

CODART

Courant 19

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CODART is the international council for curators of Dutch and Flemish art. Its aim is to further the study, the care, the accessibility and the display of art from the Low Countries in museums all over the world. **CODART** serves as a platform for exchange and cooperation between curators from different parts of the world, with different levels of experience and from different types and sizes of institutions. **CODART** stimulates international inter-museum cooperation through a variety of activities, including congresses, study trips, publications and the website (www.codart.nl). By these means **CODART** strives to solidify the cultural ties between the Netherlands and Flanders, and to make the artistic heritage of these countries accessible to the international art-loving public at large.

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That CODART plays to its strengths when it collaborates with other organizations emerged yet again in the activities that took place in Finland and Russia in September. Thanks to the hospitality of several museums and the efforts of our members in Helsinki and St. Petersburg the study trip program was an unconditional success. Every museum we visited went to great lengths to engage the CODART group – this year consisting of 27 participants from 12 countries received by 29 curators in 8 museums – by showing unknown works, bringing specially requested works from the depot, or giving small presentations on works from other museums located further away. The group was able to access many collections containing masterpieces and works by minor and unknown artists; in turn, the host museums invited us to brainstorm and shed light on problematic works in their collections. An initiative of the Dutch Embassy in Helsinki was quite special. In the run-up to the study trip it approached CODART with the idea of organizing a lecture on the *Vrouw Maria* (Lady Mary), a Dutch merchant ship that sank off the coast of Finland on 9 October 1771. Its precious cargo consisted of paintings that had been bought by Catherine the Great. Were all of the paintings mentioned in the packing lists, such as Gerard Dou's triptych known as *The lying-in chamber* or *Braamcamp triptych* or Paulus Potter's *Groote Ossendrift* (*Large drove of oxen*), lost and still at the bottom of the ocean? If this is the case, then what condition are they in? Or did the captain and his men manage to save some of the expensive paintings? And if so, where are they now? A thrilling adventure story with many questions that researcher and associate member Eero Ehanti tried to answer with the help of the CODART members with whom he came into contact during the trip.

After the study trip a special joint project was staged at Yasnaya Polyana, the estate of the famous Russian writer Lev Tolstoy (1828–1910). The Amsterdam Stichting Cultuur Inventarisatie (Foundation for Cultural Inventory) (SCI) in cooperation with the Cultural Heritage Foundation and the Russian Association of Museum Professionals (AMR) organized a symposium there for eight Russian regional museums on the digitization of their collections. Only museums with collections of

Dutch and Flemish art were invited to participate and, naturally, their Dutch and Flemish masters were used for the pilot of the digitization project. To take advantage of the rare if not unique opportunity afforded by this gathering of museums – the distance between the Perm State Museum and the Kaluga Regional Art Museum is close to 1200 kilometers – a meeting of CODARTlight could directly take place along the sideline of this symposium. Russian participant in the study trip, Natalja Markova, head of the department of prints and drawings of the Pushkin State Museum of Fine Arts in Moscow and CODART member since 2002, was willing to travel on to Yasnaya Polyana and give an inspiring account of her personal experiences with the CODART network. During the symposium, all of the museums could consult the three CODART members about the works in their collections: Bernard Vermet (SCI), Norbert Middelkoop (Amsterdams Historisch Museum) and Eric Domela Nieuwenhuis (Instituut Collectie Nederland, which co-sponsored the symposium), who stood



[Photo Jan Griffioen, Zutphen]

by literally day and night to give their advice. These sessions were bolstered by frequent consultation of the website of the RKD (Netherlands Institute for Art History).

The Russian regional museums work in relative isolation: contact with the major museums in Moscow and St. Petersburg is limited and their collections are hardly known internationally. Thanks to the SCI these collections or parts of them were inventoried. And, thanks to the CODART network, the regional Russian museums can shine a light on their collections, whereby certain works of art will begin to lead a different life. Naturally, in the meantime, several curators from some of these museums with – proportionally – larger collections of Dutch and Flemish masters have been invited to join CODART.

The third Russian activity in which CODART participated was also initiated by the SCI. For years this foundation had been making a case for an English edition of Marina Senenko's *The Pushkin State Museum of Fine Arts. Collection of Dutch Paintings*. And, on 28 September last, the English translation was festively presented in the Pushkin Museum in the presence of several CODART members who are working on an exhibition of Dutch drawings from this museum.

These were inspirational days, during which it was crystal clear that CODART is greatly enhanced when initiatives are undertaken with other organizations. Accordingly, we look forward to the next two CODART activities. The study trip to Southern California is already firmly in the pipeline thanks to the efforts of our members there and also in part to the support of the Dutch Consulate in New York. And, together with our members in Rotterdam, we are working hard on filling in the program of the CODART DERTIEN congress, which is scheduled to take place from 30 May to 1 June 2010. Moreover, in May, we anticipate a fruitful exchange as CODART members will be welcome to take part in a discussion organized by the Historians of Netherlandish Art (HNA) on 29 May and when, in turn, CODART receives HNA members at the CODART DERTIEN reception in Rotterdam on 30 May.

See you there!

Gerdien Verschoor, director of CODART

The history of the 17th-century Dutch and Flemish

Jeroen Giltaij and Friso Lammertse



The Utrecht jurist Frans Jacob Otto Boijmans (1767-1847) bequeathed his collection of paintings and drawings to the city of Rotterdam in order that a museum bearing his name would be founded. That Museum Boijmans was established in the 17th-century Schielandhuis and opened without ceremony on 3 July 1849. The broad collection included paintings from all periods and from various countries. For instance, not only did the Self-portrait of Carel Fabritius (1622-1654) find its way to Rotterdam, but also *A cornfield* by Jacob van Ruisdael (1628/29-1682), *Saint John on Patmos* by Dieric Bouts (circle of) (ca. 1415-1475), and *The happy mother* by Jean-Baptiste Greuze (1725-1805). The collection would continue to be characterized by this wonderful diversity.

The museum's first director combined his position with that of auctioneer and art dealer. He acquired some of the most important works in the collection, such as the *Still life* by Jan Davidsz. de Heem (1606-1683/84). In the night of 15 to 16 February 1864 a fierce blaze raged throughout the museum destroying close to 300 paintings and countless portfolios of drawings. The insurance company paid out an amount with which other works could be acquired immediately. Among them were *The concord of the state* by Rembrandt (1606-1669), the magnificent *Portrait of Abraham del Court and Maria de Keerzegieter* dating from 1654 by Bartholomeus van der Helst (1613-1670), and the colossal *Oak forest* by Barend Cornelis Koekkoek (1803-1862).

The museum subsequently acquired mostly 17th-century Dutch paintings, including the occasional masterpiece, such as the imposing *Mariaplaats with the Mariakerk in Utrecht* by Pieter Saenredam (1597-1665), which was bought at auction in Amsterdam in 1872. Later directors were also interested in modern and applied art and this is reflected in their purchases. Incidentally, the Boijmans was the first museum in the Netherlands to buy a painting by Vincent van Gogh, in 1903, entitled *Lane with poplars in Nuenen*.

Dirk Hannema, who became director of the museum in 1921, was a particularly active collector. From the start he made major acquisitions even though the museum had an extremely limited budget. By appealing to the generosity of wealthy individuals, however, he managed to secure one masterpiece after another. This began in 1927 with the purchase of Emanuel de Witte's *Church interior* with the help of art lovers and a bequest, and was followed in 1931 by *The pedlar* by Hieronymus Bosch (ca. 1450-1516) and in 1940 by Rembrandt's masterful *Titus at his desk*.

For expensive acquisitions, Hannema often had recourse to the rich industrialists Willem van der Vorm (1873-1957) and Daniel Georg van Beuningen (1877-1955). In 1930 the former gave *The quack* by Gerard Dou, an outstanding painting by the master; and in 1936 the latter contributed to the purchase of the *Portrait of a man* by Maerten van Heemskerck (1498-1574). Van der Vorm's



collection was highly varied; alongside works of the Hague School and the Barbizon School were many Dutch and Flemish paintings of the Golden Age, for instance by Gerard ter Borch (1617–1681), Aelbert Cuyp (1620–1691), Gabriel Metsu (1629–1667) and Anthony van Dyck (1599–1641). His collection was initially displayed in his home and entered the museum as a loan in 1972.

Van Beuningen's far-ranging collection counted works by 15th-century Netherlandish masters, for instance *The three Marys at the tomb* by Jan/Hubert van Eyck, and the so-called Norfolk triptych from around 1415. He also favored early Italian painting, such as by Jacopo del Sellaio (1441/42–1493), and masterpieces by the old Titian (ca. 1480–1576) as well as by Jean-Antoine Watteau (1684–1721). His interest in the 17th century remained limited to artists such as Hercules Seghers (1589/90–after 1633) and Jan Steen (1625/26–1679).

Van Beuningen was a generous patron of the museum and in 1933 gave it six of Rubens' eight oil sketches of the *Life of Achilles*. After the collector passed away in 1955, discussions were held between his heirs and the city of Rotterdam. These negotiations led to the acquisition of a part of the collection for the Museum Boijmans in 1958, whereupon its name was changed to the Museum Boijmans-Van Beuningen.

The museum's collection thus became so diverse and bountiful in the area of Old Master painting that

it was decided to actively pursue modern art. Subsequently Old Master art was bought only occasionally; for example, a *Still life* by Giuseppe Recco (1634–1695) in 1963 and one by Evaristo Baschenis (1617–1677) in 1964. Around 1990 it became possible once again to acquire Old Master paintings, and the focus was on Dutch art from around 1600 and foreign art. Karel van Mander's *Crossing of the River Jordan* entered the museum in 1989, and the remarkable *Dawn of civilization* by Cornelis van Dalem (1534–1573) in 1996. The highlight in the area of foreign painting came in 1991 with the acquisition of *Belisarius receiving alms* by Mattia Preti (1613–1699).

The museum's holdings of 17th-century Dutch and Flemish paintings grew significantly in the course of 150 years of collecting. The Flemings are prominently represented by Rubens and Van Dyck, as well as by Adriaen Brouwer and David Teniers. As for Dutch art, it covers a range of genres – from architectural paintings, still lifes, and landscapes to portraits and history scenes – with uncontested masterpieces by Pieter Saenredam, Hercules Seghers, Gerrit Dou, Rembrandt, Ferdinand Bol and Bartholomeus van der Helst.

Jeroen Giltaij is senior curator of Old Master painting and Friso Lammertse is curator of Old Master painting at the Museum Boijmans Van Beuningen in Rotterdam and CODART members since 1998.

Jacob Jordaens' *Madonna and Child in a garland of flowers*

The artistic quality of the Karol Rajmund Eisert collection was showcased in a pre-war exhibition of European painting featuring early Renaissance works and northern and southern Baroque paintings. Along with two 15th-century Italian paintings, a work by the Master of the Parrot, three canvases by Jacob Jordaens, and paintings by Adriaen van de Velde, Jan Steen, Cornelis Saftleven, Frans Francken III, Egmont van Heemskerck, Willem Key, Pieter van Lint, Aleijda Wolfsen and Jan de Molenaer were also on view. Twelve of the most important paintings disappeared during the Second World War. Today, the Muzeum Sztuki w Łodzi (Museum of Fine Arts in Łódź) holds only six pictures from this historical collection. One of them, an interesting attribution conundrum, is the subject of this article which is also an account of scholarly cooperation throughout the CODART network.

