

# Table of Contents

Program CODART 27 congress	2
Participation in CODART 27 congress activities	6
Congress theme	13
<b>MONDAY 16 MARCH</b>	
Lectures	
<i>Women Looking for Women: A Precarious Journey</i> by Katlijne Van der Stighelen	15
<i>Beyond the Artist: Women as Consumers, Collectors, and Connoisseurs</i> by Judith Noorman	
<i>Is the Future Female?</i> by Andaleeb Badiiee Banta	16
Case studies	17
<i>Catharina van Hemessen: Fact, Fiction and Flemish Brushwork</i> by Maarten Bassens	
<i>Women's Stories and the Use of Objects in the exhibition "At Home in the 17th Century"</i> by Femke Diercks	
<i>Women's Business/Business Women</i> by Véronique Van de Kerckhof	18
<i>Female Donors: How Museum Boijmans Van Beuningen Is Recovering Overlooked Contributions to the Collection</i> by Anne-Linde Ruiter	19
<i>Beyond Piety. Beguines and Female Agency in the Low Countries</i> by Niels Schalley	
<b>TUESDAY 17 MARCH</b>	
Speakers' Corner – participants	21
Room for Debate: <i>Beyond the Hype – The Future of Female Makers</i>	24
Participants CODART 27 congress	25
Practical information	34
Friends of CODART Foundation: Code of Conduct	36
CODART thanks its benefactors	37

## PROGRAM CODART 27 congress

### Telling Her Story: Female Creators, Collaborators and Collectors

#### Sunday, 15 March 2026

15:00-16:30

*Optional visits:*

1. *Boat tour through Ghent's historic center*
2. *Nineteenth-century art at the Museum of Fine Arts (MSK) with Johan De Smet, Head of Collection, MSK*
3. *City walk with Jan Dumolyn, Professor of Medieval History, Ghent University*

17:00-19:00

Registration and opening reception at Hotel Falligan

#### Monday, 16 March 2026

***Plenary session at the Museum of Fine Arts (MSK), Ghent***

Museum of Fine Arts  
(MSK), main entrance  
Ferdinand Scribedreef 1

*Congress chair: Hanna Klarenbeek, Curator of Paintings, Prints and Drawings at Paleis Het Loo in Apeldoorn*

08:30-09:00

Registration with coffee and tea

09:00-09:05

Welcome by Vic Verhasselt, Interim Director, Museum of Fine Arts (MSK), Ghent

09:05-09:15

Introduction to the congress theme by the congress chair

09:15-09:40

Lecture: *Women Looking for Women: A Precarious Journey* by Katlijne Van der Stighelen, Professor Emerita, University of Leuven

09:40-10:05

Lecture: *Beyond the Artist: Women as Consumers, Collectors, and Connoisseurs* by Judith Noorman, Associate Professor of Early Modern Art History, University of Amsterdam

10:05-10:35

Coffee and tea break

10:35-11:00

Lecture: *Is the Future Female?* by Andaleeb Badiee Banta, Andrew W. Mellon Senior Curator of Prints and Drawings, National Gallery of Art, Washington, D.C.

11:00-11:15

Questions, remarks and discussion led by the congress chair

11:15-11:30

Introduction to the exhibition 'Unforgettable. Women Artists from Antwerp to Amsterdam, 1600-1750' by Frederica Van Dam, Curator of Old Masters, MSK

11:30-12:30

Plenary visit to the exhibition 'Unforgettable. Women Artists from Antwerp to Amsterdam, 1600-1750'

12:30-13:40

Lunch and free time to visit the permanent collection of the MSK

13:40-14:40

**Case studies on the congress theme**

1. *Catharina van Hemessen: Fact, Fiction and Flemish Brushwork* by Maarten Bassens, Curator, Snijders&Rockoxhuis, Antwerp
2. *Women's Stories and the Use of Objects in the Exhibition 'At Home in the 17th Century'* by Femke Diercks, Head of the Decorative Arts Department, Rijksmuseum Amsterdam
3. *Women's Business/Business Women* by Veronique Van de Kerckhof, Head of Collections and Historic House Curator, Museum Plantin-Moretus/Prentenkabinet, Musea Antwerpen
4. *Female Donors: How Museum Boijmans Van Beuningen Is Recovering Overlooked Contributions to the Collection* by Anne-Linde Ruiters, Researcher, Museum Boijmans Van Beuningen, Rotterdam
5. *Beyond Piety. Beguines and Female Cultural Agency in the Low Countries* by Niels Schalley, Curator, Museum Hof van Busleyden, Mechelen

14:40-14:55

Questions, remarks and discussion led by the congress chair

14:55-15:00

Closing of the day by the congress chair

Time to travel to the study visits

**In-depth study visits**

15:15-16:45

**Visit 1:** MSK: Visit to the permanent collection with Candice Van Heghe and Inez De Prekel. We will assemble at 15:15 in the foyer of the MSK.

Museum of Fine Arts (MSK)  
Ferdinand Scribedreef 1

15:15-16:45

**Visit 2:** MSK: Restoration of the Ghent Altarpiece with H el ene Dubois. We will assemble at 15:15 in the foyer of the MSK.

15:45-17:15

**Visit 3:** Saint Bavo's Cathedral and the *Ghent Altarpiece*. We will assemble at 15:40 at the entrance of the cathedral. Cindy Sonneveld will join the group.

Saint Bavo Cathedral  
Sint-Baafsplein 1

15:45-17:15

**Visit 4:** STAM – Ghent City Museum with Wout De Vuyst. We will assemble at 15:40 in the foyer of the STAM. Dennis Driessen will join the group.

Ghent City Museum (STAM)  
Godshuizenlaan 2

15:45-17:15

**Visit 5:** City palaces: Hotel d'Hane Steenhuyse and Huis Arnold Vander Haeghen. We will assemble at 15:40 in front of Hotel d'Hane Steenhuyse. Matthijs Meinders will join the group.

Hotel d'Hane Steenhuyse  
Veldstraat 55

15:45-17:15

**Visit 6:** St Nicholas' Church and St Michael's Church. We will assemble at 15:40 in front of St. Michael's Church at the Sint-Michielsplein. Maartje Beekman will join the group.

