently renewed galleries and stimulates reflection on loaded topics during museum visits and collection-inspired talks.

About Ko Goubert

Ko Goubert is acting Head of Collections at M Leuven, where he has been working since 2012 as registrar and collection curator of decorative arts. As an art historian focused on Belgian silver design, he has curated exhibitions at the former Sterckshof Silver Museum Antwerp, the Design Museum Gent and M Leuven. Goubert publishes on diverse subjects, ranging from fifteenth-century Leuven silversmiths to Art Deco religious decorative arts in interwar Belgium, with the latter being the focus of his current PhD research. At M, he also contributed to shaping communication policies on looted art and colonial imagery for museum audiences.

Ko Goubert has been a member of CODART since 2012.

Missing Pieces: Gap and Omission in the Mid-Twentieth-Century Provenance of Heemskerck's *Rest on the Flight into Egypt*

Margaret Doyle, Provenance Expert & Head of Curatorial Files and Records Department, National Gallery of Art, Washington DC

An immunity from a seizure application in 2024 provided an opportunity to revisit the provenance of Maarten van Heemskerck's *Rest on the Flight into Egypt* in the collection of the National Gallery of Art in Washington. Previous research indicated that the painting belonged to a collector in Switzerland at some point between 1934 and 1952. The life circumstances of this collector, when and where he acquired the canvas, and to whom and when it was passed on were never ascertained. However, newly available resources, such as annotated auction and exhibition catalogues, provided the evidence to close gaps and shut down the likelihood of a looted history. Equally important, the collector in question turned out to be the husband of the actual purchaser, who hadn't appeared previously in the provenance. This case study demonstrates the importance of continual review of provenances in light of new sources. It also raises the issue of the marginalization of women in ownership histories, often submerged into their husband's identity or dropped altogether.

About Margaret Doyle

Margaret Doyle studied art history with an emphasis on Germany at the University of Pennsylvania (BA) and the Graduate Center, City University of New York (PhD). In 2000 she was appointed the first dedicated Nazi-era provenance researcher at the Smithsonian Institution. As deputy head and associate curator of exhibition programs at the National Gallery of Art, Washington, D.C., she worked primarily on exhibitions of Northern European art. Since 2020, she has served as the museum's provenance expert and head of its curatorial records department, which catalogues paintings and sculptures and oversees object research files available to staff and outside researchers for consultation.

Gaps and Discoveries: Provenance Research at the Wallraf-Richartz-Museum & Fondation Corboud

Britta Olényi von Husen, Provenance Researcher, Department for Art and Culture, City of Cologne

The Wallraf-Richartz-Museum & Fondation Corboud has long been at the forefront of provenance research, committed to uncovering the often complex and incomplete histories behind the artworks in its collection. The museum has undertaken extensive research since Germany – together with over forty other countries— signed the Washington Conference on Holocaust-Era Assets in 1998. This case study of a restituted drawing illustrates how research can reveal the intertwined fates of art and their collectors, affected by Nazi persecution. It illustrates a broader approach to provenance research, the challenges posed by incomplete records and gaps, and the profound impact that restitution can have on the families affected by Nazi persecution. There are different methods to uncover hidden histories, depending on the complexities and challenges that arise. In some cases, there is even a very slim chance that new material emerges.

About Britta Olényi von Husen

Britta Olényi von Husen works for the museums of Cologne as a provenance specialist since 2012. Together with her colleague Marcus Leifeld, she is responsible for conducting provenance research and coordinating restitution matters in nine municipal museums, such as the Wallraf-Richartz-Museum & Fondation Corboud, Museum Ludwig, and the Schnütgen Museum. Previously, she worked at Sotheby's in various departments, including the Restitution Department in London from 2006 to 2011. She also joined the research group for the "Art trouvé Hildebrand Gurlitt", conducting provenance research on behalf of the German Lost Art Foundation and the Kunstmuseum Bern.

Losses and Gains: Polish Museums and Their Collections After World War II: The Case of the National Museum in Warsaw

Piotr Borusowski, Keeper in the Department of Prints and Drawings, Muzeum Narodowe w Warszawie, Warsaw

After the outbreak of World War II, occupying Nazi forces systematically “researched” Polish public and private collections, seizing art considered valuable for its material and cultural significance. Objects deemed less valuable were often destroyed as symbols of Polish identity. The impact of the war on Polish museums, however, went far beyond immediate looting and destruction. The post-war Potsdam Conference brought dramatic border changes, resulting in Poland’s loss of vast eastern territories, while former German territories to the west and north were incorporated into Poland. Consequently, all movable assets east of the Oder and Neisse rivers became Polish state property. Today, curators at Polish museums, including the National Museum in Warsaw, face complex provenance research tasks. These often involve collections once belonging to German institutions, which bring a unique set of challenges and ethical considerations. The National Museum in Warsaw, with its extensive and diverse collection, exemplifies these challenges and showcases the strategies and research approaches currently employed to address them.

About Piotr Borusowski

Piotr Borusowski, curator at the Department of Prints and Drawings at the National Museum in Warsaw, specializes in Dutch, Flemish, and German drawings. His research encompasses the history of art collecting and provenance studies. He holds degrees from the University of Warsaw in Law (2004) and Art History (2006). In 2023 he completed his PhD, *Albrecht von Sebisch’s (1685-1748) Collection of Paintings, Drawings and Prints in the Art-Collecting Culture of Central Europa in the First Half of the 18th-Century*. From 2012 to 2022, Borusowski served as editor of the Journal of the National Museum in Warsaw. He also edited the museum’s *Catalogue of Dutch and Flemish Paintings* (2015) and co-curated the 2017 exhibition *In the Workshop of a Netherlandish Master: Dutch and Flemish Drawings from the Collection of the National Museum in Warsaw*.

Piotr Borusowski has been a member of CODART since 2009.

Remember Me: How to Do Provenance Research When Historical Regimes Have Favored “Not To Remember”

Greta Koppel, Curator of Dutch and Flemish Paintings, Kadrioru Kunstimuuseum, Eesti Kunstimuuseum, Tallinn

Estonia gained independence in 1918, and the Art Museum of Estonia was established in 1919. During the War of Independence (1918–1920), Heritage Protection Societies actively collected art, with many works coming from Baltic German nobles who left Estonia. In 1920, a state-organized repatriation campaign brought Estonians back from Russia, during which approximately 100 paintings, likely used to cover relocation expenses, were acquired by the Ministry of Education and donated to the museum in 1926. The museum’s collection grew significantly between 1920 and 1940, enriched by donations and sales from departing Baltic Germans and Russian émigrés fleeing the Soviet Union. Besides that, the young Estonian Republic also invested in arts and culture. However, in 1944, the Soviet air raid on Tallinn destroyed much of the museum’s archive, causing irreparable losses. In 2022, Russia’s invasion of Ukraine ended collaborations with Russian institutions, cutting off access to provenance records of artworks with Russian ties.