The Eisert family came to Łódź from Bautzen (Budyšin) in 1826 and contributed significantly to the local wool weaving industry. The Eiserts were part of the great industrial bourgeoisie and owed their advancement to their superb social skills, organizational abilities and understanding of the market forces. A member of the third generation, Karol Rajmund Eisert (1865–1938) was one of the wealthiest captains of industry in Łódź in the period between the two World Wars. At the end of the 19th century, an interest in art and collecting was deemed socially desirable among the elite industrial bourgeoisie in Łódź. As Eisert traveled throughout Europe, he gradually developed a genuine appreciation for Old Master art. In a short time in the 1930s, by visiting art galleries, art salons, and private collections in Vienna, Berlin, Monte Carlo, Kraków, Warsaw, Lvov and Vilnius, the manufacturer managed to assemble a fascinating and coherent collection of mainly European painting, which, in keeping with his last will, was donated to the city and presented to the museum by his son on 21 December 1938.

In mid-1938 Eisert bought a painting entitled *Madonna and Child in a garland of flowers and fruit* (donated to the museum on 6 February 1939, and restituted after the Second World War on 30 December 1945. Oil on canvas, 134.5 x 111.5 cm., neither signed nor dated). The painting, presently displayed in the permanent exhibition in the Herbst Palace in Łódź (Department of Muzeum Sztuki w Łodzi), was purchased in Kraków from Gasecki (probably Władysław Gasecki, a gilder and amateur painter active chiefly in Lvov).

In the correspondence relating to Eisert's acquisitions kept in the Archiwum Państwowe w Łodzi (State Archive in Łódź) is a letter dated 28 May 1938 from Professor

Marian Morelowski – who helped assemble the collection – in which he advises Eisert to pay 3000 zlotys for the painting and describes it as “originating around 1640, by Rubens' School and influenced by his colleague, Jan Breughel.” According to archival records, it was listed in the Łódź museum's inventory as Flemish School about 1640–50 and as Rubens' School. However, it had long been thought that it could not possibly be a 17th-century Flemish painting, a suspicion that was finally confirmed by physical examination and chemical analysis conducted in 2005. The painting was supposed to be a free version relying on works by Rubens and Jordaens. At the present stage of research, it appears to be at best a late 19th-century painting.

Interestingly, in January 2009 a CODART contact in Warsaw linked the painting to a copy of a work by Jacob Jordaens. The autograph Jordaens (with the collaboration of Adriaan van Utrecht and Frans Ykens; oil on canvas, 133 x 146 cm.; traces of a signature and a date: 1632), came to light in 2000. This sensational discovery was widely reported in the press. It was displayed at the Bernaerts auction house in Antwerp and bought by a local collector, in whose possession it still is today. The *Madonna and Child* are depicted in a fluid and very natural pose in a niche draped with a garland of meticulously painted flowers and fruit. Seated on a globe and with a skull and snake at his feet, the Child holds the flaming heart of Caritas in his left hand: this *theatrum sacrum* emphasizes Christ's victory over sin. In that sense, it is related to the *Triumph of the eucharist* in the National Gallery in Dublin (inv. no. 46), painted by Jordaens around 1630. The Christ Child in this composition must have served as a model for the Christ Child in Jordaens' *Madonna and Child*.

The autograph *Madonna and Child in a garland of flowers and fruit* was mentioned before 1808 as being in the famous collection of Manuel Godoy y Álvarez de Faria Sanchez Ríos Zarzosa, notorious for his complicated love affairs. After his collection was confiscated, Godoy's wife, Maria Teresa de Borbón y Vallabriga (portrayed by Francisco Goya) – a cousin of the Spanish King Charles IV and the 15th Countess de Chinchón – received around 100 paintings as the return of her dowry, including the *Madonna and Child in a garland of flowers and fruit*.

The Eisert painting is a repetition of Jordaens' composition and was taken from a copy of the Jordaens by Marcin Teofilowicz – a 17th-century Polish painter active in Austria – that probably originated in the same period, and which went under the hammer at the Dorotheum Auction House in Vienna in 1906. This painting (oil on canvas, 130 x 195 cm., present whereabouts unknown) is known only from a black and white reproduction in



the sales catalogue. The poor quality of the reproduction makes it impossible to assess the relationship between the works in Antwerp and Łódź. At the auction in 1906 this painting was described as Circle of Jacob Jordaens, probably by Martinus Jakobus Polonus (to the Germans, Marcin Teofilowicz was known as “Polack”). This painter went to Tyrol and worked at the court of Archduke Leopold for 30 years. However, one cannot eliminate the possibility that even though Eisert bought his so-called 17th-century painting in Kraków, it might have been made as a copy of the Teofilowicz picture exhibited at the Dorotheum in 1906. Finding further clues might resolve some of the mysteries still surrounding the paintings under discussion.

The pictures, which vary in terms of details, measurements and quality and are located in different parts of Europe, are textbook models for research on the continuity of popular compositional solutions, and exemplify the peregrinations of works of art throughout the centuries.

The authors wish to thank Roger Devaux and Hanna Benesz for their assistance; and Jacek Ojzyński and Marek Pietruszewicz for their kind help with this article.

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The Los Angeles County Museum of Art

The opening of the Los Angeles County Museum of Art (LACMA) in March 1965 was a powerful symbol of the coming of age of a city transformed in just 100 years from a dusty agricultural center with around 2000 residents to a vibrant, international city. Today Los Angeles is home to more than seven million people and four major art museums, the largest of which is the Los Angeles County Museum of Art (LACMA) with an encyclopedic collection of over 100,000 works of art dating from ancient times to the present day.

The Los Angeles Museum was founded in 1898 by Judge William Bowen, who wanted to eradicate a neighborhood of ill repute just outside the city limits of historic downtown Los Angeles and replace it with a museum for the edification of the public. The new museum opened its doors in 1913 with a donation of memorabilia about early life in California. The museum was founded with no specific plan for an art collection – it neither owned a work of art nor had the funds to acquire one.

The museum's art section began in 1918 with the donation by Mr. and Mrs. William Preston Harrison of a collection of outstanding American paintings, followed in 1931 by their gift of their collection of European paintings and drawings, primarily from the 19th and early 20th centuries. Old Master paintings entered the collection in the late 1930s through donations made by the banker Paul Rodman Mabury and Mr. and Mrs. Alan Balch. The Balch collection was especially rich in Dutch and Flemish works, including paintings by the Master of the Legend of Saint Ursula, Albrecht Bouts, and a beautiful portrait by Petrus Christus.

In 1945 Wilhelm Valentiner was appointed consulting director for the art collection of the Los Angeles Museum. In his diary written some years later,

Valentiner lamented the deplorable art collections displayed without any order, noting that only paintings were exhibited. There were no sculptures, only loans of decorative arts, and no effort to show the paintings in context. Art was, furthermore, overshadowed by taxidermy habitat groups. Valentiner's effort to organize the collection historically revealed shocking gaps, but supported primarily by county funds, the museum had little money to collect art. Shortly after his arrival, Valentiner renewed his acquaintance with William Randolph Hearst, the wealthy newspaper entrepreneur and insatiable collector. In the years before his death in 1952, Hearst gave the museum enough to lay the foundation of a coherent art museum, including classical antiquities, Limoges enamels, Italian majolica, medieval sculptures, goldsmith's work, Egyptian art, and dozens of paintings, including Govert Flinck's *Portrait of a man* and a *gauche landscape* by Hans Bol.

By the mid-1950s there was already a movement to establish the art collection separate from the natural history museum. Los Angeles following the Second World War was like New York City at the end of the 19th century. Men who had made personal fortunes sought to establish themselves as scions of culture both by building private collections of Old Master paintings and sponsoring the creation of major cultural institutions. The movement for an art museum was led by Norton Simon, head of Hunt Foods; Edward W. Carter, who had built a leading chain of department stores in the western United States; Howard Ahmanson, chairman of Home Savings and Loan Association, the largest institution of its kind in the US; as well as the industrialists Armand Hammer, and J. Paul Getty.

Norton Simon promised to lend his collection, which included the remaining stock of Duveen Brothers that he had purchased in 1964. The collection was on loan to

Frans Hals, *Portrait of Pieter Tjark*, ca. 1635-38, Los Angeles County Museum of Art (LACMA), Los Angeles, inv. no. M.74.31 © 2009 LACMA/Art Resource/Scala

Gerrit van Honthorst, *The mocking of Christ*, ca. 1617, Los Angeles County Museum of Art (LACMA), Los Angeles, inv. no. AC1999.92.1 © 2009 LACMA/Art Resource/Scala

Emanuel de Witte, *Interior of the Nieuwe Kerk in Delft with the tomb of Willem the Silent*, 1653, Los Angeles County Museum of Art (LACMA), Los Angeles, inv. no. M.2003.108.5 © 2009 LACMA/Art Resource/Scala



(LACMA) Amy Walsh

LACMA until the mid-70s when Norton Simon assumed control of the bankrupt Pasadena Museum of Art and installed his collection in what is now the Norton Simon Museum. Even before the departure of the Simon collection, LACMA had begun to acquire significant works of Dutch painting, including three works by Rembrandt. In 1953 J. Paul Getty gave the museum Rembrandt's 1632 *Portrait of Marten Looten*; Armand Hammer followed in 1969 with Rembrandt's *Portrait of Dirck Jansz. Pesser*; and in 1972 the Ahmanson Company gave the master's *Raising of Lazarus*. Four years later Armand Hammer bought Rembrandt's *Juno* as a promised gift for LACMA, but in 1988 he too rescinded the gift of his collection to LACMA and established the Hammer Museum.

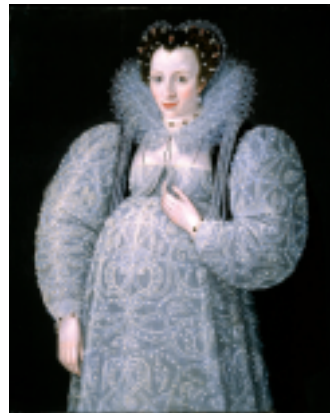
Among the original founders, Howard Ahmanson and Edward Carter, the first chairman of LACMA's board of directors, remained steadfast in their commitment to the museum. Since the early 1970s the Ahmanson Foundation has encouraged and funded LACMA's purchase of major Old Master paintings and sculptures, including some of the most important Dutch and Flemish paintings in the collection. Among the early acquisitions were *The artist's studio* signed by both David Teniers and Jan de Heem, and Frans Hals' *Portrait of Pieter Tjark*. Since 1980 the Ahmanson Foundation has funded the acquisition of Hendrick Goltzius' *Danae*, admired by the painter and artists' biographer Karel van Mander when it was in the collection of Bartholomeus Ferreris in Leiden, as well as Jan Steen's *Samson and Delilah*, and Pieter Lastman's *Hagar and the angel*. The acquisition of Carel Fabritius' *Mercury and Argus*, a work copied by Fragonard, places Rembrandt's *Lazarus* in the context of both teacher and student. Hendrick Honthorst's early masterpiece *Mocking of Christ*, acquired in 1999, was the first Dutch Caravaggesque painting to enter the collection in which there are significant Italian and French

examples. LACMA's collection also includes Michiel Sweerts' famous *Plague in an ancient city* and Jan de Bray's *Martyrdom of Saint Lawrence*, as well as Jan Boeckhorst's altarpiece for the tomb of Maria Snyders.