St Michael's Church  
Sint-Michielsplein 4

15:15-16:45	<p><b>Visit 7:</b> MSK: In-depth visit to the exhibition ‘Unforgettable. Women Artists from Antwerp to Amsterdam, 1600-1750’ with Frederica Van Dam and Virginia Treanor We will assemble at 15:15 in the foyer of the MSK. Femke van Leeuwen-Jansen will join the group.</p>	<p>Museum of Fine Arts (MSK) Ferdinand Scribbedreef 1</p>
15:45-17:15	<p><b>Visit 8:</b> Ghent University, special collections and Boekentoren We will assemble at 15:40 in front of the Boekentoren. Rosalie van Gulick will join the group.</p>	<p>Boekentoren Rozier 9</p>
19:00-22:00	<p><b>Congress dinner</b> generously supported by the Royal Netherlands Embassy in Brussels You are welcome at De Oude Vismijn from 18:45 onwards. Please enter by crossing the <i>Appelbrugje</i>.</p>	<p>De Oude Vismijn Appelbrugparkje Jan Breydelstraat 14</p>
<p><b>Tuesday, 17 March 2026</b> <b><i>Members’ Meeting at STAM – Ghent City Museum</i></b></p>		
<p><i>Congress chair: Adam Eaker, Howard Marks Curator, Metropolitan Museum of Art in New York</i></p>		
09:00-09:30	Doors open with coffee and tea	
09:30-09:35	Opening of the day in the Abbey’s refectory	
09:35-09:45	A word from the Director of CODART	
09:45-10:00	Update from Ukraine by Mariana Varchuk, Senior Research Associate and Curator of the Collection of Portrait Miniatures, The Bohdan and Varvara Khanenko Museum of Arts, Kyiv	
10:00-11:15	<b>Speakers’ Corner</b> (for participants see pages 21-23)	
11:15-11:45	Coffee and tea break in the foyer	
11:45-12:40	<b>Room for Debate:</b> <i>Beyond the Hype – The Future of Female Makers</i> (more information on page 24)	
12:40-12:45	Closing of the day by the congress chair	
12:45-15:00	<b>Lunch</b> at your own leisure and time to travel to excursion venues. Take into account your traveling time to make sure you arrive on time. Please find suggestions for lunch on page 35.	
15:00-16:30	<b>In-depth study visits</b>	
	<p><b>Visit 1:</b> MSK: Visit to the permanent collection with Candice Van Heghe and Inez De Prekel. We will assemble at 14:50 in the foyer of the MSK. Matthijs Meinders will join the group.</p>	<p>Museum of Fine Arts (MSK) Ferdinand Scribbedreef 1</p>

	<p><b>Visit 2:</b> MSK: In-depth visit to the exhibition 'Unforgettable. Women Artists from Antwerp to Amsterdam, 1600-1750' with Frederica Van Dam and Virginia Treanor. We will assemble at 14:50 in the foyer of the MSK.</p>	
	<p><b>Visit 3:</b> Saint Bavo's Cathedral and the <i>Ghent Altarpiece</i>. Please assemble at 14:50 in front of the cathedral. Rosalie van Gulick will join the group.</p>	<p>Saint Bavo Cathedral Sint-Baafsplein 1</p>
	<p><b>Visit 4:</b> STAM – Ghent City Museum with Wout De Vuyst. Please assemble at 14:50 in the foyer of the museum.</p>	<p>Ghent City Museum (STAM) Godshuizenlaan 2</p>
	<p><b>Visit 5:</b> St. Nicholas' Church and St. Michael's Church. Please assemble at 14:50 in front of St. Michael's Church at the Sint-Michielsplein. Femke van Leeuwen will join the group.</p>	<p>St Michael's Church Sint-Michielsplein 4</p>
	<p><b>Visit 6:</b> Castle of the Counts (Gravensteen). Please assemble at 14:50 in front of the pink information sign next to the Gravensteen. Dennis Driessen will join the group.</p>	<p>Gravensteen Sint-Veerleplein 11</p>
	<p><b>Visit 7:</b> St. Peter's Abbey and Our Lady of St. Peter's Church. We will assemble at 14:50 in front of St. Peter's Abbey. Cindy Sonneveld will join the group.</p>	<p>St. Peter's Abbey Sint-Pietersplein 9</p>
	<p><b>Visit 8:</b> Hotel Vanden Meersche. We will assemble at 14:50 at the crossing of the Zandberg, Hoogpoort and Nederpolder (Bar Dada). Maartje Beekman will join the group.</p>	<p>Hotel Vanden Meersche Nederpolder 1</p>
17:00-18:30	<p>Farewell reception at grand café SGOL in the city centre</p>	<p>SGOL Emile Braunplein 40</p>

**End of main program**

**Wednesday, 18 March 2026**

**Optional full-day excursion to Loppem Castle and Bruges**

*Full day*

*Full-day excursion to Loppem Castle and Bruges.*

See the separate program for this excursion. Pre-registration required.

## PARTICIPATION IN CODART 27 congress ACTIVITIES

### Optional Excursions Sunday 15 March

1. Boat tour

2. Nineteenth-century art at the Museum of Fine Arts (MSK)

3. City walk

### Study Visits Monday 16 March

1. MSK: Visit to the permanent collection

2. MSK: Restoration of the Ghent Altarpiece

3. Saint Bavo's Cathedral and the Ghent Altarpiece

4. STAM – Ghent City Museum

5. City palaces: Hotel d'Hane Steenhuyse and Huis Arnold Vander Haeghen

6. St Nicholas' Church and St Michael's Church

7. MSK: In-depth visit to the exhibition 'Unforgettable. Women Artists from Antwerp to Amsterdam, 1600-1750'

8. Ghent University: special collections and Boekentoren

### Study Visits Tuesday 17 March

1. MSK: Visit to the permanent collection

2. MSK: In-depth visit to the exhibition 'Unforgettable. Women Artists from Antwerp to Amsterdam, 1600-1750'

3. Saint Bavo's Cathedral and the Ghent Altarpiece

4. STAM – Ghent City Museum

5. St Nicholas' Church and St Michael's Church

6. Gravensteen

7. St. Peter's Abbey and Our Lady of St Peter's Church

8. Hotel Vanden Meersche

### Optional Visit Wednesday 18 March

1. Optional excursion to the Castle of Loppem and Bruges

Participation in CODART 27 Activities

	Name	Sunday 15 March		Monday 16 March		Tuesday 17 March	Wednesday 18 March
		Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Optional excursion
1	Floris van Alebeek	3	Yes	1	Yes	7	
2	Marion Anker			6	Yes	3	
3	Pim Arts	3	Yes	5	Yes	1	Yes
4	Valentijn As		Yes	7	Yes	5	
5	Christopher Atkins		Yes	8	Yes	6	
6	Sarvenaz Ayooghi		Yes	2	Yes	2	
7	Andaleeb Badiee Banta	1	Yes	2	Yes	8	
8	Ronni Baer	3	Yes	2	Yes	2	
9	Meir Bank	1	Yes	2	Yes	7	Yes
10	Maarten Bassens		Yes	8	Yes	3	
11	Katharina Bechler	2	Yes	7	Yes	8	Yes
12	Remco Beckers	2	Yes	1	Yes	3	
13	Naomi Bisping		Yes	3	Yes	7	
14	Geerte Broersma		Yes	1	Yes		
15	Claudia de Brün		Yes	8	Yes	4	
16	Quentin Buvelot	3	Yes	2	Yes	2	
17	Michel Ceuterick	3	Yes	3	Yes	4	
18	Judith Claus		Yes	3	Yes	8	Yes
19	Jacquelyn Coutré	1	Yes	3	Yes	2	
20	Dana Cowen	1	Yes	5	Yes	6	Yes
21	Vera De Boeck		Yes	1	Yes	3	Yes
22	Hannah De Moor	2	Yes	7	Yes	4	
23	Inez De Prekel		Yes		Yes		
24	Wout De Vuyst	2	Yes		Yes		
25	Marjan Debaene		Yes	3	Yes	8	
26	Marie-Stéphanie Delamaire	2	Yes	6	Yes	8	
27	Alexander Dencher	2	Yes	5	Yes	3	
28	Jelena Dergenc	1	Yes	1	Yes	6	Yes
29	Lloyd DeWitt		Yes	2	Yes	3	

