

CODART Courant

Published by Stichting CODART

P.O. Box 76709

NL-1070 KA Amsterdam

The Netherlands

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CODART is an international council for curators of Dutch and Flemish art. It supports inter-museum cooperation in the study and display of art from the lowlands through a variety of means, including congresses, study trips, publications and a website (www.codart.nl). The organization was founded and is aided by the Netherlands Institute for Cultural Heritage (Instituut Collectie Nederland). It enjoys the generous support of the Netherlands Ministry of Education, Culture and Science and the Ministry of Welfare, Health and Culture of the Flemish Community.

CODART Courant appears twice a year.
Contributions are welcome.

CODART Courant is designed by
Typography Interiority & Other Serious
Matters, Rotterdam

ISSN 1388 9559

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Judges Comments:

The CODART list of
museums with Dutch
and Flemish art
<http://www.codart.nl>

A great concept -- giving a worldwide directory on Dutch & Flemish art in museums around the world. The Directory of Curators is helpful to people in the field. I also like the email sign-up, making it easy to keep up.

Very simple and easy to navigate making it simple to find what you want.
Excellent work. I really loved the design and content as well. It's really fast and the information provided is just what one needs: nothing more, nothing less.

A word from the director

You know CODART as an organization that divides its attention equally between large and small, near and far. Every museum and exhibition on our website is treated on the same terms, whether it is a major Vermeer exhibition in the Metropolitan Museum of Art in New York or a (particularly fascinating) one-painting presentation of a work by the Master of Frankfurt in the Queensland Art Museum in South Brisbane, Australia. All museum curators of Dutch and Flemish art are welcome as members, whether they represent the Hermitage in St. Petersburg or its close geographical neighbor, the Ostrobothnian Museum in Vaasa, Finland.

We maintain this policy of institutional and personal equality, which we regard as a great strength of CODART, without forgetting the differences in scale and in fame between the museums and the artists with which we work. Those differences are a fact of life and it would be foolish to ignore them. From personal experience, I can report that writings on Rembrandt tend to be more widely read than those on less famous artists. Approaches that I developed in a publication on Jan van der Heyden, for example, were ignored even by colleagues until I subsequently applied them to Rembrandt.

The great public attractions among the Dutch and Flemish masters are trump cards that we can play in our effort to raise awareness of the entire school, including minor masters and collections. One of those trumps is about to be dealt to us. On 15 July 2006 the



Photo Thea Vignau-Wilberg, taken at CODART ZES.

400th birthday of Rembrandt will be celebrated. At this point it is not clear how the event will be marked, but we can expect (and stimulate) a fair amount of attention from the media.

A number of exhibitions are in the make, though none has so far been announced to the public. My impression is that there will be a concentration on focused, thematic exhibitions rather than one big Rembrandt show on the style of Berlin-Amsterdam-London 1991-92.

In the Netherlands, an attempt is being made to coordinate Rembrandt activities for the year 2006. Representatives of museums, government, tourism, cultural organizations and universities have joined in an ad hoc committee for this purpose. I have been asked to participate in these talks, on behalf of CODART.

Whether or not the Dutch initiative takes on a major international dimension, I bring it to your attention as a stimulus for your own thinking about Rembrandt in 2006. With or without the support of the group, CODART can at the very least offer facilities for coordinating information concerning Rembrandt activities for 2006. For a start, I have put Rembrandt's birthday on the calendar on our website.

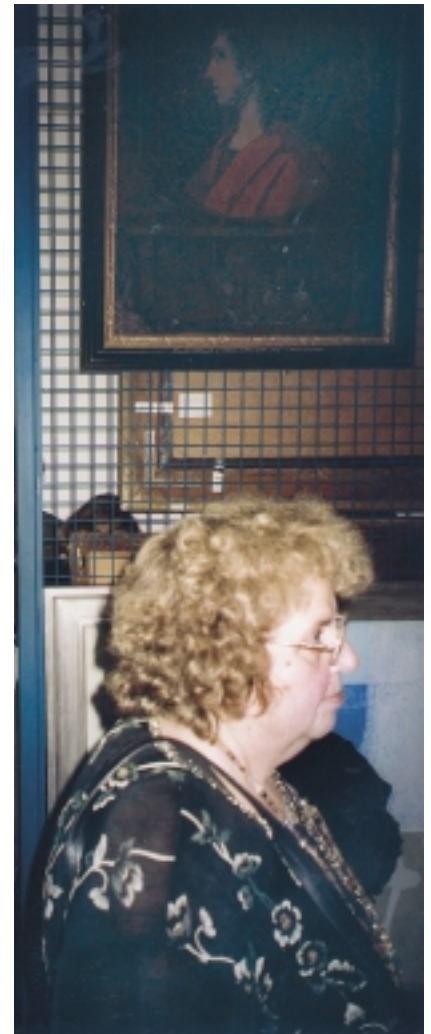
Exhibitions, lecture series, commemorations, publications, tour routes – however you may choose to mark Rembrandt's 400th birthday, please let me know what your plans are, even if they are not ripe for public announcement. We will be looking for ways to derive added value from cooperation and collaboration.