The Dutch paintings acquired by LACMA have been selected to complement the collection formed by Edward and Hannah Carter between the late 1960s and 1985 as a promised gift to the museum. The collection of 36 Dutch landscapes, still lifes, seascapes, architectural interiors, and cityscapes, which was exhibited in Los Angeles, Boston, and New York in 1982-1983, is admired for the high quality and incredible state of conservation of its paintings. Edward Carter died in 1994; following the death of his widow, Hannah, in April 2009, the paintings became part of LACMA's permanent collection. Among the highlights of the Carter collection are Hendrick Avercamp's breathtaking *Winter scene on a frozen canal*, Emanuel de Witte's *Interior of the Nieuwe Kerk in Delft with the tomb of Willem the Silent*, Jan van der Heyden's *View of the Herengracht*, the cover of the recent exhibition catalogue, Frans Post's *Brazilian landscape*, Aelbert Cuyp's *Flight into Egypt*, Jan Both's *Landscape with a draftsman*, and Ruysdael's *The great oak*, formerly in the Duke of Gonzaga's collection. The Carter collection also includes beautifully executed and preserved still lifes by Clara Peeters, Ambrosius Bosschaert, and Jan van Huysum, and important paintings by Saenredam, Pynacker, De Vlieger, Van Goyen, Solomon van Ruysdael, Porcellis, all the Van de Veldes, and others.

I am currently preparing a catalogue of the Carter collection, with publication expected in late 2010. A catalogue of all of LACMA's Dutch and Flemish paintings will follow.

Amy Walsh is curator at the Los Angeles County Museum of Art (LACMA) and a CODART member since 2006.



Netherlandish artists in

The Tate Gallery, founded in 1897, holds the national collection of British art from 1500 onwards. Tate acquires its pre-19th-century art to a specific remit: either works produced by British-born artists, or works made in Britain by artists born (and generally trained) overseas. During the 16th and 17th centuries, many high-quality paintings produced in Britain fell into the second category. This is mirrored in Tate's Collection today: of the 110 paintings in it by artists born before 1675, 57 are by overseas-born practitioners, and 46 of those are by Netherlanders. In 1531, the courtier and writer Sir Thomas Elyot observed that the English felt compelled "if we wyll have any thinge well paynted, kerved, or embrawdred, to abandon our own countraymen and resorte unto straungers [that is, 'foreigners']." For most of the 16th and 17th centuries, numerous craftspeople – including painters – travelled from the Northern and Southern Netherlands to work in Britain. Their motives differed, sometimes being religious in nature and at others purely economic. From about 1550 up to the 1690s, aristocratic court patrons interested in high quality and style usually favored foreign-trained artists. As Elyot implied, this may have reflected dissatisfaction with the local product. Indeed little is known about the training of early British-born painters.

In 16th-century England the demand was mainly for portraits. After all, they served various practical purposes and were acceptable in a Protestant culture anxious to observe the second commandment's prohibition of "bowing down to graven images." Following the re-imposition of Catholic Habsburg rule in the Netherlands in 1567, Protestant England became a refuge for Netherlandish members of the Reformed religion, artists included. Some settled, gaining naturalization. Among them was "Hans Eworth" (originally Jan Eeuwouts, from Antwerp, active ca. 1540-73), first definitely recorded in

London in 1549. After Hans Holbein's death in 1543 he was the leading court painter in England, and the principal painter to Mary I (reigned 1553-58). The Tate has three female portraits by Eworth (T00606, T01569, T03896). Other painters came for just a few years. Marcus Gheeraerts I was a prominent member of the Protestant community in Bruges until the Duke of Alba's campaign forced him into exile in London, with his young son Marcus II, in 1567/68. He became a member of the Dutch Reformed group there, before returning to the Netherlands in the late 1580s. However, his son (1561/62-1636) was raised, and presumably trained, in London, and subsequently made his entire career there. He became principal artist to the elderly Elizabeth I (reigned 1558-1603) and then to James I's consort, Queen Anne of Denmark; Tate has five portraits by him (T01872, T03028, T03456, T03466 and T07699).

With the accession of James I, Dutch painters began to come to England less for religious reasons than for professional advancement. In London by 1616, Paul van Somer (previously recorded in Amsterdam, Leiden, The Hague and Brussels) was immediately taken up by the most sophisticated members of the court. Tate owns his striking likeness of Elizabeth Grey, Countess of Kent, ca. 1619 (T00398). The most successful Netherlandish migrant was Daniel Mytens, born in Delft around 1590 and a freeman at The Hague in 1610. Mytens arrived in London in 1618, where he portrayed leading court figures, including the future 1st Duke of Hamilton, whose 1623 portrait is on display at Tate Britain (N03474). Mytens was Charles I's principal portraitist until the Antwerp-born Anthony van Dyck arrived in 1632, after which the supplanted Mytens retreated to The Hague. The indigenous London craftsmen frequently complained about the opportunities given to foreigners. In certain London parishes, incomers could practice their trade

Hans Eworth, Portrait of Elizabeth Roydon,
Lady Golding, 1563, Tate Britain, London,
inv. no. T01569, © Tate, London, 2009

Marcus Gheeraerts II, Unknown lady, ca. 1595,
Tate Britain, London, inv. no. T07699,
© Tate, London, 2009

Anthony van Dyck, Sir William Killigew, ca. 1638,
Tate Britain, London, inv. no. T07896,
© Tate, London, 2009



the Tate Collection Karen Hearn

outside the jurisdiction of city guilds. These included St. Anne Blackfriars, where various Netherlanders lived. Thus, it was in this parish on the River Thames that Charles I paid for a fine residence for Anthony van Dyck in the 1630s, indicating how a migrant artist who was employed by the court was unaffected by guild restrictions. Tate's three portraits by Van Dyck include the companion pieces of Sir William Killigrew and his wife Lady Mary Killigrew, from around 1638 (T07896, T07956), both of which Tate has acquired (from separate sources) since 2002. Van Dyck's influence on portrait painting in Britain was to be uniquely powerful and long-lasting.

Art collecting became fashionable at Charles I's court, led by the king himself. English clients now began to appreciate genres other than portraiture. When Peter Paul Rubens visited London in 1629–30, Charles I commissioned him to paint the great ceiling in the new Banqueting House. This ceiling survives *in situ* in Whitehall, ten minutes' walk from Tate Britain. Tate's most recent 17th-century acquisition is Rubens' initial painted sketch for the whole design (T12919).

Landscape painting had barely been practiced in England. Even its name there was borrowed from the Dutch *landschap*. Between 1637 and 1641 Alexander Keirinx and Cornelis van Poelenburch shared a property in Westminster, paid for by Charles I. In 1639–40 Charles commissioned from Keirinx views of major cities and castles throughout his kingdom; at the Tate is *A distant view of York* (T04168), once in the king's own collection.

Tate owns seven portraits by the London-born Cornelius Johnson (Cornelis Jonson van Ceulen, 1593–1661), who was of Flemish and German descent. Three were painted in England and four in the Netherlands (N01320, N01321, N02530, N05927, T00744, T00745, T03250). As the political situation in Britain worsened, the migrant painters returned home. Keirinx and Van

Poelenburch departed in around 1641. After the English Civil War broke out in 1642, Johnson migrated in 1643 to the country of his parents and made a second career there. From Middelburg he moved to Amsterdam, where he painted the Tate's *Unknown lady* (N02530) in 1646. His final years were spent in Utrecht.

The Haarlem-trained Peter Lely (1618–1680), a pupil of Frans and Pieter de Grebber, reached London in the early 1640s, with a specialization in pastoral scenes and Dutch Caravaggesque musician figures like Tate's *Man playing a pipe* and *Boy playing a Jew's harp* (T00885, T00884). Encountering British portraits by the recently deceased Van Dyck, Lely adopted his manner and compositions. At the Restoration of the Stuart monarchy in 1660, Lely was therefore well positioned to fill Van Dyck's post as court painter. Tate owns eight paintings by Lely, dating from between ca. 1648 and 1679.

Following the Restoration, other Dutch artists – now practicing the widest range of genres – established themselves in London. The Tate Collection boasts three still-life paintings by the Leiden artist Edwaerd Collier (born Breda ca. 1640; N05856, N05916, T03853), as well as works by other London-based Netherlanders: Pieter Borseller (N06175), Simon Dubois (born Antwerp 1632; T07469), Jan Griffier I (born Amsterdam ca. 1645; T00408, T04129), Jacob Huysmans (probably born in Antwerp ca. 1630; T00901), Jan Siberechts (born Antwerp 1627; T00899, T06996), Gilbert Soest (T00746, T04162) and Willem Wissing (trained at The Hague; T12143).

Most 16th- and 17th-century works in the Tate Collection have recently been catalogued, and a selection of the entries will go on the Tate website early next year (www.tate.org.uk).

Karen Hearn is curator of 16th- and 17th-century art at the Tate Collection in London and a CODART member since 1999.



Seventeenth-century Dutch and Flemish

The beginnings of the North Carolina Museum of Art can be traced to 1947 and a one million dollar appropriation bill in the state legislature. Fortunately, the bill passed by a single vote, thus providing the funds to purchase artworks for America's first state art museum. It would be nearly a decade before the museum opened its doors to the public, with galleries devoted to a small collection of Old Master and American paintings, some European sculpture, and a handful of tapestries. Leading the way were the museum's holdings of northern European works, especially its 17th-century Dutch and Flemish paintings. These pictures clearly reflected the interest of the museum's first director William Valentiner, who, prior to taking this position, had served as a consultant on all purchases by the fledgling museum. Today, the majority of the 77 Dutch and Flemish paintings in Raleigh can be traced to purchases made from the initial state appropriation and approved by him.

As might be expected, Valentiner placed a premium on a limited number of artists, chief among them Rembrandt and members of his circle, Frans Hals, Peter Paul Rubens, and Anthony van Dyck. Regrettably, many of his attributions linked to these artists are no longer tenable. Valentiner, for example, was especially proud of Raleigh's acquisition of the *Feast of Esther*, a picture he had assigned to Rembrandt but which is now accepted as a youthful masterpiece by Jan Lievens. Joining it were important works by members of Rembrandt's circle, such as Govert Flinck's *Return of the prodigal son*, Nicolaes Maes' *Captain Job Jansse Cuijter and his family of 1659*, and Gerbrand van den Eeckhout's 1666 *Expulsion of Hagar and Ishmael*. Two other Flincks – portrait pendants dated 1646 – were purchased from state funds in 1958. Another work, *Saint Matthew and the angel*, was thought by Valentiner to be by Carel Fabritius. Acquired in Valentiner's memory

following his death in 1958, it is now attributed to Karel van den Pluym.