		Sunday 15 March		Monday 16 March		Tuesday 17 March	Wednesday 18 March
	Name	Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Optional excursion
30	Femke Diercks		Yes	3	Yes	4	
31	Adam Eaker	1	Yes	2	Yes	5	
32	Jochem van Eijsden		Yes	7	Yes	1	
33	Erik Eising		Yes	2	Yes	3	
34	Ingrid van Engelshoven	1	Yes	4	Yes	7	
35	Marijn Everaarts	3	Yes	2	Yes	4	
36	Michele Frederick	1	Yes	2	Yes	2	
37	Corinna Gannon		Yes	3	Yes	1	Yes
38	Jazzy de Groot	1	Yes	2	Yes	2	
39	David de Haan		Yes	3	Yes	6	Yes
40	Julie Hartkamp	1	Yes	2	Yes	5	
41	Fiona Healy	3	Yes	3	Yes	8	
42	Karen Hearn	3	Yes	5	Yes	6	
43	Ulrike Hofer	2	Yes	3	Yes	1	Yes
44	Maike Hohn	3	Yes	2	Yes	1	
45	Willem Jan Hoogsteder		Yes	6	Yes	6	Yes
46	Angelina Illes	1	Yes	2	Yes	1	
47	Hannah Iterbeke		Yes	5	Yes	2	
48	Irene Jacobs		Yes	4	Yes	1	
49	Aleksandra Janiszewska-Cardone	3	Yes	3	Yes	1	Yes
50	Maretta Johnson			8	Yes	1	
51	Renée Jongejan		Yes	1	Yes	6	
52	Delaney Keenan	1	Yes	3	Yes	8	Yes
53	Oliver Kik	1	Yes	1	Yes	3	
54	Hanna Klarenbeek	2	Yes	2	Yes	2	
55	Joyce Klein Koerkamp		Yes	8	Yes	8	Yes
56	Christi Klinkert		Yes	2	Yes	6	
57	Maarten van 't Klooster		Yes	4	Yes	7	

Participation in CODART 27 Activities

58	Antien Knaap	3	Yes	7	Yes	3	
59	Lidewij de Koekoek		Yes	7	Yes	4	
60	Anna Koopstra		Yes	8	Yes	1	
61	Greta Koppel	2	Yes	1	Yes	5	
62	Dragana Kovačić	2	Yes	6	Yes	3	
63	Konstanze Krüger	2	Yes	6	Yes	1	
64	Justus Lange	1	Yes	1	Yes	2	Yes
65	Anne Lenders		Yes	1	Yes	3	
66	Alexandra Libby	1	Yes	6	Yes	8	
67	Yuri van der Linden	1	Yes	5	Yes	4	Yes
68	Léon Lock		Yes	8	Yes	8	
69	Samuel Mareel		Yes	2	Yes	8	
70	Julia van Marissing		Yes	1	Yes	3	
71	Lizzie Marx		Yes	1	Yes	3	
72	Suzanne van de Meerendonk		Yes	1	Yes	4	
73	Fred Meijer	1	Yes	5	Yes	2	Yes
74	Tomi Moisio	1	Yes	3	Yes	6	Yes
75	Tom van der Molen		Yes	4	Yes	1	
76	Maximilian Nalbach	3	Yes	3	Yes	6	Yes
77	Uta Neidhardt	2	Yes	1	Yes	5	
78	Abigail Newman			6	Yes	6	
79	Elizabeth Nogrady		Yes	6	Yes	6	
80	Judith Noorman	1	Yes	5	Yes	1	
81	Anne van Oosterwijk		Yes	2	Yes	7	Yes
82	Sabine Pénot		Yes	3	Yes	6	
83	Michael Philipp	2	Yes	5	Yes	7	Yes
84	Gautier Platteau		Yes	3	Yes		
85	Ruud Priem	2	Yes	3	Yes	2	
86	Carla van de Puttelaar	1	Yes	5	Yes	2	Yes
87	Marleen Ram		Yes	8	Yes	3	
88	Ingmar Reesing	3	Yes	3	Yes	5	
89	Brooks Rich	1	Yes	3	Yes	6	

		Sunday 15 March		Monday 16 March		Tuesday 17 March	Wednesday 18 March
	Name	Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Optional excursion
90	Tamar van Riessen		Yes	3	Yes	6	
91	Patrick Rivière		Yes	2	Yes	1	
92	Jana Roussel		Yes	4	Yes	5	
93	Joseph Roussel		Yes	4	Yes	5	
94	Anne-Linde Ruiter		Yes	6	Yes	6	
95	Charlotte Rulkens		Yes	2	Yes	3	
96	Elizabeth Sandoval		Yes	7	Yes	4	Yes
97	Niels Schalley		Yes	5	Yes	7	
98	Delia Scheffer	3	Yes	1	Yes	3	Yes
99	Joop Scheffers		Yes	2	Yes	2	Yes
100	Tristan Schiff	3	Yes	3	Yes	2	
101	Robert Schindler	1	Yes	6	Yes	8	
102	Damiët Schneeweisz	2	Yes	1	Yes	2	
103	Guido Scholten		Yes	8	Yes	1	
104	Friederike Schütt		Yes	1	Yes	3	
105	Loekie Schwartz	1	Yes	4	Yes	1	
106	Gary Schwartz	1	Yes	4	Yes	1	
107	Andrew Sears		Yes	3	Yes	5	
108	Michèle Seehafer		Yes	7	Yes	1	Yes
109	Anne-Marie Segeren	2	Yes	5	Yes	2	
110	Tico Seifert	1	Yes	7	Yes	8	Yes
111	Manfred Sellink		Yes		Yes		
112	Anja Sevcik	2	Yes	6	Yes	8	
113	Jane Simpkins	3	Yes	7	Yes	8	Yes
114	Willem te Slaa		Yes	6	Yes	3	
115	Jorien Soepboer	2	Yes	4	Yes	2	
116	Ute Staes		-	6	Yes	6	
117	Marlies Stoter	2	Yes	5	Yes	2	
118	Alice Taatgen		Yes	1	Yes	3	