Provenance research ideally traces a work from its present owner back to its origin, but challenges often arise. Even minor discoveries, like old photographs or conservation materials, can provide valuable clues. Sharing findings and exposing gaps in research remains essential. This presentation will explore provenance research challenges and discoveries through case studies from the Dutch and Flemish art collection of the Art Museum of Estonia.

About Greta Koppel

Greta Koppel has been a curator at the Art Museum of Estonia since 2002. She completed her PhD, *Farewell to Connoisseurship? The Work of Art in the Focus of Art Historical Research*, in 2021 at the Estonian Academy of Art. Her field of expertise is Early Modern Art, especially Netherlandish art from fifteenth- to seventeenth-century. In her work, she underlines the importance of multi-faceted object-based research. In 2004, Koppel co-curated her first exhibition *Low Sky, Wide Horizon: Art of the Low Countries in Estonia* at the Kadriorg Art Museum, a branch of the Art Museum of Estonia. She was one of the authors and editors of the *catalogue raisonné* of the collection of Dutch and Flemish paintings of the Kadriorg Art Museum, published in 2012. She authored numerous other catalogues and curated a number of exhibitions, several in international collaboration, such as the international research project and exhibition *Michel Sittow in the North? Altarpieces in Dialogue* in 2021-2023. Koppel has received several awards, including the Annual State Cultural Prize in 2018. That same year, she also received the Knighthood in the Order of Orange-Nassau.

Greta Koppel has been a member of CODART since 2003.

Russia-Related Provenances After Russia's Attack on Ukraine: A Practical and Moral Challenge

Kersti Tainio, Curator, Sinebrychoff Art Museum, Finnish National Gallery, Helsinki

The Russian Revolution had a tremendous impact on the dispersal of Russian artworks and other heritage items in museum collections across the globe. Finnish public collections, including the Finnish National Gallery, house a considerable number of such artworks, coming from the Soviet Union from 1917 until 1938. This topic is especially relevant, but often politically sensitive and understudied in countries which share a border and a long history with Russia. After Russia's unprovoked attack on Ukraine in 2022, research related to Russian provenance has become challenging. In addition to the lack of sources and contacts with the Russian research community, any Russia-related research is now exposed to political disinformation campaigns and other phenomena that severely undermine the freedom of research. In this presentation, the problems of provenance research related to Russia in the turbulent 2020s are made visible.

About Kersti Tainio

Kersti Tainio has been working as a curator at the Sinebrychoff Art Museum, Finnish National Gallery since 2023. She has a strong expertise in archival research, including provenance research, and is specialized in the historical connections between Finnish and Russian private and public collections. She started working on a PhD (working title: *Bought Heritage: Russian Revolution in Finnish Museum Collections, 1917-1938*) at the University of Helsinki in 2018. This PhD project is currently on hold due to the Russian aggression against Ukraine.

Kersti Tainio has been a member of CODART since 2024.

The Biography of an Artwork

Ruben Suykerbuyk, Curator of Old Masters, Museum Boijmans Van Beuningen, Rotterdam

Last April, Museum Boijmans van Beuningen returned a tenth-century ivory representing Maria with child to the heirs of Kunsthaus Drey. This Jewish art dealer from Munich was forced to sell it along with the rest of his trade stock in June 1936 under the Nazi regime. At first glance, the restitution request was a clear call. The forced sale was well documented, resulting in a restitution under the Dutch policy. However, provenance research revealed that the ivory was part of the famous Stroganov collection before. Count Stroganov died in 1910, but his heirs were murdered in 1920 by Bolsheviks. Only one adult with two minor children survived, escaped to Rome and began to sell the collection soon after, including the ivory. How voluntary was this sale? This case is a reminder of the importance of 'deep' provenance research beyond WW II and serves as starting point for an exhibition at Depot Boijmans Van Beuningen in the Fall of 2025, aiming to heighten the public awareness of the full biographies of artworks.

About Ruben Suykerbuyk

Ruben Suykerbuyk is curator of old master paintings and sculptures at Museum Boijmans Van Beuningen in Rotterdam. His field of expertise is fifteenth- to seventeenth-century Netherlandish art history, with a focus on religious art and material culture. He has authored several works on Netherlandish painters and draftsmen, including Michiel Coxcie and Frans Floris, as well as on tomb monuments and memorial culture in the sixteenth-century Low Countries. Additionally, he published a monograph on the art, patronage, and religious life of Zoutleeuw's remarkable Church of Saint Leonard.

Ruben Suykerbuyk has been a member of CODART since 2021.

TUESDAY 18 MARCH: PLENARY SESSION AT THE WALLRAF-RICHARTZ-MUSEUM & FONDATION CORBOUD, COLOGNE

SPEAKERS' CORNER

On the morning of Tuesday 18 March, the plenary Speakers' Corner session will take place. CODART members will have seven minutes on the congress floor to present research questions, seek advice, or invite collaboration on projects. Each presentation will be followed by an opportunity for audience responses.

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

Peter van den Brink – *Haunted by a Mark*

Peter van den Brink retired as Director of the Suermondt-Ludwig Museum in Aachen in September 2021 and is now active as an independent scholar and consultant. He studied art history at Groningen University. From 1997, he organized numerous significant exhibitions as chief curator at the Bonnefantenmuseum in Maastricht and then, from 2005, in Aachen. His final exhibition, *Albrecht Dürer Was Here*, was later presented in a compromised format at the National Gallery in London in 2021-22. Van den Brink is a specialist in early Netherlandish painting, drawing, and glass roundels, with expertise in technical art history. He has published extensively on Dutch seventeenth-century painting and drawing, is well-versed in nineteenth-century collecting history, and is a leading specialist in Nazi-era provenance research.

Peter van den Brink has been an associate member of CODART since 2021, and was a member of CODART between 1998 and 2021.

Almut Pollmer-Schmidt – *Phantom Pain or Phantom Pleasure: Dealing with the Former Princely Collections in Germany*

Dr. Almut Pollmer-Schmidt has recently assumed the position of Curator of Fine and Applied Arts at Meininger Museen (Schloss Elisabethenburg). Prior to this, she served as interim curator for post-medieval painting, sculpture and ceremonial sleighs at the Württemberg State Museum in Stuttgart. From 2011 to 2021, she worked at the Städel Museum in Frankfurt, where she was the primary author of the scholarly catalogue on German painting from 1550 to 1725, a project carried out in close collaboration with art technologists. She earned her PhD from Leiden University with a dissertation study on Dutch church interior painting, a subject she has revisited as co-curator of an exhibition on the eighteenth-century Frankfurt painter Johann Ludwig Ernst Morgenstern. Pollmer-Schmidt's areas of interest include the history of collecting, digital curation, and innovative participatory museum practices.