Many of the other Dutch pictures purchased during the 1950s tend to follow accepted collecting trends in the years following the Second World War. Outstanding examples are Jan Steen's *Worship of the golden calf*, and genre scenes by Jacob Duck, Pieter de Hooch, Ludolf de Jongh (formerly attributed to De Hooch), Jan Miense Molenaer, Isack van Ostade, and Adriaen van de Velde. A handful of Dutch landscapes, including ones by Esaias van de Velde, Jacob van Ruisdael, and Philips Wouwerman, compare in quality to equally impressive still-life pictures by Willem van Aelst, Balthasar van der Ast, and Jan Jansz. den Uyl (previously attributed to Willem Heda). Another early acquisition, Michiel van Musscher's stunning *Allegorical portrait of an artist in her studio*, has carried a number of attributions and identifications over the years.

An attribution change was required for the *Portrait of a gentleman* by Jan Hals. Entering the collection as a Frans Hals, it joins a picture in Raleigh once thought to be by the elder Hals, *A fisher boy*. Now assigned to an imitator of the master, it is one of five 17th-century Dutch and Flemish paintings given to the museum by the Kress Foundation in 1960. The others are Hendrick ter Brugghen's *David praised by the Israelite women* (it keeps company with another Ter Brugghen already in the collection, *Boy with a wineglass*), Gerrit Berckheyde's *View of Haarlem*, a Jan Siberechts landscape, and a large *tronie* by an unidentified artist in Rembrandt's circle. Entitled *A young man holding a sword*, this work remains one of the most puzzling pictures in the collection. By a strange twist of fate, this painting had been recommended by Valentiner to Samuel H. Kress as an auto-graph Rembrandt years earlier.

Jan Lievens, *Feast of Esther*, ca. 1625,
North Carolina Museum of Art, Raleigh

Michiel van Musscher, *Allegorical portrait of an artist in
her studio*, ca. 1675-85, North Carolina Museum of Art,
Raleigh

Circle of Rembrandt, *A young man holding a sword*,
ca. 1633-45, North Carolina Museum of Art, Raleigh



paintings in Raleigh Dennis P. Weller

Valentiner also left his stamp on the Flemish pictures acquired by the museum in the early 1950s, which like their Dutch counterparts tended to come from the inventories of New York and London dealers. Comparable to the “Rembrandts” and “Halses,” as well as two spurious Aelbert Cuyp that had entered the collection, were several works acquired as by Rubens (*Holy Family with Saint Anne*, *The bear hunt*, *Philip III and Philip IV*, *Portrait of Theodore de Mayerne*, and the disappointing *Joan of Arc*), and several examples by Van Dyck. Today, nearly all these pictures are considered workshop pieces. One notable exception is Van Dyck’s stunning *Lady Mary Villiers and Lord Arran as Venus and Cupid*, a rare portrait historié by the painter. Interestingly, it came as a gift from a North Carolina business rather than by purchase.

The other early Flemish acquisitions represent a noteworthy group of paintings by some of Antwerp’s leading masters. They include three pictures by Jacob Jordaens, among them his early *Holy Family with Saint John* and his parents (a weaker version is found at the National Gallery, London) and a 1657 dated altarpiece *The adoration of the shepherds*; two large canvases by Joos de Momper the Younger; three works by David Teniers the Younger; and a pair of pictures by Frans Snyders and his workshop.

More unusual among American collections of Flemish paintings are the museum’s companion pieces by Paul van Somer, the *Portrait of Cosimo III de’ Medici* by Justus Sustermans, Theodoor Rombouts’ *The backgammon players*, and especially the prime version of *The denial of Saint Peter* by Gerard Seghers. This latter painting joins the two Ter Brugghens and a Matthias Stom to form one of the most diverse and earliest groupings of Northern Caravaggesque paintings to have entered an American collection. Less unique, but clearly a treasure of the museum, is Jan Brueghel the Elder’s *Harbor scene with Saint Paul’s*

Saint Paul’s departure from Caesarea. Evidence suggests this small copper of 1596 may have been painted just prior to Brueghel’s return to Antwerp from Rome.

As the museum built its other collections during the subsequent decades, the acquisition of Dutch and Flemish paintings nearly came to a halt after the 1950s. Two rare exceptions were the *Merry company* by Anthonie Palamedesz. in 1962, and Thomas de Keyser’s superb *Portrait of a gentleman* a year later. It was not until 1993 with the purchase of the prime version of Pieter Aertsen’s 1551 *A meat stall with the Holy Family giving alms* that the decades-long malaise that had settled over its northern European collection came to an end. A campaign of de-accessioning in the late 1990s has since funded several recent purchases. Significant gaps were filled with Bartholomeus van Bassen’s *Renaissance interior with merry-makers*, Ludolf Backhuysen’s *Ships in a stormy sea* (another version is at the Rijksmuseum in Amsterdam), and an *Ebony cabinet with paintings of classical subjects* attributed to Simon Floquet. The acquisition of this cabinet in turn sparked the creation of the museum’s 17th-century Flemish *kunstkamer* and the acquisition of numerous decorative art objects.

The entire collection is scheduled to move into a new museum building in April 2010. In advance of the move, a fully illustrated, 432-page catalogue of the paintings will appear in mid-December (Dennis P. Weller, *Seventeenth-Century Dutch and Flemish Paintings: The Collection of the North Carolina Museum of Art, Raleigh*, 2009). It is available through the museum’s website at www.ncartmuseum.org.

Dennis P. Weller is curator of Northern European Art at the NCMA in Raleigh and a CODART member since 1999.

Interview with Antony Griffiths

Huigen Leeftang

As a prelude to the CODART DERTIEN congress (Rotterdam, 30 May–1 June 2010) theme Digitization: blessing or burden?, Huigen Leeftang interviewed Antony Griffiths, keeper of the Department of Drawings and Prints of the British Museum and “project sponsor” of the British Museum Collection Database and its web publication.

With more than 1,500,000 records the British Museum has developed the largest art database in the world and the largest database of a non-scientific museum. What were the museum's initial ideals and goals when it started this project? The origins of the BM database goes back to the end of the 1970s, when a plan was launched to link the records of the Ethnography Department with the objects, which had often lost their register numbers, by indexing the register on computer. Only later in the 1980s did this develop into a project to put the entire BM collections from all departments onto a single database. Work began in the Department of Prints and Drawings (P&D) in 1990 with the drawings. When this was finished in 2000, we moved on to the prints. In 1990 our aim was simply to record the P&D collections in indexable form: we always had a register of acquisitions, which listed every work as it arrived with a number based on a date, but we never had a card catalogue – only a finding index that informed us that engravings by Marcantonio, for instance, were in such-and-such a number cupboard. It was almost impossible to say whether we owned a particular print, nor did we know whether it was placed in the engraver, master or subject series. I estimate that members of staff spent close to a third of their time trying to locate objects. This was the central problem we were trying to solve in 1990 – and indeed are now quite close to achieving.

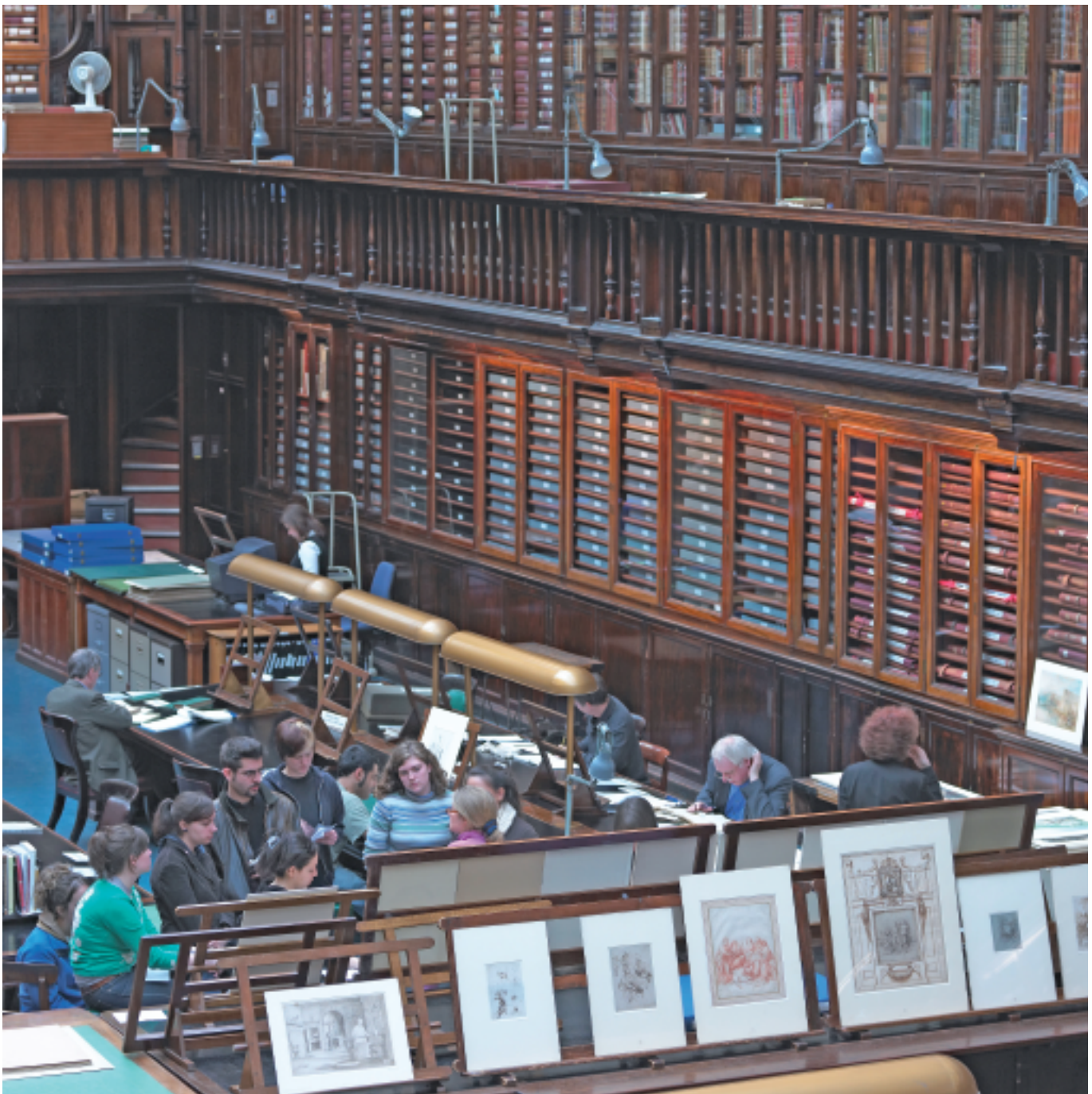
Have these objectives changed throughout the years? In 1990 the web did not exist, and there was no way of adding images to the text of records. Once this all became possible, everything changed. We realized that we had a means of going far beyond an inventory, and could raise our ambition to attempt to produce something more like a catalogue. To do this we started putting in much fuller information. We scanned in text from earlier printed catalogues; added information from the dossiers on drawings; and began to use the database as our prime tool for recording any information we found about works in the collection. Of course if we had known at the beginning that we were going to publish the data-

base on the web and that it was going to be used by a general as well as a specialist public, we would probably have structured it rather differently. But that's life; nothing works perfectly and I am a great believer in the adage that the best is the enemy of good.