Participation in CODART 27 Activities

119	Cécile Tainturier		Yes	1	Yes	4	Yes
120	Júlia Tátrai	1	Yes	7	No	5	Yes
121	Elsbeth van Tets	3	Yes	7	Yes		
122	Alexander Thijs		Yes	2	Yes	2	Yes
123	Hannah Thijs		-	5	Yes	2	
124	Ginny Treanor	3	Yes		Yes		
125	Matthias Ubl	3	Yes	4	Yes	3	Yes
126	An Van Camp	1	Yes	8	Yes	5	Yes
127	Frederica Van Dam		Yes		Yes		
128	Véronique Van de Kerckhof		Yes	5	Yes	4	
129	Hildegard Van de Velde	2	Yes	1	Yes	1	
130	Katlijne Van der Stighelen		Yes		No		
131	Candice Van Heghe		Yes		Yes		
132	Nico Van Hout	1	Yes	8	Yes	7	
133	Véronique Van Passel		-	7	Yes	8	Yes
134	Mariana Varchuk		Yes	4	Yes	5	
135	Christiaan Veldman		Yes	4	Yes	1	Yes
136	Claudia Walendy	1	Yes	2	Yes	4	Yes
137	Robert Wenley	2	Yes	2	Yes	2	
138	Laurien van der Werff		Yes	6	Yes	3	
139	Anne Woollett	1	Yes	2	Yes	2	
140	Jori Zijlmans	3	Yes	4	Yes	5	
141	Diva Zumaya	3	Yes	2	Yes	4	

## Board of CODART

	Name	Sunday 15 March		Monday 16 March		Tuesday 17 March	Wednesday 18 March
		Optional excursion	Opening reception	Study Visit	Congress Dinner	Study Visit	Optional excursion
34	Ingrid van Engelshoven	1	Yes	4	Yes	7	
51	Renée Jongejan		Yes	1	Yes	6	
59	Lidewij de Koekkoek		Yes	7	Yes	4	
84	Gautier Platteau		Yes	3	Yes		
132	Nico Van Hout	1	Yes	8	Yes	7	

## Board of the Friends of CODART

129	Hildegard Van de Velde	2	Yes	1	Yes	1	
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## CODART staff

142	Maartje Beekman		Yes	6	Yes	8	Yes
143	Dennis Driessen		Yes		Yes	6	
144	Rosalie van Gulick	3	Yes	8	Yes	3	
145	Femke van Leeuwen Jansen	1	Yes	2	Yes	5	
146	Matthijs Meinders		Yes	5	Yes	1	Yes
147	Cindy Sonneveld	2	Yes	3	Yes	7	

## CONGRESS THEME

### ***Telling Her Story: Female Creators, Collaborators, and Collectors***

For centuries, art history was a male province. The past three decades, however, have witnessed the steady growth of research into the role of women in art history. Essays and books published in the 1970s by authors such as Linda Nochlin (*Why have there been no great women artists?* 1971) and Germaine Greer (*The Obstacle Race*, 1979) did much to create a context for discussions of women's art and women in the art world. Greer said what mattered was not so much why women had not produced more "great" art, but what they had contributed to art — and what deterred other women from pursuing careers in this field.

Museums were quite slow to start displaying works by female Old Masters. There was one conspicuous trailblazer: the exhibition "*Elck syn Waerom*": *Female Artists in Belgium and the Netherlands, 1500-1950*, at the Royal Museum of Fine Arts in Antwerp and the Museum of Modern Art in Arnhem in 1999-2000, curated by Professor Katlijne Van der Stighelen and curator Mirjam Westen. At the time, a show featuring exclusively female artists from the Low Countries was virtually unheard of. However, the exhibition did not immediately serve as a catalyst prompting museums to place more women's art on view. In Flanders, two decades would elapse before another exhibition with a similar focus was organized: the Michaelina Wautier retrospective at the MAS Antwerp in 2018. The #MeToo movement greatly boosted research in the field of women's studies. Thanks to this impetus, there is now a proliferation of publications and exhibitions about female creators, assistants, and collectors.

Nowadays, more and more museums are trying to achieve a more structural focus on gender diversity and inclusion in exhibitions of their permanent collections by displaying more female artists. In 2021, the Rijksmuseum added works by three female artists to its gallery of honor, thus placing art by women on a par with work by their male colleagues. This is only possible, of course, in collections that include works by women artists, or where the gap can easily be remedied through loans.

That last point may be the heart of the problem. Comparatively little work by female artists from the early modern period has been preserved or collected in museum collections. A museum may occasionally acquire a work by a female artist, but this is becoming more difficult. The downside of the growing attention is a rapid increase in market value: works by female artists are gradually becoming unaffordable for most museum acquisition budgets. Then we come to the "elephant in the room": the esthetic appreciation of art by women. Reviewing her earlier article in 2008 (in: *Why Have There Been No Great Women Artists? Thirty Years After*), Linda Nochlin wrote that much had changed in that regard since her groundbreaking essay in 1971: "Today, I believe it is safe to say that most members of the art world are far less ready to worry about what is great and what is not, nor do they assert as often the necessary connection of important art with virility or the phallus. No longer is it the case that the boys are the important artists, the girls positioned as appreciative muses or groupies." In that

context, it is interesting to see how quality is interpreted differently depending on whether the artwork was made by a man or a woman. However, the bandwidth allocated to women should never be expanded to an airy: “it’s by a woman, so it doesn’t matter whether it’s good or not.”

Creating a more gender-diverse picture of art history in museums is not solely about displaying more work by female artists, however. It is also important to reflect on the role of women throughout the entire art chain, from commissioning to studio and from collection to museum valorization. Women and female entrepreneurship contribute a great deal to the production of all kinds of artworks that are not specifically sculptures or paintings. Examples include goldsmiths, embroiderers, illustrators, miniaturists, designers, and art dealers, and wives or daughters who may have wielded influence within studios or publishing houses. Different art disciplines are often judged according to different criteria: in painting, the emphasis is on authorship, while in the applied arts it is rather on craftsmanship and virtuosity.

How do you incorporate an alternative art history into the storytelling of a museum exhibition and convey it to the public? Is it about adopting a different focus to the existing collections, viewing them through a feminist lens, or searching for female stories in your depot and encouraging research into those stories? The 2024 exhibition *Making Her Mark* in Toronto and Baltimore was an interesting example in this regard, showcasing an alternative, multidisciplinary European art history. The Rijksmuseum’s annual symposia on women in art and the research project “The Female Impact” are also much-needed initiatives that look beyond the role of women in production to encompass other aspects such as taste and patronage. After all, many works created by men have a female or gender-related connection, whether through the subject, the person portrayed, the client, or the collector. The impact of women in patronage, the creation of collections, and the design of houses and grand residences should not be underestimated and are deserving of even more attention from researchers and curators.

The key question, of course, remains whether these female stories that we tell our visitors in the picture galleries or through other tools and media have a real impact on them. Do all these initiatives enable us to achieve a broader social goal that includes recognition for female artists, but also inspires – and kindles enthusiasm in – younger generations? How do we ensure that all these efforts do not become shallow trends or fads, but actually lead to a more enduring and structurally equal, gender-diverse approach to art history — within or despite the unequal opportunities that women have had in the course of history?