Almut Pollmer-Schmidt has been a member of CODART since 2011, she was an associate member between 2021 and 2024.

Andrea Steckerová – *Little Stories: Genre Painting of the Seventeenth-Century (an exhibition project of the National Gallery in Prague)*

Andrea Steckerová is Curator of the National Gallery in Prague, where she manages the collection of Dutch paintings and Czech Baroque paintings and sculptures. She received her PhD from Charles University in Prague with a dissertation titled *Genre painting of the 17th-18th centuries in Bohemia*. Steckerová has organized several exhibitions, including *Dances and Festivals of the 16th-18th Centuries*, *Vivat Musica!*, and *After Rembrandt*. Her most recent exhibition *Petr Brandl: the story of a Bohemian* (2023), won first prize in the Exhibition of the Year category in the Czech (*Gloria Musaelis*). She has also been awarded several international scholarships, including the Clark/Mellon Curatorial Fellowship and the Bader scholarship.

Andrea Steckerová has been a member of CODART since 2012.

Sabrina Lind – *Recovered to Flanders: Investigating the Provenance of the DER Works of the Flemish Community*

Sabrina Lind holds a PhD in Art History from Ghent University and the University of Verona (2024). Her doctoral research, funded by the Research Foundation – Flanders, focused on the project management involved in the production of decorations for the joyous entry of the Cardinal-Infante Ferdinand of Spain into Antwerp in 1635. She studied Art History and Philosophy in Hamburg, Dijon and Munich. She has worked with Prof. Dr. Nils Büttner at the State Academy of Fine Arts Stuttgart and the Centrum Rubenianum in Antwerp. Since February 2024, she has served as a Provenance Researcher at the Royal Museum of Fine Arts Antwerp, working in collaboration with the Flemish Government.

Sabrina Lind has been an associate member of CODART since 2024.

Michael Philipp – *Hunting the Unicorn*

Michael Philipp served as curator at the Bucerius Kunst Forum in Hamburg from 2007 to 2016 and has since then been the chief curator at the Museum Barberini in Potsdam. In Hamburg, he curated the exhibitions *Horror and Lust. The Temptation of St Anthony from Hieronymus Bosch to Max Ernst* (2008), *Rubens, Jordaens, Van Dyck. Baroque from Antwerp* (2010), *Dionysus. Intoxication and Ekstasis* (2013) and *Inverted World. The Century of Hieronymus Bosch* (2016). In Potsdam, he curated the exhibitions *Van Gogh. Still Life* (2019), *Clouds and Light. Impressionism in Holland* (2023) and *Sun. The Source of Light in Art* (2023) and realized the exhibition *Rembrandt's Orient. West-Eastern Encounters in Dutch Art of the 17th Century* (2021), curated by Gary Schwartz.

Michael Philipp has been an associate member of CODART since 2015

PARTICIPANTS CODART 26

Pim Arts

*Curator of Paintings
(1500-Present)*
Dordrechts Museum, Dordrecht
wkj.arts@dordrecht.nl

Sarvenaz Ayooghi

Curator of Paintings
Suermondt-Ludwig-Museum,
Aachen
sarvenaz.ayooghi@mail.
aachen.de

Andaleeb Baiee Banta

*Andrew W. Mellon Senior Curator of
Prints and Drawings*
National Gallery of Art,
Washington, D.C.
a-banta@nga.gov

Suzanne Bartels

*Stanley H. Durwood Foundation
Curatorial Fellow*
Harvard Art Museums/Fogg
Museum, Cambridge
susanne_bartels@harvard.edu

Maarten Bassens

Curator
Snijders&Rockoxhuis, Antwerp
maarten.bassens@kbc.be

Sabine van Beek

*Junior Curator Dutch and Flemish
Old Masters*
RKD - Netherlands Institute for Art
History, The Hague
beek@rkd.nl

Peter Jonathan Bell

*Curator of European Paintings,
Sculpture and Drawings*
Cincinnati Art Museum, Cincinnati
peter.bell@cincyart.org

Eli Blee-Goldman

Patron of CODART
Milwaukee
friends@codart.nl

Rob Bloemendal

Curator
Kasteel Twickel, Ambt Delden
bloemendal@twickel.org

Rhea Sylvia Blok

Curator
Fondation Custodia, Frits Lugt
Collection, Paris
rsblok@fondationcustodia.fr

Piotr Borusowski

*Keeper in the Department of
Prints and Drawings*
Muzeum Narodowe w Warszawie,
Warsaw
pborusowski@mnw.art.pl

Peter van den Brink

*Former Director of the Aachen
City Museums*
Valkenburg
pbr.vandenbrink@gmail.com

Claudia de Brün

Chief Curator
Sinebrychoff Art Museum, Finnish
National Gallery, Helsinki
claudia.debrun@siff.fi

Quentin Buvelot

Senior Curator
Mauritshuis, The Hague
q.buvelot@mauritshuis.nl

Michel Ceuterick

Patron of CODART
Asper
friends@codart.nl

Judith Claus

Curator of 16th- to 19th-century Art
LWL-Museum für Kunst und Kultur
Westfälisches Landesmuseum,
Munster
judith.claus@lwl.org

Annie Correll

*Daniel F. and Ada L. Rice Curatorial
Fellow in the Painting and Sculpture
of Europe Department*
Art Institute of Chicago, Chicago
acorell@artic.edu

Jacquelyn N. Coutré

Eleanor Wood Prince Curator
Art Institute of Chicago, Chicago
jcoutr@artic.edu

Marjan Debaene

Head Curator Old Masters
M Leuven, Louvain
marjan.debaene@mleuven.be

Vera De Boeck

*Curator for the Antwerp Applied Arts
and History Collection*
Museum aan de Stroom (MAS),
Antwerp
vera.deboeck@antwerpen.be

Alexander Dencher

Curator of Furniture
Rijksmuseum, Amsterdam
a.dencher@rijksmuseum.nl

Jelena Dergenc

Senior Curator
Narodni Muzej, Belgrade
jelenadergenc@yahoo.com

Gabriel Dette

*Chief Curator of Early
German and Early
Netherlandish Painting*
Alte Pinakothek, Munich
gabriel.dette@pinakothek.de

Lloyd DeWitt

*Janet and Richard Geary
Curator of European & American
Art Pre-1930*
Portland Art Museum, Portland
lloyd.dewitt@pam.org

Margaret Doyle

*Provenance Expert & Head of
Curatorial Files and Records
Department*
National Gallery of Art,
Washington, DC
m-doyle@nga.gov

Katrin Dyballa

Curator
Bucerius Kunst Forum, Hamburg
dyballa@buceriuskunstforum.de

Adam Eaker

Associate Curator
Metropolitan Museum of Art,
New York
adam.eaker@metmuseum.org

Erik Eising

Assistant Curator
Gemäldegalerie, Staatliche Museen
zu Berlin, Berlin
h.eising@smb.spk-berlin.de