Forgive me for being crass, but a story comes to mind that was told to me by the late Horst Gerson when I was editing his big book on Rembrandt's paintings in 1967-68, published on the occasion of the 300th anniversary of the master's death in 1969. (My, time flies.) In his younger years, Gerson worked for art dealers in Berlin. One of his employers liked to take him out to fancy restaurants, always saying 'Rembrandt zahlt alles.'

We can let Rembrandt pay again, if not for expensive meals, then for the publicity we need to bring in more people to appreciate the collections we love. As stingy as he could be, I assure you that this is one tab Rembrandt would have been more than happy to pick up.

Gary Schwartz

In memory of Angela Tamvaki



Angela Tamvaki (1945-2002) during the CODART study trip to Scotland, June 2002.

On 28 November 2002 Angela Tamvaki, curator of Western European Painting at the National Gallery and the Alexandros Soutzos Museum in Athens, died. She had been seriously ill for some time.

Tamvaki studied Classical Archaeology at the University of Oxford. She carried out extensive research into Mycenaean ceramics, which resulted in several publications in the *Annual of the British School at Athens* (1973 and 1974). In the meantime, her interest in painting began to grow. In 1978 Tamvaki became curator at the National Gallery and the Alexandros Soutzos Museum, assigned to research the museum's collection of Western European painting. From this came a number of publications, among them a study of Lambert Sustris (1999) and a scholarly catalogue of the museum's holdings entitled *The George Averoff Collection: Western European*

painting from the National Gallery, which, together with her (unfinished) critical catalogue raisonné of the Greek National Gallery's western paintings, she considered an important achievement.

Tamvaki also contributed to the work of the National Gallery and the Alexandros Soutzos Museum through the organization of exhibitions and lectures. She promoted Dutch and Flemish art in Greece with great enthusiasm. In close cooperation with the Dordrechts Museum, in 2000 she realized the pioneering exhibition *Greek gods and heroes in the age of Rubens and Rembrandt*, dedicated to Dutch and Flemish history painting that dealt solely with Greek antiquity. In 2002 she was responsible for the exhibition *The Golden Age of Dutch painting from the collection of the Dordrechts Museum*.

Tamvaki's interests were not limited to her profession. She loved literature as well as music. With her death we lose a scholar and a warm-hearted, hospitable and charming friend. She was a remarkable personality. In June 2002 she was still able to participate in the CODART study trip to Scotland. We miss her very much.

Peter Schoon

Dordrechts Museum

News and notes from around the world

BRAZIL

A very cordial reception for Dutch and Flemish art in Brazil

Despite the concentration of Netherlandish art in the United States and Europe, Brazilians are not at all unfamiliar with Dutch and Flemish masters, who are held in great esteem. The most significant collections of Dutch and Flemish art in Brazil can be found at São Paulo's Museu de Arte de São Paulo (MASP), the Fundação Luisa e Oscar Americano and the Coleção Beatriz Pimenta Camargo; the Museu Nacional de Belas Artes (MNBA), the Centro Cultural da Cultura Inglesa and the Fundação Eva Klabin Rappaport in Rio de Janeiro; and the Instituto Brennand in Recife (Pernambuco). These collections reflect the concentration of wealth in the southeast of Brazil.

For obvious reasons, the Brazilian public takes a special interest in the painters Frans Post and Albert Eckhout, whose main subjects and inspiration were Brazil and its inhabitants. Eckhout's work, for example,

almost unknown to the general public in the Netherlands, is extremely popular in Brazil, in part due to its monumental scale and colorful, imaginative depictions of the many different inhabitants of northeastern Brazil.