CODART 27 aims to explore how our museum and curatorial practices can help to write a female art history of the Low Countries and explore opportunities to tell stories about the impact of women in the art world.

**MONDAY 16 MARCH:**

**PLENARY SESSION AT THE MUSEUM OF FINE ARTS (MSK), GHENT**

ABSTRACTS OF LECTURES

***Women Looking for Women: A Precarious Journey***

*Katlijne Van der Stighelen, Professor Emerita, University of Leuven*

In 1994, Marijke Seresia founded in Antwerp the non-profit organization *Gynaika* to address discrimination against women in the art world. Through exhibitions and monographs on both contemporary and historical women artists, she challenged the structural gender bias embedded in the field. At the time, however, such an approach attracted little attention, and the rediscovery of overlooked women artists remained a marginal pursuit within art history and cultural studies, exclusively carried out by women researchers. Since 2000, interest in Flemish and Dutch women artists has gained momentum as part of a broader, global movement of reassessment and recovery. At the same time, the notion of the 'woman artist' was reconfigured to allow for new perspectives. Gradually, it became clear that the very notion of artistic practice itself needed to be reconsidered.

*About Katlijne Van der Stighelen*

Katlijne Van der Stighelen (b. 1959) was Full Professor at KU Leuven until 2024. Her first book (1987) focused on the polyglot scholar and artist Anna Maria van Schurman. In 1999, together with Mirjam Westen (Museum voor Moderne Kunst Arnhem), she curated the first exhibition on women artists in Belgium and the Netherlands (1500–1950), *Elck zijn waerom / À chacun sa grâce*. She curated an exhibition on Michaelina Wautier at the MAS Museum in Antwerp in 2018 and is co-author and co-editor of the catalogue accompanying the Michaelina Wautier exhibition currently on view at the Kunsthistorisches Museum in Vienna and, from March 2026, at the Royal Academy in London. With Anna Orlando, she is preparing *Van Dyck l'Europeo. The Journey of a Genius from Antwerp to Genoa to London*, opening in spring 2026 at the Palazzo Ducale in Genoa.

***Beyond the Artist: Women as Consumers, Collectors, and Connoisseurs***

*Judith Noorman, Associate Professor of Early Modern Art History, University of Amsterdam*

Even the most committed curators struggle to achieve gender balance in their galleries: works by women artists -- especially from the Early Modern era -- remain rare and are increasingly expensive. Still, focusing exclusively on artists leaves many stories untold. Drawing on years of research from *The Female Impact* project, Judith Noorman explores how women in the seventeenth-century Netherlands shaped the art world as consumers, collectors, and connoisseurs. These women were not exceptions,

but active and powerful participants in the creation of cultural value. Using examples from her collaborations with the Museum of Fine Arts (MSK), National Museum of Women in the Arts (NMWA), the Mauritshuis, Museum Prinsenhof Delft, Stedelijk Museum Alkmaar, the Rijksmuseum, and the Museum of Fine Arts (MFA) Boston, Judith shows how museums can meaningfully diversify narratives – each one short and accessible yet paradigm-shifting -- by illuminating the full spectrum of women's participation in the art world.

#### *About Judith Noorman*

Judith Noorman is Associate Professor of Early Modern Art History at the University of Amsterdam and Principal Investigator of The Female Impact, a Dutch Research Council (NWO)-funded project (2021–2026) on women's roles in the seventeenth-century art market. Her research examines how women shaped art production, collecting, and consumption in the Dutch Republic. She is the co-author of publications including *Het unieke memorieboek* (2022), *Art, Honour and Success* (2020), *Gouden Vrouwen* (2020), and *Rembrandt's Naked Truth* (2016). She is currently completing a book on women as art buyers and connoisseurs in the seventeenth century.

#### ***Is the Future Female?***

*Andaleeb Badiee Banta, Andrew W. Mellon Senior Curator of Prints and Drawings, National Gallery of Art, Washington, D.C.*

The rallying cry "The Future is Female" has re-emerged since its origins in second wave feminism, demanding a status check among today's museum professionals. The pronounced uptick in exhibitions, museum acquisitions, and research related to pre-modern women artists has been galvanizing, but whether this direction will continue as robustly and precipitously as it has in the past decade remains to be seen. How might the "woman question" adapt to accommodate broader approaches to the historical awareness of gender identity and presentation? What could gender parity look like in museum galleries and exhibitions, and is that outcome the collective goal? How might this apply on a global scale in our consideration of the pre-modern context? This talk hopes to raise more questions than answers as we navigate our path forward.

#### *About Andaleeb Badiee Banta*

Dr. Andaleeb Badiee Banta is the Andrew W. Mellon Senior Curator of Prints and Drawings at the National Gallery of Art in Washington. A specialist in Renaissance and Baroque European art, Dr. Banta has held curatorial positions at the Allen Memorial Art Museum at Oberlin College and the Baltimore Museum of Art. She has particular interest in the material and social aspects of art, and in demonstrating the pervasive contributions of women to the arts of pre-modern Europe. Her work has been supported with fellowships and grants from the Fulbright Foundation, the American Academy in Rome, and the National Endowment for the Humanities.

*Andaleeb Badiee Banta has been a member of CODART since 2013.*

## ABSTRACTS OF CASE STUDIES

### ***Catharina van Hemessen: Fact, Fiction and Flemish Brushwork***

*Maarten Bassens, Curator, Snijders&Rockox House, Antwerp*

Today, Catharina van Hemessen stands as the archetype of female artistic achievement within the canon of Netherlandish art. This is especially true since her small but refined oeuvre establishes her as the earliest known female painter of the Northern Renaissance, with securely attributed pieces. Already lauded by her contemporaries, Catharina continues to resonate powerfully, particularly in today's climate of heightened awareness around gender, authorship, and cultural inclusion. Yet the question remains: what rightful place can she claim within our shared cultural heritage? Rather than presenting her as a "rediscovered anomaly," the forthcoming exhibition *Van Hemessen & Father at The Snijders&Rockox House (Winter 2026–27)* seeks to contextualize Catharina within the familial workshop, where she painted alongside her father Jan Sanders, her brothers, and several assistants. Following the Antwerp exhibition, a selection of works will travel to the National Gallery in London in spring 2027. In his talk, the curator Maarten Bassens will reflect on the curatorial complexities of this project and treat attendees to an enticing preview.

#### *About Maarten Bassens*

Dr. Maarten Bassens is curator at the museum Snijders&Rockox House in Antwerp. He was awarded his PhD by the Catholic University of Leuven for a dissertation on the graphic oeuvre of Pieter Bruegel the Elder. His academic focus lies in 16th-century Netherlandish print and drawing culture, while his curatorial work extends into early modern Antwerp painting and tapestry. Bassens has previously held positions at diverse museums and institutions, including The Royal Library of Belgium (KBR) in Brussels and The Courtauld Institute of Art in London.