Iris Ellers

Curator Liberna Collection
Draiflessen Collection, Mettingen
iris.ellers@draiflessen.com

Alexandra Engel Bauer

*Curator of German, Dutch and
Flemish Paintings*
Stiftung Preussische Schlösser und
Gärten Berlin-Brandenburg (SPSG),
Potsdam
a.engel@spsg.de

Ingrid van Engelshoven

*Former Minister of Education,
Culture and Science*
Consultant, Blueyard
Chair of the Board of CODART
The Hague
info@codart.nl

Kirsi Eskelinen

Director
Sinebrychoff Art Museum
Finnish National Galler, Helsinki
kirsi.eskelinen@siff.fi

Marijn Everaarts

Exhibition Curator
Texture, Kortrijk
marijn.everaarts@kortrijk.be

Ivan Ferenčak

*Curator of Dutch and Flemish
Painting / Research Associate*
The Strossmayor Gallery of Old
Masters, Zagreb
iferencak@hazu.hr

Josephina de Fouw

*Curator of 18th-Century Dutch
Painting and Painting Frames*
Rijksmuseum, Amsterdam
j.de.fouw@rijksmuseum.nl

Michele Frederick

Associate Curator of European Art
North Carolina Museum of Art,
Raleigh
michele.frederick@dnrc.nc.gov

Emily Friedman

*Allen and Kelli Questrom Assistant
Curator of Prints and Drawings*
Dallas Museum of Art, Dallas
efriedman@dma.org

Anabelle Gambert-Jouan

*Lillian and James H. Clark Assistant
Curator of European Art*
Dallas Museum of Art, Dallas
agambert-jouan@dma.org

Corinna Gannon

Assistant Curator
Städel Museum, Frankfurt am Main
gannon@staedelmuseum.de

Ko Goubert

Head of collections (ad interim)
M Leuven, Leuven
ko.goubert@mleuven.be

Jazzy de Groot

Patron of CODART
Heiloo
friends@codart.nl

Lea Grüter

Provenance Specialist WWII
Rijksmuseum, Amsterdam
l.gruter@rijksmuseum.nl

David de Haan

Curator of the Art Collections
Museum Prinsenhof, Delft
ddhaan@delft.nl

Fiona Healy

*Member of the Editorial Board
of the Corpus Rubenianum*
Ludwig Burchard
Centrum Rubenianum, Antwerp
fionahealy@aol.com

Karen Hearn

Honorary Professor
University College London, London
karen.hearn77@yahoo.com

Daan van Heesch

Head of Prints and Drawings
KBR - Royal Library of
Belgium, Brussels
daan.vanheesch@kbr.be

Helen Hillyard

Head of Collection
Dulwich Picture Gallery, London
h.hillyard@dulwichpicture
gallery.org.uk

Camilla Hjelm

Curator
Statens Historiska Museer,
Stockholm
camilla.r.hjelm@gmail.com

Willem Jan Hoogsteder

Curator
Museum Bredius, The Hague
Patron of CODART
friends@codart.nl

Rianneke van der Houwen-Jelles
Van Oord Curator for Dutch Protestantism
Museum Catharijneconvent, Utrecht
r.vanderhouwen@catharijneconvent.nl

Hannah Iterbeke
Curator of Old Masters
Museum Hof van Busleyden, Mechelen
hannah.iterbeke@mechelen.be

Holger Jacob-Friesen
Director
Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Dresden
holger.jacob-friesen@skd.museum

Irene Jacobs
Senior Curator
Maritiem Museum Rotterdam, Rotterdam
i.jacobs@maritiemmuseum.nl

Alicja Jakubowska
Curator of Paintings
The Royal Castle in Warsaw, Warsaw
ajakubowska@zamek-krolewski.pl

Maretta Johnson
Curator of Heritage
Atlas Van Stolk, Rotterdam
m.johnson@bibliotheek.rotterdam.nl

Renée Jongejan
Business Director
Kunsthal Rotterdam, Member of the Board of CODART
info@codart.nl

Stephan Kemperdick
Curator of Early Netherlandish and Early German Painting
Gemäldegalerie, Staatliche Museen zu Berlin, Berlin
s.kemperdick@smb.spk-berlin.de

Hanna Klarenbeek
Curator of Paintings, Prints and Drawings
Paleis Het Loo, Apeldoorn
h.klarenbeek@paleishetloo.nl

Christi Klinkert
Senior Curator of Old Masters
Frans Hals Museum, Haarlem
Member of the Board of the Friends of CODART Foundation
c.klinkert@franshalsmuseum.nl

Lidewij de Koekkoek
Director
Frans Hals Museum, Haarlem
Member of the Board of CODART
l.dekoekkoek@franshalsmuseum.nl

Anna Koopstra
Curator of Early Netherlandish Painting
Musea Brugge, Bruges
anna.koopstra@brugge.be

Greta Koppel
Curator of Dutch and Flemish Paintings
Kadrioru Kunstimuseum, Eesti Kunstimuseum, Tallinn
greta.koppel@ekm.ee

Dragana Kovačić
Senior Curator, Collection of Drawings and Prints by Foreign Artists
Narodni Muzej, Belgrade
dragana.kovacic@gmail.com

Magdalena Królikiewicz
Curator
The Royal Castle in Warsaw, Warsaw
mkrolikiewicz@zamek-krolewski.pl

Merike Kurisoo
Director
Niguliste Museum, Art Museum of Estonia, Tallinn
merike.kurisoo@ekm.ee

Suzanne Laemers
Curator of Fifteenth and Sixteenth Century Netherlandish Painting
RKD - Netherlands Institute for Art History, The Hague
laemers@rkd.nl

Justus Lange
Chief Curator
Gemäldegalerie Alte Meister, Hessen Kassel Heritage, Kassel
justus.lange@heritage-kassel.de

Micha Leeflang
Curator Kasteel Huis Bergh / independent art historian
Amsterdam
michaleeflang@hotmail.com

Hanna Leijen
Head knowledge center
Museum Boijmans Van Beuningen, Rotterdam
hleijen@boijmans.nl

Alexandra Letvin
Associate Curator of European Art
Princeton University Art Museum, Princeton
aletvin@princeton.edu

Alexandra Libby
Senior Advisor for Curatorial and Conservation Initiatives and Associate Curator of Northern Baroque Paintings
National Gallery of Art, Washington, D.C.
a-libby@nga.gov

Sabrina Lind
Provenance Researcher
Koninklijk Museum voor Schone Kunsten, Antwerp
sabrina.lind@kmska.be

Yuri van der Linden
Curator State Collection
Rijksdienst voor het Cultureel
Erfgoed, Amersfoort
y.van.der.linden@
cultureelerfgoed.nl

Stephen Lloyd
*Former Curator of The Derby
Collection*
Derby Collection, Knowsley Hall,
Prescot
stephen.lloyd@macace.net