In the first trimester of this year, four major exhibitions of Dutch 17th-century artists were being held in Brazil. Although they fortuitously coincided with the state visit by HM Queen Beatrix in March, none were developed at the request of the Dutch government.

These privately organized exhibitions enjoyed a great deal of attention, both from the public and the media, and resulted in a series of 'Dutch Sundays' in Rio de Janeiro, during which carioca families could visit three downtown exhibitions in a single day, featuring the work of Albert Eckhout (1610-1665), Frans Post (1612-1680) and Rembrandt van Rijn (1606-1669).

Albert Eckhout volta ao Brasil – 1644-2003 (The return of Albert Eckhout – 1644-2003) is the title of the exhibition at the Paço Imperial. For the first time, thanks to sponsorship from the ABN AMRO bank, the collection of 24 paintings (mainly still lifes and ethnographic portraits) made during Eckhout's visit to Brazil (1637-44) could here be seen in its entirety. The exhibition, which began its national tour in Recife (Pernambuco), turned out to be the school outing par excellence. The interest in the exhibition was so great and the works so popular that near the end of the Recife venue original-size photocopies of the pictures were made, so that even after the closing the people of the city could get to know their ancestors through Eckhout's paintings. From the local point of view, the copies were a logical and highly original and rewarding idea. In the eyes of the Danish lenders, there was something almost surrealistic about the exhibition's success.

A presença Holandesa no Brasil (The Dutch presence in Brazil) was organized in honor of HM Queen Beatrix and included works of Dutch and Flemish art from the collection of the MNBA, complemented by etchings by Frans Post from the collection of the neighboring Fundação Biblioteca Nacional. The initiative, a continuation and extension of the exhibition organized last year on the occasion of the CODART meeting (see CODART Courant 4-5/December 2002, pp. 3-5), was sponsored by Minasgás, part of the SHV group, and by Sara Lee. For the event, several paintings and etchings were restored with help from the local Dutch Consulate General. A new lighting design transformed the paintings to such an

extent that many frequent visitors to the MNBA did not recognize them at first, asking about the origin of these 'loans'. Unfortunately, these installations were only temporary. Many expect the talented and experienced director-curator Paulo Herkenhoff, who took up his post last month, to attract new, more long-term investments. Thanks to *A presença Holandesa no Brasil* and many other events, the MNBA has received no less than 30,000 visitors per month since the opening.

On 9 April, the Instituto Ricardo Brennand in Recife (Pernambuco), together with sponsor ABN AMRO, opened the exhibition *Frans Post e o Brasil Holandês na coleção do Instituto Ricardo Brennand* (Frans Post and the Dutch Brasil in the collection of the Ricardo Brennand Institute). The show has proven extremely popular, with so far 150,000 visitors to the institute and exhibition, which comprises paintings and objects such as maps, documents and coins.

After Brasília and São Paulo, the exhibition *Rembrandt e a arte da gravura* (Rembrandt and the art of etching) ended its successful tour at the Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), where 83 original etchings were on display until 4 May. The show was a combined initiative of the Rembrandthuis in Amsterdam and the foundation Centro Cultural Banco do Brasil.

At present, the CCBB-RJ is probably the most prominent cultural institution in Rio de Janeiro, receiving an average of 35,000 visitors per month. It grew out of a transformation of the former headquarters of the bank and has become the heart of revitalized downtown Rio. The world-famous Lei Rouanet, a Brazilian law giving individuals and corporations tax credit for investments in the cultural field, is partly responsible for its success. Investments in venues bearing their logo (by the Banco do Brasil or any other profit-making concern) enjoy tax benefits of up to 100 percent.

On the whole Brazilians take a lot of interest in art events and are eager to absorb culture. Very much aware of their multiethnic and highly diverse cultural backgrounds and geographic origins, and living mainly in urban coastal areas, they tend to be cosmopolitan – in spite of the continental size of their country. There is a strong tradition among the middle class of visiting exhibitions, and the relatively small number of shows – especially of important, or rather, expensive, works of art – fuels the demand and the number of visitors to each venue, which in turn is further fanned by the local and national media.

The success of costly imports from abroad,

as well as of relatively inexpensive exhibitions such as *A presença Holandesa no Brasil*, with works mainly drawn from the MNBBA's own collection, shows that urban centers in Brazil constitute an extremely fertile, grateful and satisfactory market for exhibitions, provided that admission costs are low or even free. But then, who would dare to spoil the fun by charging fees? For the institution as well as for the sponsor, success is its own reward.