*Maarten Bassens has been a member of CODART since 2025.*

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### ***Women's Stories and the Use of Objects in the exhibition "At Home in the 17th Century"***

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

In 2025-2026, the Rijksmuseum mounted the exhibition *At Home in the 17th Century*, which focused on everyday family life by profiling the objects that helped to define the domestic environment in that era. Although the exhibition did not specifically center women, in highlighting the home it celebrated women's key role in running the household and shaping the domestic space. By using the medium of physical objects rather than pictorial images, the exhibition avoided the stereotypes of domesticity that have been created through the painter's lens.

The exhibition was conceived and developed in the early years of the project *Women of the Rijksmuseum*. In crafting the exhibition's art historical and broader historical narrative, we were able to draw on the specialist scholarly expertise within that project team. The next stage is to continue integrating the insights arising from this exhibition into the permanent installation.

*About Femke Diercks*

Femke Diercks is Head of Decorative Arts and Curator of European Ceramics at the Rijksmuseum in Amsterdam. Her scholarly interests include Delftware, Meissen, the history of collecting, and an interdisciplinary approach within the study of decorative arts. Most recently she was a member of the curatorial team of the exhibition *At Home in the 17th Century* (2025-2026).

*Femke Diercks has been a member of CODART since 2009.*

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***Women's Business/Business Women***

*Véronique Van de Kerckhof, Head of Collections and Historic House Curator, Museum Plantin-Moretus/Prentenkabinet, Musea Antwerpen*

How can museums address the blind spots in centuries of historiography regarding the historical role of women? In 2025, the Museum Plantin-Moretus sought to redress this imbalance by foregrounding nine generations of women who helped to shape both the museum's building and the printing business. The project resulted in a temporary exhibition that was very well received by the public. But our aims are more ambitious. We intend to permanently correct what we see as museological myopia, starting with an updated presentation of our collection, opening in late 2026.

The principal sources for these revised narratives are the family and business archives preserved in situ. In illuminating the lives of sisters, mothers, maids, and businesswomen, the project employed a diverse array of media and interpretive tools and – crucially — invited new voices into the curatorial process. One year later, we ask: What have we learned from *Women's Business / Businesswomen*? How can our research findings further inspire curatorial practices?

*About Véronique Van de Kerckhof*

Véronique Van de Kerckhof has worked in various roles at the Royal Museums of Fine Arts of Belgium in Brussels, M Leuven, and in Antwerp at the Rubenshuis, the Rubenianum and the Museum Mayer van den Bergh. She is currently Head of Collections and Curator of the Historic House collections at the Museum Plantin-Moretus. Among the exhibitions she curated are *The Painter and the Surveyor: Imagining Brussels and the former Duchy of Brabant* (2000) and *Wonderlycke dieren op papier in de tijd van Plantin* (2007).

*Veronique Van de Kerckhof has been a member of CODART since 2002.*

***Exhibiting Female Donors: How Museum Boijmans Van Beuningen is Recovering Overlooked Contributions to the Collection***

*Anne-Linde Ruiter, Researcher, Museum Boijmans Van Beuningen, Rotterdam*

Private donations have always been of vital importance to Museum Boijmans Van Beuningen's collection. Male donors have been well documented: two of them are credited in the museum's name, besides which a study of male donors was published on the museum's 150th anniversary in 1999. However, roughly one in ten objects was donated by a woman. Over the last five years, as part of a collaborative research project, we have discovered the names of 556 female donors of paintings, drawings, decorative arts, and design from 1864 to the present day. The research will be presented to the public in the form of an exhibition and a publication in 2027. Case studies of the most significant donors will explore their reasons for donating items and their networks in the city of Rotterdam. This paper discusses the processing of new data into a scholarly publication and the exhibition as a space in which the workings of the museum and its institutional histories take priority over traditional art-historical approaches.

*About Anne-Linde Ruiter*

Anne-Linde Ruiter is Researcher at Museum Boijmans Van Beuningen. With support from the Vereniging Rembrandt (thanks to its Ekkart Fonds) and the Bröcker Fonds, she has spent the past year researching the lives, backgrounds, and motivations of five female donors in Museum Boijmans Van Beuningen's history. Her case studies will be published in *Boijmans Studies*, the museum's scholarly journal. Previously, she was a Prof. J.C.M. Warnsinck Fellow at The Dutch National Maritime Museum in Amsterdam, where she researched the iconography of seventeenth-century portraits of admirals' and captains' wives.

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***Beyond Piety - Beguines and Female Cultural Agency in the Low Countries***

*Niels Schalley, Curator, Museum Hof van Busleyden, Mechelen*

This lecture introduces research underpinning the upcoming exhibition *Susters Samen. Beguinage Culture in the Low Countries* (Museum Hof van Busleyden, 2027). It examines how beguines—women who pursued spiritual lives without taking monastic vows—negotiated autonomy within restrictive social structures and emerged as significant cultural actors. Focusing on Mechelen beguines, the lecture reveals how their initiatives shaped artistic production through personal patronage and collective commissions. By examining beguinages as spaces of intra-female solidarity, creativity, and civic participation, it illuminates the beguines' enduring impact on visual culture. Finally, the lecture reflects on how their legacy can inspire contemporary museological approaches to representing women's agency and community.

*About Niels Schalley*

Niels Schalley is Curator at Museum Hof van Busleyden in Mechelen. He recently curated *Rik Wouters & Nel. Muze en Manager* (2025), an exhibition foregrounding the cultural agency of Nel Wouters, and is currently preparing *Susters Samen. Beguinage Culture in the Low Countries* (2027). Before joining the museum, he spent nearly a decade at The Phoebus Foundation as project manager and curator's assistant, where he coordinated international exhibitions, publications, and acquisitions. His curatorial practice engages with the social dimensions of heritage and the role of museums in fostering dialogue between historical collections and contemporary audiences. His current research focuses on female agency, cultural networks, and the intersections of heritage, gender, and museological practice.

*Niels Schalley has been a member of CODART since 2024.*

**TUESDAY 17 MARCH:**

**PLENARY SESSION AT THE STAM – GHENT CITY MUSEUM**

**SPEAKERS' CORNER**

On the morning of Tuesday, 17 March, the plenary Speakers' Corner will take place. During this session, CODART members have seven minutes each to take the congress floor. They can use this time to pose research questions, seek advice, or solicit partners for upcoming projects. While there are few limitations on content, each participant must conclude their contribution with a concrete question. Following each presentation, there will be an opportunity for audience response.

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

**Jorien Soepboer** – *Flora, Fauna & Friendships*

Jorien Soepboer is Curator of Art and History after 1800 at Museum Gouda. In 2024, supported by a Curators' Grant from the Cultuurfonds, she conducted extensive research into women in the museum's collection from the sixteenth century to the present. This work served as the foundation for the exhibition *Unheard – Collected Women*, which remains on view through early 2027.