Léon Lock
Director
Low Countries Sculpture Society,
Brussels
leon.lock@lcsulpture.art

Samuel Mareel
*Senior Curator of 15th- and 16th-
Century Art*
Koninklijk Museum voor Schone
Kunsten, Antwerp
samuel.mareel@kmska.be

Julia van Marissing
Curator
Museum Prinsenhof Delft, Delft
jvmarissing@delft.nl

Nataliya Markova
Moscow
ny-markova@yandex.ru

Lizzie Marx
Curator of Dutch and Flemish Art
National Gallery of Ireland, Dublin
lmarx@ngi.ie

Fred G. Meijer
Independent Art Historian
Amsterdam
info@fredgmeijer.com

Tomi Moisio
Curator
Serlachius Museum Gösta, Mänttä
tomi.moisio@serlachius.fi

Tom van der Molen
Curator
Amsterdam Museum, Amsterdam
t.vandermolen@amsterdam
museum.nl

Uta Neidhardt
*Curator of Dutch and Flemish
Paintings*
Gemäldegalerie Alte Meister,
Staatliche Kunstsammlungen
Dresden, Dresden
uta.neidhardt@skd.museum

Kirk Nickel
*Marc and Lillian Rojzman Curator of
European Art*
Haggerty Museum of Art, Marquette
University, Milwaukee
kirk.nickel@marquette.edu

Judith Niessen
Head of Collection & Science
Mauritshuis, The Hague
j.niessen@mauritshuis.nl

Britta Olényi von Husen
Provenance Researcher
City of Cologne, Cologne
britta.olenyivonhusen@
stadt-koeln.de

Anne van Oosterwijk
Director of Collection
Musea Brugge, Bruges
anne.vanoosterwijk@brugge.be

Marjan Pantjes
Junior Curator
Koninklijk Paleis Amsterdam,
Amsterdam
m.pantjes@dkh.nl

Natasja Peeters
Director of Collections
War Heritage Institute, Brussels
natasja.peeters@warheritage.be

Chloé Pelletier
*Curator of European Art
(before 1800)*
Musée des Beaux-Arts de
Montréal, Montreal
cpelletier@mbamtl.org

Emily Peters
Curator of Prints and Drawings
Cleveland Museum of Art,
Cleveland
epeters@clevelandart.org

Michael Philipp
Chief Curator
Museum Barberini, Potsdam
philipp@museum-barberini.de

Gautier Platteau
Director
HANNIBAL Books
Member of the board of CODART
info@codart.nl

Almut Poller-Schmidt,
*Curator of Applied and
Fine Arts*
Meininger Museen
a.pollmer-schmidt@
meiningermuseen.de

Ruud Priem
*Department Head and Curator
of Fine Art*
Musée National d'Histoire et
d'Art, Luxembourg
ruud.priem@mnha.etat.lu

Carla van de Puttelaar
Independant Art Historian
Amsterdam
carlavandeputtelaar@gmail.com

Ingmar Reesing
Curator
Museum Gouda, Gouda
ingmar.reesing@
museumgouda.nl

Jip van Reijen

Curator Old Masters
Bonnefanten, Maastricht
vanreijen@bonnefanten.nl

Brooks Rich

*Associate Curator of Old Master
and Nineteenth-Century Prints*
National Gallery of Art,
Washington, D.C.
b-rich@nga.gov

Jana Roussel

Patron of CODART
Aix en Provence
friends@codart.nl

Joseph Roussel

Patron of CODART
Aix en Provence
friends@codart.nl

Charlotte Rulkens

Research Associate
Vrije Universiteit Amsterdam,
Amsterdam
c.c.s.rulkens@vu.nl

Niels Schalley

Curator
Museum Hof van Busleyden,
Mechelen
niels.schalley@mechelen.be

Delia Scheffer

Curator of Art before 1900
Tiroler Landesmuseum
Ferdinandeum, Innsbruck
d.scheffer@tiroler-landes-
museen.at

Joop Scheffers

Patron of CODART
Sittard
friends@codart.nl

Tristan Schiff

*Curator of Old Masters and
City Collection*
Stedelijk Museum Alkmaar, Alkmaar
tristan@museumalkmaar.nl

Robert Schindler

*William Hutton Curator of
European Art*
Toledo Museum of Art, Toledo
rschindler@toledomuseum.org

Guido Scholten

*Junior Curator Liberna Collection
Draiflessen Collection, Mettingen*
guido.scholten@draiflessen.com

Jacques Schuhmacher

*Executive Director of
Provenance Research*
Art Institute of Chicago, Chicago
jschuhmacher@artic.edu

Friederike Schütt

Associate Curator
Städel Museum, Frankfurt am Main
friederike.schuettt@staedel-
museum.de

Gary Schwartz

*Founding Director of CODART /
Honorary Member*
Maarssen
gary.schwartz@xs4all.nl

Loekie Schwartz

Honorary Member of CODART
Maarssen
loekie.schwartz@xs4all.nl

Andrew Sears

*Assistant Curator of Northern
European Paintings*
National Gallery of Art,
Washington, D.C.
a-sears@nga.gov

Michèle Seehafer

Curator and Senior Researcher
Statens Museum for Kunst,
Copenhagen
mise@smk.dk

Gero Seelig

Curator
Staatliches Museum Schwerin,
Schwerin
seelig@museum-schwerin.de

Anja Ševčík

*Head of Department of Baroque
Painting*
Wallraf-Richartz-Museum &
Fondation Corboud, Cologne
sevcik@wallraf.museum

Willem te Slaa

Director
Slot Zuylen, Oud-Zuilen
directeur@slotzuylen.nl

Ute Staes

*Head of Collections & Curator
of Research Collections and
Rare Books*
Rubenshuis, Musea Antwerpen,
Antwerp
ute.staes@antwerpen.be

Andrea Steckerová

*Senior Curator of 17th- and
18th-century Dutch Art*
Národní galerie Praha -
Šternberský palác, Prague
andrea.steckerova@ngprague.cz

Annemarie Stefes

Freelance Researcher
Wallraf-Richartz-Museum &
Fondation Corboud
annemariestefes@aol.de

Anna-Claire Stinebring

*Assistant Curator of European
Paintings*
Metropolitan Museum of Art,
New York
anna-claire.stinebring@
metmuseum.org

Marlies Stoter

Curator of Fine Arts
Fries Museum, Leeuwarden
m.stoter@friesmuseum.nl

Ruben Suykerbuyk

Curator of Old Masters
Museum Boijmans Van
Beuningen, Rotterdam
ruben.suykerbuyk@boijmans.nl

Kersti Tainio

Curator
Sinebrychoff Art Museum /
Finnish National Gallery, Helsinki
kersti.tainio@siff.fi