Anton Henri Berden

Entreposto das Artes – Consultancy and Projects

Rio de Janeiro, on behalf of the Museu Nacional de Belas Artes

The following is a summary of 'Motivos escatológicos na iconografia da Contra-Reforma: estudo de uma gravura flamenga do acervo do Museu Nacional de Belas Artes' (Eschatological motifs in Counter-Reformation iconography: A study of a Flemish engraving from the National Museum of Fine Arts) by Jorge Victor de Araújo Souza, a student from the History College of Rio de Janeiro's Federal University.

During the process of cataloguing and classifying the religious pictures in storage at the Museu Nacional de Belas Artes, we came across an engraved depiction of the Last Judgment, originally comprised of eight prints (40 x 48 cm. each). Unfortunately, one of these is missing, making it impossible to assemble the picture as a whole.

The work is ascribed to the Flemish engraver Peeter de Jode I (1570-1634). It was inspired by a 1585 painting by the French artist Jean Cousin II (1522-1594), commissioned by a Franciscan monastery in Vincennes, and now in the Louvre. Inscriptions on the print itself simplified the matter of attribution somewhat, although there was still some



Jean Cousin II, *The Last Judgment*, 1585. 145 x 142 cm.

Musée du Louvre, Paris.

Photo: Musée du Louvre/A. Dequier-M. Bard.

difficulty in determining exactly which members of the two artist-families were actually involved. The inscription at the lower left reads: *Joannes Cousin Senonien (sis invenit et pinxit) Petrus de Iode is a incidit A Paris chez P. Drevet aux Galleries*. At the lower center is a second inscription: *Videt, Examinavit, et pralo dignum Cenfuit hoc paradigma Laurentius Beyerlinck S. Theologia Licentiatius, Canonicus Antuerpiensis: et Censor Librorum*. Our research revealed that this was the so-called 'Index seal' of Laurence Beyerlinck (1578-1627), an Antwerp theologian, indicating his approval of the theological content of any work so marked. Comparing the engraving with the painting, we find that the engraver made significant changes to the image of Christ, giving him an earthly crown. The crown of thorns visible in the painting has been removed from the cross suspended below. In addition, while in the painting Christ gestures towards the wound in his side, this is not the case in the engraving. It appears that the artist has purposely removed all signs of the Passion.

In another important change, the engraver added inscriptions to the scrolls held by the four evangelists – inscriptions that do not appear in the painting. These make reference to the war against enemy nations, and to the merciless judgment that will befall the unfaithful. Such inscriptions make sense in the context of the period, which was dominated by Tridentine thought. It is worth noting that at just this moment, Antwerp, like Brazil, remained Catholic and under the power of Spain – unlike the northern Netherlands, which had become Protestant. The work may thus be best understood as a propaganda tool in the religious wars taking place at the time. It is an example of what one might call the pedagogy of fear. Peeter de Jode also includes little monsters like those found in Bruegel and



Peeter de Jode I (attributed), *The Last Judgment*.

Engraving in eight prints, each 40 x 48 cm, Museu

Nacional de Belas Artes, Rio de Janeiro.

Photo: Noemi Ribiero.

Bosch. De Jode was the brother-in-law of Jan Bruegel, Pieter Bruegel's son, which would explain his knowledge of these exotic creatures. In making use of them in his own work, the artist also appears to have been inspired by the Spanish passion for Bosch.

Our study, based on Erwin Panofsky's method, demonstrated that there was a political message to De Joode's work, underlined by the modifications he made to the original painting. The distinction he makes between those who will be saved, the Catholics, and those who are condemned – the Protestants – was fundamental to Counter-Reformation thought. There is also abundant evidence that the engraver sought to amalgamate the image of the king (probably Philip III) with that of Christ. There are even sources that indicate a link between the censor Beyerlinck and the Spanish sovereign.

Research revealed another copy of the print in the National Library of Spain. It was included in the exhibition *Del amor y la muerte do Museo de Bellas Artes de Bilbao* in 2002. This is an excellent example of the widespread circulation of Flemish works during the period in which Brazil and Antwerp were under the power of the Spanish crown.

Our engraving is only one of hundreds of Flemish works of art housed in Rio de Janeiro, for example at the Museu Nacional de Belas Artes and the National Library. The latter contains books illustrated by engravers like Cornelis Galle, Gerard de Jode, Johan Wierix and Maarten de Vos, which are at present being studied by Dr. Maria Beatriz de Mello e Souza and her team.