*Jorien Soepboer has been a member of CODART since 2019.*

**Katharina Bechler** – *Research, Restoration, and Loans: The Orange Hall Portraits During the Renovation of Erbach Castle*

Katharina Bechler is an art historian who studied Art History, History, and Communication Studies at the universities of Bamberg, Berlin, and Prague. After completing her dissertation on Oranienbaum Palace near Dessau, she held positions at several German institutions, including the Kulturstiftung Dessau-Wörlitz, the Stiftung Schloss Friedenstein Gotha, and the Städtische Museen Hanau. She currently serves as the Head of Museums, Collections and Education for the Staatliche Schlösser und Gärten Hessen. Her work focuses on research and exhibitions regarding European cultural transfer.

*Katharina Bechler has been a member of CODART since 2012, she was also a member between 1999 and 2006.*

**Gary Schwartz** – *The Autograph Replica in Dutch Painting*

Gary Schwartz is an art historian who, as an independent scholar, has written books on Rembrandt van Rijn, Johannes Vermeer, Pieter Saenredam, and Jheronimus Bosch; curated exhibitions on Dutch art in Canada, the Netherlands, Switzerland, and Germany; and published widely in scholarly journals and the press. For twenty years, he was active as a publisher of art books (Uitgeverij Gary Schwartz, followed by Gary Schwartz | SDU). A pioneer of internet publishing, Schwartz has maintained a digital column since 1996; currently titled the *Schwartzlist*, accessible at [www.garyschwartzarthistorian.nl](http://www.garyschwartzarthistorian.nl). Schwartz is particularly proud to have been the founding director of CODART.

**Marie-Stéphanie Delamaire & Michèle Seehafer** – *Tracing Maria van Oosterwijck (1630-1693)*

Dr. Marie-Stéphanie Delamaire is the curator of European and American art at Carnegie Museum of Art, where she co-leads the museum's collection reinstallation project (to be completed in 2027). A specialist of the early modern Atlantic world, Dr. Delamaire received her BA and Master's degree from L'École du Louvre in Paris, and a PhD from Columbia University. Her recent exhibitions include *Fault Lines: Art, Imperialism, and the Atlantic World* (CMoA, 2025). She is now developing a Maria van Oosterwijck retrospective, which will open at CMoA in the fall of 2028.

*Marie-Stéphanie Delamaire has been a CODART member since 2025*

Dr. des. Michèle Seehafer received her PhD in Art History from the University of Bern with a dissertation on early-modern Danish collections. As curator and senior researcher of the department European Art, 1300–1800 at the SMK – Statens Museum for Kunst in Copenhagen, Seehafer is currently overseeing the reinstallation of the permanent collection (opening autumn 2027) as well as the development of an exhibition project at the newly established SMK Museum in Thy. In the spring of 2030, the SMK will present a major exhibition on Maria van Oosterwijck to mark the 400th anniversary of the artist's birth. It will be the inaugural solo exhibition of a female artist in the SMK's Department of European Art, 1300–1800.

*Michèle Seehafer has been a CODART member since 2024*

**Delia Scheffer** – *Missing Dutch and Flemish Paintings from the Collection of the Ferdinandeum*

Delia Scheffer, M.A., is the Head of the Department of Art before 1900 at the Tiroler Landesmuseum in Innsbruck. She studied Art History, English, and Classical Archaeology at the universities of Tübingen, Leipzig, and Amherst. Her previous experience includes work for several German museums, notably the Landesmuseum Württemberg (where she worked on the Herzog Christoph von Württemberg exhibition and a research project on the ducal *Kunstammer*) and the Museumslandschaft Hessen Kassel (as co-curator for the exhibition on Landgrave Carl of Hesse-Kassel). Having been with the Tiroler Landesmuseen since 2018, she has held her current position as department head since 2024.

*Delia Scheffer has been a member of CODART since 2024.*

**Klara Alen, Abigail D. Newman and Ute Staes – *Her Stories, Rubenshuis***

Klara Alen, Research Curator (Rubenshuis), received her doctorate in Art History at KU Leuven and her master's in Art Market Studies and Art History at the University of Amsterdam and KU Leuven. Her recent publications include *The Rubens Garden: A Masterpiece in Bloom* and *Dealing with Helena*, together with Bert Watteuw.

*Klara Alen has been a member of CODART since 2023*

Abigail D. Newman, Research Curator (Rubenshuis), studied Art History and History at Brown University, receiving her doctorate from Princeton University. Her publications include *Painting Flanders Abroad: Flemish Art and Artists in Seventeenth-Century Madrid* (2022) and *Rubens's St. Andrew "de los Flamencos": Altarpiece Enframed by a Spanish-Flemish Community* (2018).

*Abigail D. Newman has been a member of CODART since 2024*

Ute Staes is Head of Collections, Librarian, and Curator of Research Collections and Rare Books (Rubenshuis). She studied Philosophy and Library Science at the University of Leuven and has worked in Rubens studies since 2008.

*Ute Staes has been a member of CODART since 2025*

**Alexandra Libby and Andaleeb Badiee Banta – *Framing Gesina ter Borch: Is the Monograph a Monolith?***

Alexandra Libby is Senior Administrator for Collections and Initiatives and Acting Head and Curator of Northern European Paintings at the National Gallery of Art. During her ten years at the museum, she has curated *Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age* (2018); *Vermeer's Secrets* (2022); and *Little Beasts: Art, Wonder, and the Natural World* (2025). She has also published and lectured widely on 17th-century Dutch and Flemish painting, including contributions to exhibition and collection catalogs, volumes of collected essays, and scholarly journals. Prior to joining the National Gallery, she was assistant curator of European art at the John and Mable Ringling Museum of Art in Sarasota. She earned her Ph.D. in the history of art from the University of Maryland and her M.A. from Boston University, and her B.A. from Colby College.

*Alexandra Libby has been a member of CODART since 2015*

*Andaleeb Badiee Banta's biography can be found on page 16.*

## ROOM FOR DEBATE

### *Beyond the Hype – The Future of Female Makers*

The Room for Debate on Tuesday is dedicated to a critical dialogue on the structural and institutional integration of female makers into art history and the museum world. In a conversation moderated by Adam Eaker, four of Monday's speakers — Frederica Van Dam, Andaleeb Badiie Banta, Femke Diercks and Maarten Bassens— will discuss the "mental shift" that such integration might require. Scholars and curators have successfully put female artists on the map, but how do we prevent this recovery from being a passing trend or niche academic topic? Should we move away from the traditional 'cult of the male artist' more radically and adopt a fundamentally different approach to narrating art's histories? From the overheated art market and acquisition policies to the crucial roles of collectors and patrons, we will explore further avenues toward lasting change.

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Map of Ghent with congress locations

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### Accessibility

Most congress locations are situated in the heart of the city and are easily accessible on foot. However, our main locations, MSK and STAM, are located outside the city center. We recommend allowing for extra travel time to these museums, whether you are walking or using public transport. For real-time schedules and the most efficient routes, we suggest using Google Maps. Should you need any assistance, do not hesitate to reach out to the CODART team.

### Public Transport in Ghent

Ghent has an extensive public transport network. You can plan your journey via Google Maps or the De Lijn App, available in the App Store and Google Play Store.