Cécile Tainturier

Curator
Fondation Custodia,
Frits Lugt Collection, Paris
ctainturier@fondationcustodia.fr

Alexander Thijs

Patron of CODART
Sittard
friends@codart.nl

Hannah Thijs

Head of Collections & Exhibitions
Museum Hof van Busleyden,
Mechelen
hannah.thijs@mechelen.be

Matthias Ubl

*Curator Early Netherlandish,
Italian and German Paintings
and Stained Glass*
Rijksmuseum, Amsterdam
m.ubl@rijksmuseum.nl

Hildegard Van de Velde

Curator
Snijders&Rockoxhuis, Antwerp
hildegard.vandevelde@kbc.be

Joris Van Grieken

Curator of Prints and Drawings
KBR - Royal Library of
Belgium, Brussels
joris.vangrieken@kbr.be

Nico Van Hout

Head of Collections
Koninklijk Museum voor Schone
Kunsten (KMSKA), Antwerp
Member of the Board of CODART
nico.vanhout@kmska.be

Véronique Van Passel

Curator of Collections, Old Masters
Sculpture
Koninklijk Museum voor Schone
Kunsten, Antwerp
veronique.vanpassel@kmska.be

Mariana Varchuk

Senior Research Associate and
Curator of the Collection of Portrait
Miniatures
The Bohdan and Varvara Khanenko
Museum of Arts, Kyiv
m.varchuk@khanenko.museum

Christiaan Veldman

Curator of Medieval Art
Badisches Landesmuseum,
Karlsruhe
christiaan.veldman@landes
museum.de

Claudia Walendy

Patron of CODART
Aartselaar
friends@codart.nl

Robert Wenley

Head of Collections and
Deputy Director
Barber Institute of Fine Arts,
Birmingham
r.m.g.wenley@bham.ac.uk

Ira Westergård

Chief Curator
Sinebrychoff Art Museum, Finnish
National Gallery, Helsinki
ira.westergard@siff.fi

Betsy Wieseman

Curator and Head of the Department
of Northern European Paintings
National Gallery of Art,
Washington, D.C.
b-wieseman@nga.gov

Anne Woollett

Curator
J. Paul Getty Museum,
Los Angeles
awoollett@getty.edu

Olena Zhivkova

Deputy-Director General on
Research, curator and the keeper of
European painting
The Bohdan and Varvara Khanenko
Museum of Arts, Kyiv
ozhivkova@gmail.com

Diva Zumaya

Associate Curator of European Art
Huntington Library, Art Museum, and
Botanical Gardens, San Marino
dzumaya@huntington.org

Christoph Zuschlag

Alfred Krupp von Bohlen and
Halbach-Professor for the History of
Modern and Contemporary Art and
Managing Director of the Art History
Department
Bonn University, Bonn
zuschlag@uni-bonn.de

SPEAKERS

Piotr Borusowski

*Keeper in the Department of
Prints and Drawings*
Muzeum Narodowe w
Warszawie, Warsaw
pborusowski@mnw.art.pl

Margaret Doyle

*Provenance Expert and Head of
Curatorial Files and Records
Department*
National Gallery of Art,
Washington D.C
M-Doyle@nga.gov

Ko Goubert

Head of Collections
M Leuven, Louvain
ko.goubert@mleuven.be

Lea Grüter

Provenance Specialist WWII
Rijksmuseum, Amsterdam
l.gruter@rijksmuseum.nl

Greta Koppel

*Curator of Dutch and Flemish
Paintings*
Kadrioru Kunstmuuseum, Eesti
Kunstmuuseum, Talinn
greta.koppel@ekm.ee

Justus Lange

Chief Curator
Gemäldegalerie Alte Meister,
Hessen Kassel Heritage, Kassel
justus.lange@heritage-
kassel.de

Britta Olényi von Husen

Provenance Researcher
City of Cologne, Cologne
britta.olenyivonhusen@
stadt-koeln.de

Jacques Schuhmacher

*Executive Director of
Provenance Research*
Art Institute of Chicago, Chicago
jschuhmacher@artic.edu

Ruben Suykerbuyk

Curator of Old Masters
Museum Boijmans van
Beuningen, Rotterdam
ruben.suykerbuyk@boijmans.nl

Kersti Tainio

Curator
Sinebrychoff Art Museum,
Finnish National Gallery,
Helsinki
kersti.tainio@siff.fi

Christoph Zuschlag

*Alfred Krupp von Bohlen and
Halbach-Professor for the
History of Modern and
Contemporary Art and Managing
Director of the Art History
Department*
Bonn University, Bonn
zuschlag@uni-bonn.de

SPEAKERS' CORNER

Peter van den Brink

*Former Director of the Aachen
City Museums*
Suermondt-Ludwig-Museum,
Aachen
pbr.vandenbrink@gmail.com

Sabrina Lind, Provenance Researcher

*Koninklijk Museum voor Schone
Kunsten, Antwerp*
sabrina.lind@kmska.be

Michael Philipp

Chief Curator
Museum Barberini, Potsdam
philipp@museum-barberini.de

Andrea Steckerová

*Senior Curator of 17th- and
18th-century Dutch Art*
Národní galerie Praha -
Šternberský palác, Prague
andrea.steckerova@
ngprague.cz

Almut Poller-Schmidt,

Freelance Curator
Dommuseum, Frankfurt am
Main
almut.pollmer@web.de

HOSTS AND ORGANIZATION

Dr. Marcus Dekiert

Director

Wallraf-Richartz-Museum &
Fondation Corboud
dekiert@wallraf.museum

Sabrina Hehl

*Conservator of Prints and
Drawings*

Wallraf-Richartz-Museum &
Fondation Courboud
sabrina.hehl@wallraf.museum

Rita Kersting

Deputy Director

Museum Ludwig
rita.kersting@museum-
ludwig.de

Birte Klarzyk

Researcher and Event Manager

NS Documentation Centre
birte.klarzyk1@stadt-koeln.de

Ruth Klinkhammer

Conservator of Paintings

Wallraf-Richartz-Museum &
Fondation Courboud
klinkhammer@wallraf.museum

Thomas Klinke

*Conservator of Drawings and
Prints*

Wallraf-Richartz-Museum &
Fondation Corboud
klinke@wallraf.museum

Stefan Kraus

Director

Kolumba
sk@kolumba.de

Dr. Roland Krischel

*Head of the Medieval
Department*

Wallraf-Richartz-Museum &
Fondation Corboud
krischel@wallraf.museum

Kristin Krupa

Conservator of Paintings

Wallraf-Richartz-Museum &
Fondation Corboud
kristin.krupa@wallraf.museum

Melanie Lindner

Conservator of Paper

Wallraf-Richartz-Museum &
Fondation Corboud
melanie.lindner@wallraf.museum

Sascha Pries

Research Associate

Kölnisches Stadtmuseum
sascha.pries@stadt-koeln.de

Caroline von Saint-George

Conservator of Paintings

Wallraf-Richartz-Museum &
Fondation Corboud
saint-george@wallraf.museum

Anja Ševčík

*Curator of the Section 17th
Century*

Wallraf-Richartz-Museum &
Fondation Corboud
sevcik@wallraf.museum

Iris Schaefer

*Head of the Department of Art
Technology and Conservation*

Conservator of Paintings
Wallraf-Richartz-Museum &
Fondation Corboud
i.schaefer@wallraf.museum