Jorge Victor de Araújo Souza

History College of the Federal University,

Rio de Janeiro

CHILI

Santiago de Chile, Museo Nacional de Bellas Artes

At the time of writing, huge posters featuring the portrait of Michiel Pompe van Slingelandt were hanging in the metro stations of Santiago de Chile. This is not the first time that Jacob Cuyp's eye-catching child's portrait, on loan from the Netherlands Institute for Cultural Heritage (ICN), has served as a kind of logo for the Dordrecht Museum. Now, however, it is the Chilean public that has a chance to become acquainted with a selection of 44 masterpieces from the museum's collection of 17th-century paintings. The Museo Nacional de Bellas Artes has devoted three rooms to the work of such Dordrecht masters as Aelbert Cuyp, Godfried Schalcken and the Rembrandt pupils

Ferdinand Bol, Nicolaes Maes and Samuel van Hoogstraten. A selection of maps and topographical views from the Dordrecht municipal archive provides an excellent picture of the city as it was in the Golden Age. *Maestros del Siglo de Oro Holandés en Dordrecht* (Masters of the Dutch Golden Age in Dordrecht) was organized in honor of the state visit to Chile by Queen Beatrix, Prince Willem Alexander and Princess Máxima, who took part in the opening ceremony on 20 March.

The museum began receiving large numbers of visitors immediately following the opening. This is not the first time that Chileans have had the opportunity to see Dutch art of the 17th century. In 1997, the Centraal Museum in Utrecht held an exhibition; a year later, the Koninklijk Museum voor Schone Kunsten in Antwerp lent a selection of Dutch and Flemish works to a Chilean museum. And there was the 2001 showing of Dutch masters from Chilean public and private collections, supplemented by a small selection of drawings from the Rijksmuseum printroom. This exhibition even included a view of Dordrecht, a work by Jan van de Cappelle from a private collection. The accompanying catalogue provided an overview of the Museo Nacional de Bellas Artes' own collection of Dutch works, which unfortunately is not on permanent view.

I took the opportunity of visiting the museum's storage during my stay. Although the collection is neither large nor comprehensive, it includes a striking Pieter de Grebber (in a hideous frame); a rather nice but

badly preserved battle scene by Pieter Wouwerman; a small landscape with cattle by Aelbert Klomp, also in poor condition; and a number of amusing scenes of peasants (one of them by the Flemish painter Cornelis Mahu). An attractive brunaille sketch on panel of an *Adoration of the shepherds*, stylistically somewhere between van de Venne and Benjamin Cuyp, is listed as anonymous. In a mixture of Spanish and English, the museum curator informed me that the attributions had been made by the RKD on the basis of photographs. The museum also owns works by Koekkoek and Mesdag, and a number of good copies, one of Dou's *Violin player* from Liechtenstein. Perhaps surprisingly, most of these pictures arrived in Chile already at the end of the 19th century.

And there is still great interest in the Golden Age today. This became clear to me during a tour I gave to a well-informed group of eight people from the museum's education service (luckily with an English interpreter). The differences in our cultures was made plain by the derisive laughter that accompanied my explanation that Aelbert Cuyp was best known as a painter of cows – for the Chileans a not very edifying theme, apparently. My efforts at teaching them to pronounce such names as Godfried Schalcken or Jacob Gerritsz. Cuyp also ended in hilarity.

The cooperation with the Museo Nacional went well, despite the language barrier and the fact that the curators and administrators were not particularly well versed in the use of e-mail. In the preparatory phases, this led to a

number of misunderstandings, but during the actual work in the museum in Santiago everything went smoothly. It will come as no surprise that it took some time to get the climate conditions in the rooms just right, but in the end everything – including the bilingual (Spanish/English) catalogue – was ready in time for the opening.

The exhibition was on view in Santiago de Chile until 20 May 2003, and can still be visited at the following web address:

<http://www.philips.cl/artephilips/holanda/index-es.htm>

Sander Paarlberg

Dordrechts Museum

CUBA

Havana, Museo Nacional de Bellas Artes de Cuba

Six paintings from our collection (four Flemish and two Dutch) will be shown in a special exhibition from January to March 2004. Two Flemish 16th-century panel paintings attributed to Maarten van Valckenborgh and Jacob Grimmer of the Tower of Babel will be on display. In addition to three portraits from the 17th-century by Nicolaes Maes, Karel Du Jardin and the Rubens workshop, there will also be a painting by David Teniers the Younger depicting a fair. Four of the paintings had already been displayed at the TEF AF in 2002, at the stand of TEF AF's main sponsor, Chubb Masterpiece.