We started adding images at the end of 2003 and P&D went live on the web in October 2007 as the first stage of the release of all the BM records. The last release (of coins) is to be published on the web in November; at this point there will be more than 1.8 million records on the BM database, and nearly 500,000 images. Of course the database is still not complete: vast numbers of objects are still waiting to be added, quite apart from missing images.

Why did you work behind the screen for so long, and wait with the online presentation until 2007? The decision in principle to publish all the collections on the web was taken in 2004. As you might imagine, this was controversial, and many curators were understandably worried about the inaccuracies and incompleteness of the database. Another major hurdle was that of copyright, and the commercial side of the BM was concerned about loss of revenue from reproduction fees. Apart from these barriers, we felt that we had to hold back from publication until we had a substantial body of text and images to publish, as we did not wish people using the site to think that it was going to be of little or no use, and never come back. We launched a crash program to scan in images from our negative store, and the text from existing catalogues. As it turned out, the technical problems of rebasing our existing database on a new platform with new programming and search screens suitable for web delivery were far more complicated than we realized, and this delayed us. Our launch had been planned for early in 2007, and even when we launched late that year many problems still remained. We have managed to overcome most of them, though the search screens still need revising and improvement – the expert computer programmers in the BM are too busy with other projects to devote enough time to this. The whole IS section counts only 20 people.

The British Museum has eight departments holding an enormous variety of collections and objects. How did you manage to coordinate the input, set priorities and establish guidelines for descriptions that could be used in all departments? This was the achievement of the late David McCutcheon, who was in charge of the computerization project



through the 1980s and 90s. He devised the field structure, and set up a single centrally managed team to coordinate data entry and control data standards. He also established a series of authority files and thesauri to control the terminology. This was crucial and extremely difficult: we were pioneers in this and the BM collection covers a vast range of types of objects and cultures. The object name and materials thesauri have both been published, and are used by many other museums to which we make them freely available. We also have a biographical authority file that runs to more than 150,000 names, and a geographical thesaurus that tries to structure all place names across the world that are associated with records of our objects. Establishing these thesauri (on which work continues every day) has been almost as much work as cataloguing the objects.

What has been, or still is, the most difficult aspect of the project?

If I talk only about prints and drawings, the most difficult part has been to maintain momentum when confronted with the vast numbers of objects awaiting cataloguing. On a minimum count we have more than two million works in our collection, and it is very easy to despair. But the truth is that not all of them are currently of interest to researchers, and if you start with what you know people want to see, and systematically work through the series in which you have arranged your collection, it is surprising how far you can get quite quickly. I should add that it is essential that the collection be arranged in a sensible order, and that the location codes you use are stable. Unfortunately, the BM prints were arranged in an obsolete taxonomy devised in the 1840s, and we had to spend five years rearranging the

entire print collection before we could start cataloguing it. In logistical terms, this was by far the most complicated and nerve-wracking exercise I have ever undertaken.

Curators, cataloguers, interns and volunteers work on the database. Spending so much time on this project, curators probably work less on exhibitions and publications than they used to.

How did curators react to this development? And have their views about the cataloguing process changed during the years?

Currently six people work full-time on data entry and three on scanning; these are all extra staff with short-term contracts. There are also volunteers, and students who help during the vacations. The eight full-time scholarly staff members in the department support this work by managing, supervising and advising, and by adding their own information directly to the database whenever they can. Every curator has full access rights to edit any field of any record. I am glad to say that in P&D there has always been full-hearted support of the operation. Everyone acknowledges the importance of being able to find out immediately what we own and what it looks like; and there has always been a very strong public service ethos in the BM that sees our prime task as serving our public rather than advancing our personal interests. The web database has become another way to do this, alongside our exhibitions, loans, and student room. Martin Royalton-Kisch is now publishing his catalogue of our Rembrandt drawings online rather than in the book form that we had initially envisaged. This not only saves time and costs in indexing, proofing and printing, but also makes the text available to everyone free of charge. A £300 printed catalogue can never have the same reach, as it would only be findable in specialist libraries.

Does the staff regard working on the database mainly as a service to the public or also as research that leads to new knowledge about the collection and individual objects? Originally we saw the database in limited terms, as enabling us to do in a modern way what we had always been trying to do in traditional ways. It also enabled us to overcome the problem of storing information about the collection so that it did not always disappear when a curator retired. But as we built it up, we began to realize that it is a very powerful research tool of a previously unknown type. For example, you can locate information about print publishers that you could never find before; and we are using this information to build up biographical files about them. The same applies to donors and collectors. There is a huge potential for future research.

Visitors to the website are asked to comment if they see mistakes or want to add information to descriptions. Do users, in fact, respond and has any worthwhile information been recovered

in this way? Each record has a link attached to an email feedback. People here were very worried about being overwhelmed with comments, and drowning in extra work. However, we have had remarkably few comments – perhaps three a day – and usually from the same five or six people. The comments have always been useful, never malicious, and we wish that more people would take the trouble to help us to help them. We hardly think that the database is without mistakes! The most common error arises through templating one record as the basis for the next. It is extremely easy to forget to change a field, and this explains how something incomprehensibly inaccurate finds its way into a record. We need help to clean this up, as we will never have time to check all the records ourselves. We have to keep moving.

What advice do you have for smaller museums considering starting a collection database? The BM is a large enough organization to have been able (just) to build its own system from the bottom up. We are now onto the third generation of programming, and must have spent more than a million pounds on this alone. Small collections will never be able to do this. My advice is to buy a standard off-the-shelf database program and tailor it to your needs. Try to use a conventional field structure and cataloguing rules; this should allow you to export your data into other systems at a future stage. Do not worry initially about a web presence; that can come later. In the meantime you will have something of immense use to yourself and your visitors. Anyone is welcome to copy and paste information from our website if it helps them! Above all, do something; you have to start somewhere. I still remember the small drink we had on the day we made the first record. Now we have 280,000 of them, created at an average rate of 25 per cataloguer per diem.

Do you think it is wise for smaller institutions to focus for several years on cataloguing and digitizing at the expense of exhibitions and other publications? Cataloguing on computer is one thing; adding images is another; and publishing on the web is a third. Each collection must decide which of these three elements is most necessary. My only comment is that such work does not have to lead to a decrease in other services. Exhibitions can always be done more simply, and I certainly see cataloguing as a type of research and publication, as well as a fundamental museum responsibility.

There is a fear among some colleagues that presenting the collection online will result in original objects being studied less, and that study rooms, and even collections, will lose their function. Do you think this fear is justified? And, has there been a decrease in study room visits since the British Museum database went online? Our visitor numbers have remained stable since

we went online. What has changed is that people come here bringing printouts from the web, which means that we can serve them much more quickly. This has saved much staff time, which has been redeployed into more cataloguing. So we are happy. As for the fears so often expressed, I feel that they are unfounded. The huge rise in the availability of reproductions has increased interest in art and museums, where visitor numbers continue to grow. Some scholars will always look at reproductions rather than come to us, not just through laziness, but because print rooms and libraries are intimidating to those who are not used to them. I am always amazed and depressed by the number of people who do not have the courage to ring the doorbell of the BM Print Room. For these non-visitors a web database and image is a genuine blessing.

One of the almost too good to be true services offered by the British Museum is the free availability of images, even high quality ones, which may be used for non-commercial publications. What considerations led to this wonderful generosity?

The arrival of digital photography transformed the method of storage and delivery of images, and, when combined with the web, allowed previously unimaginable possibilities. In the old days we charged a lot of money for the supply of photographic prints and we still lost money on the transaction. We lost even more replying to letters asking for reproduction permission when we did not charge them anything. I argued that a “help-yourself” supply via the web would actually save us a lot of money, especially if we defined generously the non-commercial area. This argument has proved correct: we have saved a fortune in staff costs by automating the supply of images and rights. Moreover, the revenue from fees from commercial users has gone up as so much is now available. A huge side benefit is that our public now loves the BM, rather than hating us as they did before for our high photographic charges. Museums need to remember that if people want to cheat on paying fees, they will do so regardless of how images are supplied: they can always re-photograph from other books. No museum in the world will ever be able to police the usage of its images. And the type of copyright that museums claim in images of objects in their collection is strange and debatable. It is not an artist’s copyright, but rather a peculiar sort of secondary right in the photographic image itself.

In recent years, several other print rooms have also started cataloguing their collections. Do you think a worldwide online print room will be possible in the future? This is a huge question, and I wish I knew the answer. Theoretically, yes, of course. In practice I cannot at present see how it could work. There are still basic problems within the BM database that I do not know how to solve. Collection

databases have to be structured in the first place as inventories that treat each object as unique. How to link together multiple impressions and states of the same plate represents an enormous problem. We have not solved this, nor the related problem of how to link the descriptions of plates that all come from a single book. If you extend these questions across multiple collections using different database structures and programs, the problems are vastly multiplied.

Looking at the museum world and the possibilities of digitization, what future developments are you hoping for? In the first place, as a print historian, I hope that all the great print collections of the world will be able to devote the same effort to cataloguing their collections as we do to ours. For all the strength of the BM collection, there are hundreds of thousands of important prints that we do not own, and no print scholar of the future will be able to get very far on the basis of our catalogue alone, even if we do manage to complete it (which is very optimistic). Without a similar effort from Vienna, Paris and other great collections one can only get so far. At this point I am only aware that real progress is being made in London and Amsterdam as well as a number of smaller collections. In general drawings databases are far more advanced than those of prints: the Louvre was the pioneer in this field.

Secondly, I look forward to a new era of print scholarship. I have long felt that print history is still in a sort of pre-history, as information about what was made is so hard to find. The result has been very limited forays into small groups of prints. I hope to see a future history of prints that works on a much larger scale, and is far more ambitious. I am only sorry that these new resources are becoming available at the end of my career, too late for me to profit from them personally.

Thirdly, and looking beyond the area of works on paper, I find the thought of unlocking the storerooms of the museums of the world immensely exciting, and so will anyone who has any sort of width of interest in objects. Suddenly all sorts of things that have never been displayed, and which you could never guess were in public ownership, are being revealed. Who knew that the BM possessed more than 17,000 textiles? Now you can see them for yourself online. But only if the image is of good quality. Some online databases have so degraded their images that they are unusable and all the effort that has gone into the website is wasted. This is plain stupid.

With many thanks to Geertje Jacobs for her advice.

Huigen Leeftang is curator of prints at the Rijksmuseum in Amsterdam and a CODART member since 2002.