Annemarie Stefes

Freelance Researcher

Wallraf-Richartz-Museum &
Fondation Corboud
annemariestefes@aol.de

Dr. Karen Straub

Curator

Museum Schnütgen
karen.straub@stadt-koeln.de

Dr. Moritz Woelk

Director

Museum Schnütgen
moritz.woelk@stadt-koeln.de

BOARD OF CODART

(present at the congress)

info@codart.nl

Ingrid van Engelshoven (Chair)

*Former Minister of Education,
Culture and Science*

Renée Jongejan (Secretary- treasurer)

Business Director
Kunsthall Rotterdam

Lidewij de Koekkoek

Director

Frans Hals Museum, Haarlem
l.dekoekkoek@
franshalsmuseum.nl

Nico Van Hout

Head of Collection Research
Koninklijk Museum voor Schone
Kunsten, Antwerp
nico.vanhout@kmska.be

Gautier Platteau

Director

HANNIBAL books

BOARD OF THE FRIENDS OF CODART FOUNDATION *(present at the congress)*

friends@codart.nl

Christi Klinkert

Senior Curator of Old Masters
Frans Hals Museum, Haarlem
c.klinkert@franshalsmuseum.nl

PATRONS AND BUSINESS SPONSORS

friends@codart.nl

Eli Blee-Goldman
Patron of CODART
Milwaukee

Michel Ceuterick
Patron of CODART
Asper

Jazzy de Groot
Patron of CODART
Heiloo

Willem Jan Hoogsteder
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The Hague

Joseph Roussel
Patron of CODART
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Jana Roussel
Patron of CODART
Aix en Provence

Jozef Scheffers
Patron of CODART
Sittard

Alexander Thijs
Patron of CODART
Sittard

Claudia Walendy
Patron of CODART
Aartselaar

CODART STAFF

events@codart.nl
+31 70 406 9380 (also during
the congress)

Maartje Beekman
Director
maartje.beekman@codart.nl

Dennis Driessen
Webmaster
dennis.driessen@codart.nl

Moos Engelbertink
Event Manager
moos.engelbertink@codart.nl

Rosalie van Gulick
*Coordinator Publications and
Friends of CODART Foundation*
rosalie.vangulick@codart.nl

Femke van Leeuwen
*Project Associate Website and
Social Media*
femke.vanleeuwen@codart.nl

Tamar van Riessen
*Project Associate and Office
Manager*
tamar.vanriessen@codart.nl

PRACTICAL INFORMATION

Contacting CODART

During the congress, if you can't find us, you can contact the CODART staff by phone (+31 70 406 9380) or by email (events@codart.nl).



Congress Hotel

Motel One Köln-Waidmarkt
Tel-Avid-Straße 6
50676 Cologne
Germany

T: +49 221 272 5950
koeln-waidmarkt@motel-one.com

Map of Cologne
with congress
locations

Since most congress locations are close to one another in the city center of Cologne, walking is the most efficient way of transport. You can also use Cologne's public transport:

Public Transport in Cologne

KVB tickets (valid for metro/U-Bahn, local train/S-Bahn, tram, bus) Price category 1b/CityTicket	
Single ticket (<i>EinzelTicket</i>) • 90 min • One journey with changes	€3,5
4 journey ticket (<i>4erTicket</i>) • 4 x 90 min • 4 x one journey with changes	€14
24-hour ticket (<i>24StundenTicket</i>) • 24h unlimited travel	€8,5
KölnCard 24 hours • 24h unlimited travel • Discounts with partners	€9
KölnCard 48 hours • 48h unlimited travel • Discounts with partners	€18
Week ticket (<i>WochenTicket</i>) • 7 days unlimited travel • Validity ends at 3 am on the following day (day 8)	€34,8

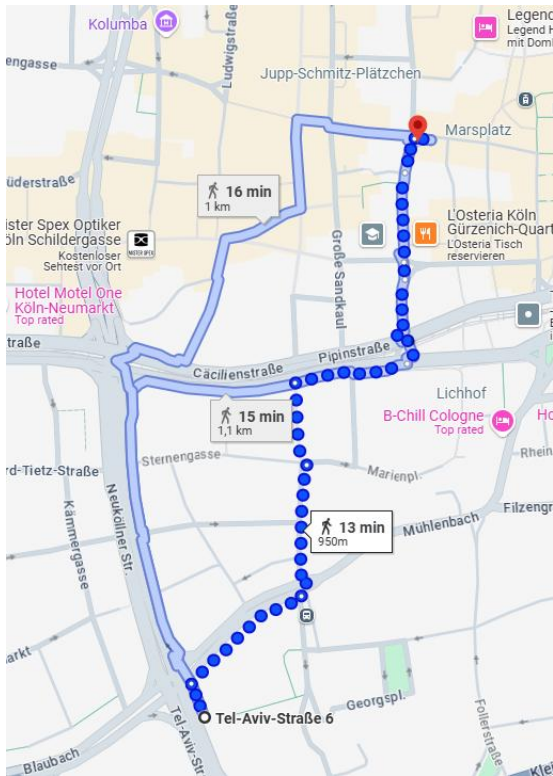
Cologne has an extensive public transport network. You can plan your route via Google Maps or the "KVB-App", which you can download in the App Store or Google Play Store. Tickets are available in different price categories, based on the travel area. In Cologne city center, the category 1b or *CityTicket* is valid.

Tickets can be bought at ticket machines at the stops, at kiosks and in the KVB-App. At the ticket machines, you have to enter the name of your final stop, which you can find on Google Maps or on public transport maps near the machines. Single tickets can also be purchased by tapping a contactless (credit or debit) 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 KVB system, but tickets purchased at kiosks must be validated on board. Tickets purchased from ticket machines are already validated.

DIRECTIONS

Almost all congress locations are within the city center of Cologne. We recommend using Google Maps to help you find your way. Two important ones are printed out below for your convenience.