Tickets can be purchased at ticket machines at Gent Sint- Pieters and Gent Dampoort stations, at various shops, or in the app. For convenience, you can also pay contactless by tapping your debit or credit card of mobile device on the white terminals inside the bus or tram. Please note that while there is no check-out requirement, all physical tickets must be validated upon boarding. Tickets purchased via the app are activated automatically.

De Lijn tickets (valid for tram and bus)	
Single ticket <ul style="list-style-type: none"><li>• 60 min</li><li>• One journey</li></ul>	€ 3
10 journey ticket ( <i>10 rittenkaart</i> ) <ul style="list-style-type: none"><li>• 10 x 60 min</li><li>• 10 x one journey</li></ul>	€ 21
24-hour ticket (Dagticket) <ul style="list-style-type: none"><li>• 24h unlimited travel</li></ul>	€ 9

## SUGGESTIONS FOR LUNCH ON TUESDAY 17 MARCH

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

Restaurant	Information	Price	Address	Within 10 min of...
<b>STAMcafé (Museum cafe)</b>	<ul style="list-style-type: none"> <li>Pasta, salads and soups</li> <li>Seated</li> </ul>	€10-15	In the museum	<ul style="list-style-type: none"> <li>STAM</li> <li>St. Peter's Abbey</li> </ul>
<b>Soul Kitchen</b>	<ul style="list-style-type: none"> <li>Sandwiches, salads &amp; small dishes</li> <li>Seated</li> </ul>	€15-20	Godshuizen- laan 33	<ul style="list-style-type: none"> <li>STAM</li> <li>Ghent University</li> <li>St. Peter's Abbey</li> </ul>
<b>La Salita</b>	<ul style="list-style-type: none"> <li>Italian</li> <li>To-go &amp; seated</li> </ul>	€20-30	Sint-Kwintens- berg 29	<ul style="list-style-type: none"> <li>STAM</li> <li>Ghent University</li> <li>St. Peter's Abbey</li> </ul>
<b>Pain Perdu</b>	<ul style="list-style-type: none"> <li>Sandwiches, salads &amp; small dishes</li> <li>Yoghurt Bowls</li> <li>Seated</li> </ul>	€15-25	Walpoortstraat 9	<ul style="list-style-type: none"> <li>Saint Bavo's Cathedral</li> </ul>
<b>Bar Bidon</b>	<ul style="list-style-type: none"> <li>Sandwiches</li> <li>Coffee</li> </ul>	€5-15	Bisdomkaai 25	<ul style="list-style-type: none"> <li>Saint Nicholas' Church</li> <li>Saint Bavo's Cathedral</li> </ul>
<b>Le Botaniste</b>	<ul style="list-style-type: none"> <li>Vegan</li> <li>Salads</li> <li>To-go &amp; seated</li> </ul>	€15	Hornstraat 13	<ul style="list-style-type: none"> <li>Saint Michael's Church</li> <li>Saint Nicholas' Church</li> <li>Castle of the Counts</li> </ul>
<b>Panos</b>	<ul style="list-style-type: none"> <li>Bakery</li> <li>Sandwiches</li> <li>Coffee</li> <li>To-go &amp; seated</li> </ul>	€5-15	Walpoortstraat 26	<ul style="list-style-type: none"> <li>Ghent University</li> <li>St. Peter's Abbey</li> <li>Saint Bavo's Cathedral</li> </ul>
<b>SMØRBRØD</b>	<ul style="list-style-type: none"> <li>Bakery</li> <li>Sandwiches</li> <li>Coffee</li> <li>To-go &amp; seated</li> </ul>	€10-20	Guldenspoor- straat 29	<ul style="list-style-type: none"> <li>Ghent University</li> <li>Our Lady of St Peter's Church</li> </ul>
<b>Norma</b>	<ul style="list-style-type: none"> <li>Sandwiches &amp; salads</li> <li>To-go &amp; seated</li> </ul>	€20-30	Bennesteeg 20	<ul style="list-style-type: none"> <li>Saint Nicholas' Church</li> <li>Saint Michael's Church</li> <li>Saint Bavo's Cathedral</li> <li>Castle of the Counts</li> </ul>
<b>Le Pain Quotidien</b>	<ul style="list-style-type: none"> <li>Bakery</li> <li>Sandwiches</li> <li>Coffee</li> <li>To-go &amp; seated</li> </ul>	€10-20	Korenmarkt 16	<ul style="list-style-type: none"> <li>Saint Nicholas' Church</li> <li>Saint Michael's Church</li> <li>Saint Bavo's Cathedral</li> </ul>

# Friends of CODART Foundation

## **CODE OF CONDUCT**

We are delighted to be able to offer our Patrons the opportunity to participate in CODART's 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 the CODART congress a pleasant and inspiring time!

## Institutional Members

Museums and institutions that support CODART with an extra contribution

Ackland Art Museum, Chapel Hill  
Amsterdam Museum  
Birmingham Museum of Art, Birmingham, AL  
Centraal Museum, Utrecht  
Cincinnati Art Museum, Cincinnati  
Clark Art Institute, Williamstown, MA  
Dordrechts Museum, Dordrecht  
Draiflessen Collection, Mettingen  
Fondation Custodia, Collection Frits Lugt, Paris  
Frans Hals Museum, Haarlem  
Fries Museum, Leeuwarden  
Germanisches Nationalmuseum, Nuremberg  
Glasgow Museums, Glasgow  
Harvard Art Museums, Cambridge  
J. Paul Getty Museum, Los Angeles  
King Baudouin Foundation, Brussels  
Koninklijk Museum voor Schone Kunsten,  
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Limburgs Museum, Venlo  
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Museum De Lakenhal, Leiden  
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Museum Het Rembrandthuis, Amsterdam  
Museum Het Valkhof, Nijmegen  
Museum Hof Van Busleyden, Mechelen  
Museum Prinsenhof, Delft  
Museum voor Schone Kunsten, Ghent  
Nasjonalmuseet for kunst, arkitektur og design,  
Oslo  
Nationalmuseum, Stockholm  
Nelson-Atkins Museum of Art, Kansas City  
Nivaagaards Malerisamling, Nivå  
Het Noordbrabants Museum,  
's-Hertogenbosch  
Paleis Het Loo, Apeldoorn  
Patrimonio Nacional, Madrid  
Prentenkabinet Universiteit Leiden  
Rijksmuseum, Amsterdam  
Rijksmuseum Twenthe, Enschede  
Royal Łazienki Museum, Warsaw  
Royal Library of Belgium, Brussels  
Het Scheepvaartmuseum, Amsterdam  
Staatliches Museum Schwerin  
Städel Museum, Frankfurt  
Stedelijk Museum Alkmaar  
Stedelijk Museum Breda  
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Tiroler Landesmuseum, Innsbruck  
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Zamek Królewski w Warszawie, Warsaw

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The CODART 27 congress is made possible by:



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*Notes*