Peter van den Brink, interviewed by Christi Klinkert

Born in Deventer in 1956, Peter van den Brink studied art history in Groningen. After stints at the museums in Delft and Utrecht he worked on two major projects at the University of Groningen: Antwerp Mannerism (1991-94) and Pieter Aertsen and Joachim Beuckelaer (1995-98). In 1997 he became curator of paintings at the Bonnefantenmuseum in Maastricht, a position he held until 2005, by which time he had been chief curator for six years. In March 2005 Peter began as director of the Aachen City Museums. His fields of expertise are early Netherlandish paintings and drawings, especially from Antwerp 1500-40, reflected in the exhibition *ExtravagAnt!* held in Antwerp and Maastricht in 2004-05, and 17th-century Dutch paintings, two major exhibitions of which were held: *Het gedroomde land* in Utrecht and Luxemburg in 1993, and *Jacob Adriaensz. Backer (1608/09-1651): the great virtuoso* in Amsterdam and Aachen in 2008-09. Peter has published more than 30 articles on a variety of subjects, ranging from Jan Gossaert to Leonard Bramer and early Antwerp drawings to the practice of copying. His best-known exhibitions are *Brueghel enterprises* in Brussels and Maastricht in 2002-03 and *Painted light: the still-life paintings of Willem Kalf* in Rotterdam and Aachen in 2006-07.

What is the use of study trips like those organized by CODART?

When you travel with colleagues, there is time to talk at leisure. No one is struggling with an over-crowded agenda. It is a splendid opportunity for exploring the possibilities of working together and reaching agreements. You instantly expand and deepen your network. The second reason study trips are useful is that you can see a lot of art, including works normally not accessible to the public. From the start, the goal of the CODART trips was to see as many unknown paintings and drawings as possible and discuss them freely, and to lose as little time as possible on city walks and guided tours. Curators take part in discovering works of art – actually examining first hand less accessible works by a known master, or attributing an until then anonymous work, or rejecting a traditional attribution. Thoroughly studying other collections allows you to understand your own better, and to chart it. Doing this, of course, requires free access to museums as well as to the works in storage.

For instance, in the recent study trip, we could not visit the storages of the Hermitage because of their impractical location far from the city center. However, we could request works from the storages which the curators brought over to the museum. Nevertheless, it would have been nicer to spend the whole day in storage looking at and talking about the paintings together.

In 2005 you were appointed director of the five Aachen City Museums. The most important and famous one is the Suermondt-Ludwig-Museum. What are the other four?

In Aachen's old city center is the Couven-Museum for 18th and 19th century bourgeois culture and the Internationales Zeitungsmuseum. A new municipal history museum will open in 2013, I hope. Outside of the city is the Zollmuseum Friedrichs, which displays artifacts relating to the border between the Netherlands and Germany. This is the only museum that has no future: it does not draw enough visitors, it is located too far from the city center, it does not have its own staff, it has a hopelessly old-fashioned design and there is no money to change this situation.

Which of these museums do you favor personally and why?

Without a doubt the Suermondt-Ludwig-Museum, because of its important, large and very beautiful collection of old paintings and sculptures – don't forget I am first and foremost an art historian. The Couven-Museum also has a remarkable collection of art, but the 18th and 19th centuries hold less appeal for me.

You were a curator at the Bonnefantenmuseum in Maastricht before becoming director in Aachen. Why did you decide to take the step from curating to directing? And, did the move meet your expectations?

After eight years in Maastricht I was ready for something new. The provocation for leaving was a disagreement with the board about the direction the Department of Old Art should take, but in general I believe it is good to change jobs every so often. The transition met my expectations. I was always self-willed and headstrong, frequently at odds with my director. Now, I can realize the ideas I always had much better. At the same time I understand that there is far more to running a museum than I previously thought. As a curator your vision is restricted, your priorities differ from those of the director. Even so, despite my directorship I still see myself primarily as a curator – after all, I still make exhibitions. This might be limited to collaborating on an exhibition plan and drawing up a loan list, or working out the entire concept on my own and writing the catalogue texts. I still do research and I think that all museum directors should. It is an excellent way of keeping in touch with the collection in your care, and doing research can be an important factor in the relationship between management and the curators. Thorough knowledge of the collection on the part of the director lends him credibility in the eyes of the curators; he earns their respect.

Managing five different institutions must be difficult. How does this work out in practice? I spend about 70 percent of my work time determining the thematic agenda of the Suermondt-Ludwig-Museum, as well as finding sponsors. Ten percent is for the other four museums, for which I function more as an administrator; the intrinsic tasks there – to the extent that there are any – are handled by curators. The remaining 20 percent of my time is spent on “Verwaltungspolitik,” or administrative policy: meetings and assignments having to do with the municipal structure. After all, the Aachen museums are part of this, but in the form of a quasi-“Eigenbetrieb” (owner-operated municipal enterprise), a kind of umbrella together with the Ludwig Forum, the library and the music school. This municipal embedding is also found in the Netherlands, but is much more far-reaching in Germany. The marketing and the financial administration of all of the cultural institutions fall under a single department of marketing and a single department of financing, which also operate independently. One can speak of enormous compartmentalization and good personal relationships with your colleagues are decisive, otherwise nothing gets done. The bureaucracy in Germany, moreover, is far more pervasive. Everything you do is subject to rules; all of your expenses have to be justified. As long as you carry out your projects with personal funding, nobody pays attention. The minute state or city funding kicks in, you come under close and strict scrutiny. It doesn't matter whether it's for ten lamps, a can of paint or an exhibition catalogue. You have to be transparent all the time. I think this has to do with the “Volksgeist,” but also with the Second World War. That Hitler got the chance to turn a democratic country into a fascist state is a possibility the Germans want to eradicate forever. Everything must be checked and usually by office drones with no understanding of the matter at hand, who begin work at 7 a.m., read the paper for two hours, drink coffee and on the stroke of three go home to walk the dog.

Let me give you an example. Mindful of the EU regulations, for the upcoming Hans von Aachen exhibition we invited tenders for the production of the catalogue from all over Europe. We wanted to talk with the four publishers with the best offers to see if we could get an even better one. But this was not allowed: another municipal department had to summon the four publishers itself in order for them to present their offer in a preprinted format. This department subsequently was not able to compare the four offers and informed us this after three weeks. Of course, without much ado, we were able to choose the best offer. Nevertheless, four weeks were lost during a critical phase putting the various publishers and us in an awkward position (because of their fall catalogue and presentations at the Frankfurter Buchmesse). It is evident that



such bureaucratic machinery is an albatross around the neck of every German museum director. Some of my colleagues rebel, many simply resign themselves, but in my view you have to find the gaps in the system.

So there is a great difference between the German and the Dutch museum system. Do you also see differences between the German and the Dutch museum public? Do museum visitors in Germany have other preferences or expectations? I don't think there is a great difference between the German and Dutch public. In general, though, the German visitors are more avid exhibition-goers: they stay longer, read all of the texts and take the exhibitions very seriously. Classical culture (concerts, theater, exhibitions) is more alive in Germany; it is part of its national character and tradition. On average, Germans go to a museum or concert hall two or three times more than the Dutch.

The social dichotomy between low and high culture is greater in Germany, but there is a surprisingly large number of art lovers who support high culture there. This emerges, for example, from the fact that the Suermondt-Ludwig-Museum has close to 2000 Friends (for comparison, the Bonnefantenmuseum has around 650, and the Rembrandthuis less than 500). The expectations in a city like Aachen thus are greater than in many Dutch cities. Everybody eagerly looks forward to every single exhibition. Naturally, this is terrific.

Christl Klinkert is curator at the Stedelijk Museum in Alkmaar and a CODART member since 2009.

CODART TWAAALF study trip to Helsinki and St. Petersburg

Baltic perambulations

Review by Mark Evans, Victoria and Albert Museum, London

CODART Courant 19 / winter 2009 / CODART ACTIVITIES

A journey to new places in good company nourishes reflection. The following observations were made during the recent CODART study trip to Helsinki and St. Petersburg.

The low-rise Russian metropolis and the modestly sized Finnish capital face one another across the Bay of Finland; their histories evincing an unequal symmetry. Helsinki was established first, by Gustav I of Sweden in 1550, in what became a grand duchy of the Russian empire. St. Petersburg was founded in 1703 on land conquered from Sweden; its name attesting to Peter the Great's fascination with all things Dutch. It lost its capital status in the same Bolshevik revolution that allowed Finland to gain independence. A poetic metaphor for the study trip was provided by the fascinating tale of the *Vrouw Maria* (Lady Mary) a Dutch sailing ship that foundered off the Finnish coast in 1771. We wait eagerly to hear if the caravel's well-preserved hull will disgorge traces of its consignment of paintings for Catherine the Great.

One of the earliest works seen during the visit was the Saint Barbara triptych in the National Museum of Finland, executed around 1415 by Master Francke, a Dominican who worked in Hamburg but was probably from Gelderland. This export work anticipates the early 16th-century altarpieces from Brussels and Antwerp encountered on the CODART study trip to Sweden in 2005. According to tradition, it was found floating in the sea: a pious legend attributed to other religious works of art such as the Lindesfarne Gospels. Its carved central panel of the *Dormition of the Virgin* includes a crouching apostle who examines his foot in an attitude derived from the celebrated bronze *Spinario* in the Capitoline Museum, which in the Middle Ages stood before the Lateran Palace, identified as an image of Absalom.

Western works of art and amenities remained a novelty in the Russia of Peter the Great. When the tsar stayed at the house of the diarist John Evelyn near London in 1698 his



entourage used their host's paintings for target practice and wrecked his garden. Despite this unpromising start, following the transfer of the Russian capital to St. Petersburg in 1712, the new city on the Neva rapidly became one of the principal art centers in Europe.

Peter's suburban villa of Monplaisir, built in 1714–23 on the southern shore of the Gulf of Finland, comprised a single-storey central block with extended orangery-like wings. It was decorated with mostly Dutch and Flemish paintings, but many fell victim to the maritime climate oscillating between +30°C and -30°C. Much the most famous was Rembrandt's *David and Jonathan*, purchased in Amsterdam in 1716 and transferred to the Hermitage in 1882. Following its destruction in the Second World War, the villa was rebuilt and decorated with similar paintings, which are put in storage during the winter months. The tsar's friend Alexander Menshikov, governor general of St. Petersburg, built the opulent city palace which bears his name: blue and white Dutch tiles entirely cover the walls and even the ceilings of some of its rooms. This extravagant use of imported luxury goods presages the much grander décor of Tsarskoye Selo, south of St. Petersburg, which was enlarged in 1748–56 for Peter's daughter Catherine I. Its Amber Room, originally given by Friedrich Wilhelm of

Prussia to Peter in 1716, lost in the Second World War but recently recreated, has overshadowed the adjacent Picture Hall, whose contents survive substantially intact. Two walls are lined from dado to coving with a symmetrical arrangement of 130 French, Italian, Dutch and Flemish canvases and panels, separated only by narrow gold fillets. The breathtaking equanimity with which paintings were cut down or extended to fit this decorative scheme is a reminder that even in the 18th century the status of oil paintings could be quite marginal. A similar aesthetic is apparent in the "Millionenzimmer" of the Austrian empress Maria Theresia at Schönbrunn, where rosewood paneling is inset with Indian and Persian miniature paintings.