From Motel One Köln Waidmarkt to the Wallraf-Richartz-Museum & Fondation Corboud

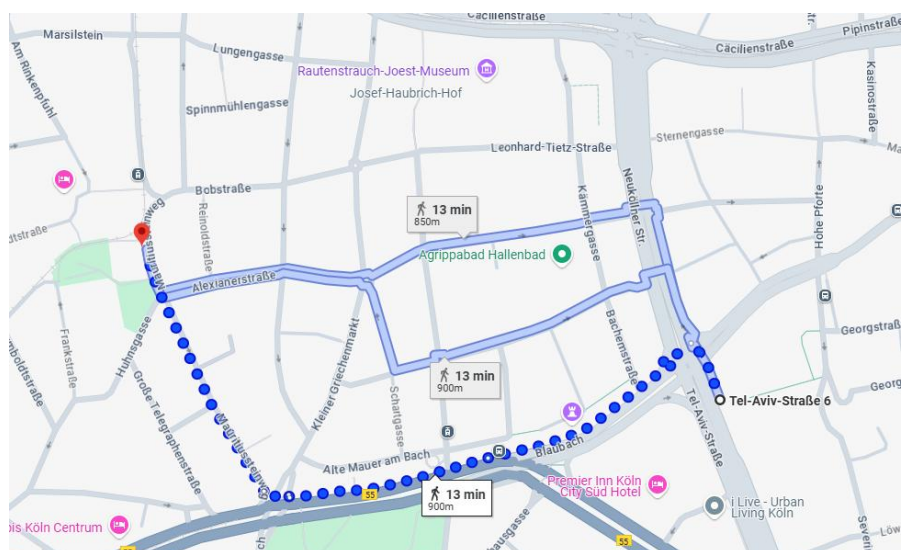
Ca. 15 minutes on foot

Exiting the hotel turn right onto Blaubach, after 200 meters turn left onto Hohe Pforte and continue onto Hohe Straße. Keep walking until you reach Pipinstraße and turn right. Please cross the Pipinstraße after 150 meters and turn left onto Kleine Sandkaul, Quatermarkt and Gülichplatz. You will find the Wallraf-Richartz-Museum & Fondation Corboud at the end of the street on your right hand side.

From Motel One Köln Waidmarkt to Wolkenburg

Ca. 15 minutes on foot

Exiting the hotel go to the crossing at Blaubach and turn left to continue your way along Blaubach and the B55 for 500 meters. Turn right onto Griechenpforte and continue your way onto the Mauritiussteinweg. After about 300 meters, Wolkenburg is located at your left hand side.



SUGGESTIONS FOR LUNCH ON TUESDAY 18 MARCH

There are plenty of lunch options in the city center of Cologne. We listed a few as suggestions:

Restaurant	Information	Price	Address	Within 10 min of...
Wallraf-Richartz (museum cafe)	<ul style="list-style-type: none"> Pasta, salads and soups Seated 	€10-15	In the museum	<ul style="list-style-type: none"> Cathedral (<i>Dom</i>) Museum Kolumba Kunststation St. Peter
Café Art Heumarkt	<ul style="list-style-type: none"> Sandwiches & coffee 	€10-15	Heumarkt 43	<ul style="list-style-type: none"> Cathedral (<i>Dom</i>) Wallraf-Richartz Museum Kolumba
Funkhaus Cafe-Bar-Restaurant	<ul style="list-style-type: none"> Modern twist on German cuisine Seated 	€20-30	Wallrafplatz 5	<ul style="list-style-type: none"> Cathedral (<i>Dom</i>) Museum Kolumba
Brauhaus Früh am Dom	<ul style="list-style-type: none"> Traditional German Seated 	€15-25	Am Hof 12-18	<ul style="list-style-type: none"> Cathedral (<i>Dom</i>) Museum Kolumba Wallraf-Richartz
Jansen by Fassbender Köln	<ul style="list-style-type: none"> Sandwiches, salads & small dishes Seated 	€15-20	Obenmarspforten 7	<ul style="list-style-type: none"> Wallraf-Richartz Cathedral
Sattgrün Kolumba Viertel	<ul style="list-style-type: none"> Vegan Lunch deals Seated 	€15	Ludwigstraße 11	<ul style="list-style-type: none"> Museum Kolumba Wallraf-Richartz Kunststation St. Peter
easylivin' Coffee, Brunch & Lunch	<ul style="list-style-type: none"> Sandwiches & salads To-go & seated 	€15	Thieboldsgasse 117	<ul style="list-style-type: none"> Kunststation St. Peter
TUTTO	<ul style="list-style-type: none"> Italian To-go & seated 	€15-20	Kreuzgasse 2-4	<ul style="list-style-type: none"> Museum Kolumba Kunststation St. Peter Wallraf-Richartz
Thai Food am Dom	<ul style="list-style-type: none"> Noodles, curry To-go & seated 	€15-25	Komödienstraße 17	<ul style="list-style-type: none"> Cathedral (<i>Dom</i>) NS Documentation Center Museum Kolumba
Restaurant Schmittchen	<ul style="list-style-type: none"> Traditional German Seated 	€15-25	Breite Straße 38	<ul style="list-style-type: none"> Museum Kolumba NS Documentation Center

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 activities a pleasant and inspiring time.

Institutional Members

Museums and institutions that support CODART with an extra contribution

Albertina, Vienna	Museum Hof Van Busleyden, Mechelen
Amsterdam Museum	Museum Prinsenhof, Delft
Centraal Museum, Utrecht	Museum voor Schone Kunsten, Ghent
Clark Art Institute, Williamstown, MA	Nasjonalmuseet for kunst, arkitektur og design, Oslo
Dordrechts Museum, Dordrecht	Nationalmuseum, Stockholm
Draiflessen Collection, Mettingen	Nelson-Atkins Museum of Art, Kansas City
Fondation Custodia, Collection Frits Lugt, Paris	Nivaagaards Malerisamling, Nivå
Frans Hals Museum, Haarlem	Het Noordbrabants Museum, 's-Hertogenbosch
Fries Museum, Leeuwarden	Paleis Het Loo, Apeldoorn
Glasgow Museums, Glasgow	Patrimonio Nacional, Madrid
Groninger Museum, Groningen	Prentenkabinet Universiteit Leiden
Harvard Art Museums, Cambridge	Rijksmuseum, Amsterdam
J. Paul Getty Museum, Los Angeles	Rijksmuseum Twenthe, Enschede
King Baudouin Foundation, Brussels	Royal Łazienki Museum, Warsaw
Koninklijke Verzamelingen, The Hague	Royal Library of Belgium, Brussels
Kunsthhaus, Zürich	Het Scheepvaartmuseum, Amsterdam
Kunsthistorisches Museum, Vienna	Staatliches Museum Schwerin
Lithuanian National Museum of Art, Vilnius	Städel Museum, Frankfurt
Mauritshuis, The Hague	Stedelijk Museum Alkmaar
Metropolitan Museum of Art, New York	Stedelijk Museum Breda
M Leuven	Szépművészeti Múzeum, Budapest
Musée National d'Histoire et d'Art, Luxembourg	Toledo Museum of Art
Musea Brugge	Zamek Królewski w Warszawie, Warsaw
Museum Boijmans Van Beuningen, Rotterdam	
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