The formative era of the Hermitage was the reign of Catherine the Great (1762–96). With immense means and indefatigable energy, she scoured Europe for entire art collections, including those of the Saxon chancellor Heinrich von Brühl, the French baron Louis-Antoine Crozat, and the English prime minister Sir Robert Walpole. Thanks to the Hermitage's sensible labeling policy, a visitor may easily identify works from these constituent collections. In addition to Rembrandt's *Danae*, so tragically vandalized in 1985, Crozat owned the version of Titian's painting of this subject now hanging in the Italian rooms. In 1755 the two pictures were displayed as a pair. An analogous case is Brühl's ownership of Rubens' oil sketch for his Fermo altarpiece of the *Adoration of the*

Govert Flinck, *Joseph's bloodied cloak* (detail), 1655, Sinebrychoff Art Museum, Helsinki, inv. no. A 11 1450

shepherds, which is closely based on Correggio's celebrated *La notte*. The latter was purchased in 1746 by August III of Saxony and became one of the most famous paintings in Dresden. Brühl incurred huge debts trying to keep up with his royal master, and he probably acquired the Rubens sketch because of its resemblance to Correggio's masterpiece. Walpole's collection was especially rich in 17th-century Italian and Flemish paintings, and his works by Van Dyck are of superlative quality. Prized as part of the English national heritage, the widespread outrage at its sale was a milestone in the campaign, which led eventually to the foundation of the National Gallery in London.

In 1851, the future Tsar Alexander III donated the first Old Master paintings to what became the national collection of Finland. These were considerably augmented in 1921 by the bequest of the Russian brewer Paul Sinebrychoff, whose elegant neo-classical residence houses the Finnish National Gallery. A benign influence on the young national collection was Tancred Borenius, professor of art history at University College, London, sometime editor of *The Burlington Magazine*, and an early diplomatic representative of Finland in the United Kingdom. He facilitated its purchase of Govert Flinck's painting of *Joseph's bloodied cloak*. Some 240 years after Master Francke's triptych, this poignant work also quotes an unimpeachable classical source, as its mourning figure of Jacob is based on the *Laocoön*; bringing this chain of thoughts full circle.

CODARTlight in Yasnaya Polyana
Review by Bernard Vermet, Stichting
Cultuur Inventarisatie, Amsterdam

On Friday evening, 25 September, a small group left the CODART ranks in St. Petersburg to take the night train from the Ladoshkiy Vokzal Station to Tula, located about 160 kilometers south of Moscow. There, Gerdien Verschoor, Natalja Markova, Norbert Middelkoop and myself would head out the following day to Yasnaya Polyana, the former estate of Lev Tolstoy located on the edge of town, and meet up with a few other CODART members, Dutch curators and a mixed company of museum employees from eight

regional Russian museums.

At the country estate, Lia Gorter of the Stichting Cultuur Inventarisatie (Foundation for Cultural Inventory) (SCI) and Evgeni Surin of the Russian Association of Museum Professionals in collaboration with Floris Guntenaar of the CulturalHeritage.cc Foundation organized a three day seminar in which the Russian museums were instructed on how to use the collective database developed by the CulturalHeritage.cc Foundation to describe their own museum collections. Compared to other databases, this one is exceptionally inexpensive and remarkably flexible and has already been successfully introduced in many countries, in part with support from ICOM. The seminar was financed with considerable help from the Gemeenschappelijk Cultureel Erfgoed Fund (Common Cultural Heritage Fund). The fund targets the shared cultural heritage sector in eight priority countries, including the Russian Federation. With the latter, its objective is to work together on the conservation, use, management and visibility of the shared Dutch-Russian cultural heritage. Representing the Instituut Collectie Nederland (Netherlands Institute for Cultural Heritage) were Marina Raymakers, head of knowledge dissemination and communication and CODART member Eric Domela Nieuwenhuis, knowledge worker and curator of this institution.

The eight museums from Kaluga, Kursk, Perm, Rybinsk, Saratov, Tambov, Tula and Ulyanovsk represented the first selection from a larger group of museums that will eventually participate in this project. The goal of the seminar was to make the Russian regional museums' collections accessible on an international level by means of digital registration, thus advancing scholarly research as well as actualizing descriptions of the objects. Large parts of the collections of the participating museums require further research and the involvement of international experts. In addition to receiving collective instruction, all of the museums gave power-point presentations on their collections. They were able to "practice" with their own collections of Dutch and Flemish art and there was time to ask the CODART members questions concerning attributions and recent research.

During these discussions the curators were referred to existing databases, namely of the RKD (Netherlands Institute for Art History) and the current information posted by CODART.

Time was reserved in the program for a CODARTlight meeting. Gerdien Verschoor gave a presentation on CODART as an international network, followed by Natalja Markova, who spoke about her experiences with CODART congresses and study trips. Marina Raymakers and Eric Domela Nieuwenhuis gave presentations on the work of the Instituut Collectie Nederland and the transfer of knowledge and management of collections. The Russian Association of Museum Professionals was invited to become an associate member of CODART.

In the early hours of Monday, 28 September, virtually the entire group headed out by bus to the Pushkin Museum in Moscow, stopping at the Polenov Museum en route. That afternoon, they attended the official presentation of the revised English edition of Marina Senenko's collection catalogue of the Dutch paintings in the Pushkin. The Stichting Cultuur Inventarisatie worked in close collaboration with the RKD on this project for close to seven years. Ron Keller, the Dutch ambassador, presented the first copy to director Irina Antonova, who in an emotional gesture in turn gave the catalogue to the daughter of Marina Senenko, Anna Smirina. Marina Senenko passed away three years ago. She was commemorated at the gathering and Irina Antonova and Vadim Sadkov, Senenko's successor, as well as Lia Gorter, who initiated the translation, held a moment of silence in her memory. A warm and cordial person, Marina Senenko was one of CODART's first and most faithful members. The catalogue represents the jewel in her professional crown and her daughter noted that she had been making final corrections in the hospital the day before she had an operation. In conclusion, mezzo soprano Henriëtte Schenk sung Dutch medieval and 17th-century songs accompanied by the recently acquired organ in the Pushkin Museum. At the end of this festive gathering, the Dutch ambassador hosted a reception for the participants at the home of Thymen Kouwenaar, the embassy's head of education and cultural affairs.

Appointments

Janrense Boonstra was appointed director of Museum Het Rembrandthuis in Amsterdam as of May 2009. Judikje Kiers succeeded him as director at the Bijbels Museum in Amsterdam as of September 2009. She also remains the director of the Museum Ons' Lieve Heer op Solder in Amsterdam.

Hans Nieuwdorp retired from the Museum Meyer van den Bergh, in June 2009, after 33 years of service to the museums in Antwerp. He will continue to serve on the museum's board of trustees.

Marjan Ruiter was appointed director of the Zeeuws Museum in Middelburg as of July 2009.

Marc de Beyer was appointed curator at the Museum Catharijneconvent in Utrecht as of August 2009. He was previously assistant curator of the Koninklijke Verzamelingen in The Hague.

Willemijn Lindenhovius was appointed curator of Dutch fine and decorative art 1885-1935 at the Drents Museum in Assen as of September 2009.

Vera Carasso was appointed director of the Nationaal Museum van Speelklok tot Pierement in Utrecht as of September 2009. She is replacing Floris de Gelder who is now the new alderman of economic affairs, culture and city promotion.

Matthias Ubl was appointed junior curator of Early Netherlandish painting at the Rijksmuseum, Amsterdam as of October 2009.

TEFAF on Paper – a new section at The European Fine Art Fair (TEFAF) Maastricht 2010

Next year TEFAF, also known as The Maastricht Fair and renowned for the unrivalled variety and quality of the art and antiques exhibited there, is launching TEFAF on Paper. This section will include 18 new exhibitors specialized in drawings and limited edition prints ranging from Old Masters to contemporary works, from English watercolors, photography, antiquarian books and manuscripts to Japanese screens. Participating dealers include Artur Ramon (Barcelona), Day & Faber (London), Lowell Libson (English watercolors, London), Galerie Antoine Laurentin (Paris), Galerie Uterman (Dortmund), Antiquariat Forum (Utrecht),

Michael Hoppen (London) and Gregg Baker (London).

TEFAF on Paper will be located in the upstairs hall, where TEFAF successfully launched TEFAF Design at the 2009 Fair. TEFAF Design, which proved hugely popular with visitors to the Fair, will move downstairs and will be added to the Modern section, which will be extended by 1,000 square metres. The TEFAF Executive Committee's decision to expand the Fair for the second year running – despite the international economic downturn – is further evidence of its position as an influential and important platform for the art world. The next TEFAF will run from 12 to 21 March 2010 in the MECC (Maastricht Exhibition and Congress Centre).

Titia Vellenga, PR & Marketing Manager, TEFAF

CODART at TEFAF

CODART will host a reception (sponsored by AXA Art and TEFAF) for our members and friends at the AXA Art stand on Saturday, 13 March 2010 from 17:00-18:00. Invitations to follow!

Rogier van der Weyden (1400-1464) and Jan Vercruysse (1949) open M Leuven

On 20 September 2009, Louvain's Museum M opened its doors to reveal the new display of the museum's collections and two exhibitions. Old and new join forces with works by the 15th-century painter Rogier van der Weyden and the contemporary artist Jan Vercruysse. Ten years ago, the city decided to completely renovate the municipal Vander Kelen-Mertens Museum and incorporate it into a large new museum complex, M, designed by architect Stéphane Beel.

The exhibition Rogier van der Weyden 1400-1464: master of passions aims to confront its visitors with the work of an artist that has lost none of its relevance. Rogier van der Weyden excelled in capturing the spectrum of human emotions, from the rational to especially dramatic expressions. This distinctive rendering of emotions draws the viewer in, making his work very accessible. His Pieta not only depicts the religious subject of Mary with the dead Christ in her lap, but also the very human situation of a mother mourning the death of her son. He manages to transfix the viewer even

today. Rogier van der Weyden's work is on display alongside that of contemporary artist Jan Vercruysse. The museum is also presenting its own collection in a completely new permanent installation focusing on two important periods in Louvain's (art) history, namely the 15th and 16th centuries with a rich collection of images of the Passion, and the 19th century with works by Constantin Meunier (1821-1905), among others.

Veronique Vandekerchove, curator, Museum M, Leuven

Royal Collection Studies 2009 at Windsor

From 6 to 15 September 2009, CODART members Priscilla Valkeneers (Antwerp), Christoph Vogtherr (London) and Anja K. Ševčík (Prague) attended the annual Attingham Summer School on the patronage and collecting of the kings and queens of England from the 15th century onwards. As part of a group of 30 art historians, National Heritage curators, art dealers and scholars from Britain, America, Germany, France, Sweden, Belgium, Russia, the Czech Republic and Australia, these CODART members gained insight into the splendors of the royal collections and palaces. The program included excellent lectures, tutorials and fascinating guided tours (for example by CODART member Desmond Shaw-Taylor, surveyor of the Queen's pictures) to Windsor Castle, Westminster Abbey, the Tower of London, Hampton Court, Banqueting House, Kensington House, Buckingham Palace, Frogmore House, Kew House and Clarence House – generally outside of public opening hours and visitors' routes. Exploring all different facets of architecture, gardens and parks, painting, sculpture, decorative arts, libraries, archival and photographic documents, the course also focused on museology, display methods and interpretation of collections as well as conservation matters with visits to the Royal Textile Conservation Centre at Hampton Court Palace and the Paper and Picture Conservation Studios at Windsor. CODART members are urged to check www.attinghamtrust.org for next year's courses – including a study program on the Dutch Historic House from 31 May to 8 June (applications due 22 January 2010).

Anja K. Ševčík, curator, Národní galerie v Praze (National Gallery) in Prague

CODART membership news

As of November 2009, CODART has 505 full members and 63 associate members from 326 institutions in 41 countries. All contact information is available on the CODART website and is kept up to date there:

www.codart.nl/curators/

WELCOME NEW MEMBERS!

Thomas Andratschke, senior curator,
Niedersächsisches Landesmuseum
Hannover, Hannover

Piotr Borusowski, assistant curator, Muzeum
Narodowe w Warszawie (National
Museum in Warsaw), Warsaw

Alexander de Bruin, chief curator of the
Topographic-Historical Atlas department,
Noord Hollands Archief, Haarlem

Wolfgang Cillessen, curator, Historisches
Museum Frankfurt am Main, Frankfurt

Femke Diercks, junior curator of applied arts,
Rijksmuseum, Amsterdam

Maite van Dijk, curator of paintings, Van Gogh
Museum, Amsterdam

Judith Dolkart, associate curator of European
art, Brooklyn Museum of Art, Brooklyn,
New York

Eero Juhani Ehaniti, researcher, National Board
of Antiquities, Helsinki (associate member)

Michael Hall, curator to Lionel de Rothschild,
The Rothschild Collection, Southampton
(associate member)

Peter Hecht, chair for art history, University of
Utrecht, Utrecht (associate member)

Petra Anja Kayser, assistant curator, National
Gallery of Victoria, Melbourne

Natalia Pavlovna Kopaneva, head of the
department of publications and
exhibitions, St. Petersburg Branch of the
Institution of the Russian Academy of
Sciences of the Archive RAS, St. Petersburg

Rebeca Kraselsky, curator, Museo Nacional de
San Carlos, Mexico City

John J. Marciari, curator of European art and
head of provenance research, San Diego
Museum of Art, San Diego, California

Eva Maringer, curator of Old Master paintings,
Villa Vauban – Musée d'Art de la Ville de
Luxembourg, Luxembourg

Leila Mehulic, curator, Mimara Museum,
Zagreb

Jane Liza Messenger, curator of European art,
Art Gallery of South Australia, Adelaide

Tanya Paul, Ruth G. Hardman curator of
European art, Philbrook Museum of Art,
Tulsa, Oklahoma

Epcó Runia, curator of presentation,
Mauritshuis, The Hague

Tatiana Savitskaya, head of the foreign art
department, Saratov State Art Museum
named after A.N. Radishev, Saratov

Matthias Ubl, junior curator of Early
Netherlandish painting, Rijksmuseum,
Amsterdam

Nicolay Zykov, curator of Early Netherlandish
painting, State Hermitage Museum, St.
Petersburg

CODART DERTIEN study trip to Southern California

In 2010, the CODART study trip will take us to Southern California (31 January – 5 February 2010) and is organized in collaboration with the J. Paul Getty Museum and the Los Angeles County Museum of Art (LACMA), among others. Highlights of the program include a preview of the exhibitions *Drawings by Rembrandt and his pupils: telling the difference* and *Drawing life: the Dutch visual tradition*, as well as participation in the symposium accompanying these exhibitions at the J. Paul Getty Museum. Furthermore, the trip will include a day trip to San Diego.

Sunday, 31 January

- ▶ Welcome reception.

Monday, 1 February

- ▶ Preview of the exhibition: *Drawings by Rembrandt and his pupils: telling the difference* and *Drawing life: the Dutch visual tradition*.
- ▶ Visits to the Getty's Dutch and Flemish paintings collection, drawings department, conservation studios, the Getty Research Institute's special collections, library, photo archive and provenance index, as well as the storage areas.

Tuesday, 2 February

- ▶ Participation in the symposium *Drawings by Rembrandt and his pupils* at the J. Paul Getty Museum, Los Angeles.

Wednesday, 3 February

- ▶ Visit to the Huntington Art Collections and Library, San Marino.

- ▶ Visit to Norton Simon Museum, Pasadena.
Thursday, 4 February

- ▶ Visit to the Hammer Museum and Grunewald Center, UCLA, Los Angeles.

- ▶ Visit to the Los Angeles County Museum of Art (LACMA), Los Angeles, including the Dutch and Flemish paintings collection, print department and presentation of conservation projects.

Friday, 5 February

- ▶ Visit to the Timken Museum, San Diego.
- ▶ Visit to the San Diego Museum of Art.
- ▶ Visit to the San Diego University Print Room.

CODART DERTIEN congress in Rotterdam

The CODART DERTIEN congress will take place in Rotterdam from 30 May to 1 June 2010, and is organized in collaboration with the Museum Boijmans Van Beuningen. The program includes:

- ▶ An opening reception (30 May) held together with the HNA conference participants, and as a pre-congress event, CODART and HNA meet in Haarlem (29 May) for a discussion and the closing reception of the HNA conference.
- ▶ Lectures on congress theme: Digitization: blessing or burden? as well as on the Old Masters collection of the Museum Boijmans Van Beuningen, and a retrospective on the CODARTlight meeting in Yasnaya Polyana.
- ▶ The Market of ideas session will open up further discussion on digitization, as well as take questions from members on attributions, new projects, restoration and other issues.
- ▶ The members' meeting will focus on the congress theme and be followed by a panel discussion made up of special guests and chaired by Huigen Leeftang, Rijksmuseum, Amsterdam.
- ▶ Excursions will include visits to the Museum Boijmans Van Beuningen collections of paintings, drawings and prints, Maritiem Museum and Atlas van Stolk collection at the Schielandshuis, the depots of the Historisch Museum and the Dordrechts Museum, among others.

Registration begins in January 2010!

Museums have announced 28 exhibitions on Dutch and/or Flemish art to open between October 2009 and June 2010. They are arranged by country and city in alphabetical order in the list below.

BELGIUM

Antwerp, Rubenshuis, Musea Antwerpen, *Kamers vol kunst in 17de eeuw Antwerpen* (Room for art in 17th-century Antwerp), 28 November 2009–28 February 2010

CANADA

Kingston, Agnes Etherington Art Centre, *Grand figures: the works of Jan Lievens (1607–1674)*, 16 January–7 March 2010

CZECH REPUBLIC

Prague, Prague Castle Gallery, *Hofmaler in Europa: Hans von Aachen (1552–1615)* (Court painter in Europe: Hans von Aachen [1552–1615]), 1 June–30 September 2010

DENMARK

Copenhagen, Statens Museum for Kunst, *The artful image: the Haarlem mannerists 1580–1660*, 10 October 2009–17 January 2010

FRANCE

Valenciennes, Musée des Beaux-Arts de Valenciennes, *Jean Baptiste Vanmour: un peintre Valenciennais à Constantinople* (Jean Baptiste Vanmour: a painter from Valenciennes in Constantinople), 23 October 2009–7 February 2010

GERMANY

Aachen, Suermondt-Ludwig-Museum, *Hofmaler in Europa: Hans von Aachen (1552–1615)* (Court painter in Europe: Hans von Aachen [1552–1615]), 10 March–15 May 2010

Hamburg, Bucerius Kunst Forum, *Täuschend echt: die Kunst des Trompe-l'oeil* (Deceptively real: the art of trompe l'oeil), 13 February–24 May 2010

Münster, Stadtmuseum Münster, *Rettet Jan Baegert! Die Restaurierung* (Save Jan Baegert! The restoration), 30 October 2009–14 March 2010

Munich, Alte Pinakothek, *Rubens im Wettstreit mit Alten Meistern. Vorbild, Kopie, Neuentdeckung* (Rubens challenges the Old Masters: inspiration and reinvention), 22 October 2009–7 February 2010

ITALY

Florence, Palazzo Strozzi, *Inganni ad arte: meraviglie del trompe-l'oeil dall'antichità al contemporaneo* (Art and illusions: masterpieces of trompe l'oeil from antiquity to the present), 16 October 2009–24 January 2010

THE NETHERLANDS

Amsterdam, Joods Historisch Museum, *De verborgen meester: Meijer de Haan* (A master revealed: Meijer de Haan), 13 October 2009–24 January 2010

Amsterdam, Rijksmuseum, *Hendrick Avercamp (1585–1634): de kleine ijstijd* (Hendrick Avercamp [1585–1634]: the little ice age), 21 November 2009–14 February 2010

Amsterdam, Van Gogh Museum, *Van Goghs brieven: de kunstenaar aan het woord* (Van Gogh's letters: the artist speaks), 9 October 2009–3 January 2010

Haarlem, Frans Hals Museum, *Judith Leyster (1609–1660)*, 19 December 2009–9 May 2010

The Hague, Mauritshuis, *De wereld van Philips Wouwerman* (The world of Philips Wouwerman), 15 November 2009–28 February 2010

Nijmegen, Museum Het Valkhof, *De wereld van Katherina: devotie, demonen en dagelijks leven in de 15e eeuw* (Catherine's world: devotion, demons and daily life in the 15th century), 10 October 2009–3 January 2010

SPAIN

Madrid, Museo Thyssen-Bornemisza, *Jan van Eyck: grisailles*, 3 November 2009–31 January 2010

SWEDEN

Stockholm, Nationalmuseum, *Rubens and Van Dyck*, 25 February–23 May 2010

SWITZERLAND

Basel, Kunstmuseum Basel, *Frans II Francken, die Anbetung der Könige: eine Neuentdeckung* (Frans II Francken, the adoration of the Magi: a new discovery), 14 November 2009–28 February 2010

UNITED KINGDOM

Edinburgh, National Gallery of Scotland, *Sir Peter Lely, artist and collector*, 12 November 2009–9 February 2010

London, National Gallery, *Kienholz, "Hoerengracht"*, 8 November 2009–21 January 2010

USA

Atlanta, Michael C. Carlos Museum of Emory University, *Scripture for the eyes: Bible illustration in Netherlandish prints of the sixteenth century*, 17 October 2009–24 January 2010

Evanston, Mary and Leigh Block Museum of Art, Northwestern University, *The brilliant line: following the early modern engraver, 1480–1650*, 9 April–20 June 2010

Los Angeles, J. Paul Getty Museum, *Drawing life: the Dutch visual tradition*, 24 November 2009–28 February 2010

Los Angeles, J. Paul Getty Museum, *Drawings by Rembrandt and his pupils: telling the difference*, 8 December 2009–28 February 2010

New York, Metropolitan Museum of Art, *The art of illumination: the Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry*, 2 March–13 June 2010

Pasadena, Norton Simon Museum, *The familiar face: portrait prints by Rembrandt*, 4 December 2009–22 March 2010

CODART style sheet

Notice something different? Since July 2009 CODART's style sheet has undergone some small changes. You may have noticed some stylistic modifications to our website since this summer, and after reading this issue of the CODART Courant. The updated style sheet has been posted on www.codart.nl.

More information on all these exhibitions and other events at www.codart.nl/exhibitions/

Not on the list? Please write to: webmaster@codart.nl