Six of these works were in the Netherlands for half of 2002. They were studied during a six-month training program (March-August 2002) at the Limburg Restoration Institute in Maastricht. At that time, two of our young restorers were there to increase their skills in restoring Dutch and Flemish paintings. The works thus received the appropriate and scientific treatment of which they were in need. We thank the Foundation for Cultural Inventory in Amsterdam, particularly its director, Mrs. Lia Gorter, and Mrs. Anna van Grevenstein, director of the restoration institute, for their invaluable help and collaboration in this matter.

The complexity and specificity of the conservation and restoration of paintings on wood has always been one of the major obstacles facing our restorers, almost to the point where they were forced to simply let the works be. The training in Maastricht taught them new approaches, improved their methods and, above all, represented the first step towards changing traditional conceptions of conservation and restoration that had prevailed for more than thirty years.



Banner with Jacob Cuyp's portrait of Michiel Pompe in front of the Museo Nacional de Bellas Artes, Santiago de Chile.



Chilian visitors lining up for the exhibition *The Dutch Golden Age in Dordrecht* in the Museo Nacional de Bellas Artes, Santiago de Chile.

The exhibition in September is a follow-up to this important experience, organized in conjunction with the Restoration Department of our museum. The show will be held at Museo Nacional de Bellas Artes. We hope it will inspire the curators at our institution and form an example for the future for our restorers to show the results of their training to a wider audience. A series of theoretical lectures aim to inform and foster debate about new concepts of restoration and conservation. In coming years, endeavors of the kind undertaken at the Limburg Restoration Institute may lead to the further remodeling of conservation, with many important effects on all the works in our collection.

Maria del Carmen Rippe Moro
Museo Nacional de Bellas Artes de Cuba, Havana

CZECH REPUBLIC

Prague, National Gallery (*Sternberg Palace at Hradčany*)

The last three years have seen the reconstruction of the exhibition spaces at the Sternberg Palace at Hradčany in Prague. The first part was reopened to the public in 2002, with a display of the important Dutch and Flemish collection. The essential works in the Flemish collection are paintings by Rubens – the outstanding *Portrait of Ambrogio Spinola*, and *The martyrdom of St. Thomas* and *St. Augustine* commissioned by Prague Augustinians. Further, there are his studies and works by his contemporaries: *Anthonic van Dyck*; *Jacob Jordaens*; landscapes by *Gijsbrecht Leijts* and *Joos II de Momper*; and still lifes by *Frans Snijders*, *Osias Beert* and others. The Flemish collection also includes cabinet pictures by *Jan I* and *Pieter II Breugel*, as well as *Frans Francken* and *Simon de Vos*.

The display of Dutch paintings, the most important group in the Old Masters collection, was also considerably broadened. This collection is made up primarily of portraits (*Pickenoy*, *Ravesteyn*, *van der Helst*, *ter Borch* and others); landscapes (*Molijn*, *Esaias van de Velde*, *Ruisdael*, *Everdingen*, etc.); and genre scenes (among them work by *Duck*, *Adriaen* and *Isaak van Ostade*, *Bega*, *Steen*, *Metsu*, *van Mieris* and *Palamedes*). Also on view are still lifes by *Nicolaes Gillis*, *Jan Jansz. van Uyl*, *Pieter Claesz.*, *Jan Jansz. van de Velde*, *Jan Davidsz. de Heem* and *Willem Kalf*. With the exception of a few works by *Rembrandt's* contemporaries, there are few large historical compositions. Pride of place in the new installation has been given to *Rembrandt's The scholar in his study of 1634*, which is displayed in one of the large halls, together with paintings

by *Pieter Lastman*, *Gerbrandt van den Eeckhout*, *Aert de Gelder*, and *Willem Drost*. Further, *Hals's Portrait of Jasper Schade (1646)* is exhibited together with a set of landscape paintings by *Jan van Goyen* and *Salomon van Ruisdael*, as well as some paintings by lesser-known Dutch masters.

Newly discovered wall paintings on the ground floor of the palace were restored in 2002. This section is now also open to the public. The collection of German painting of the 15th and 16th centuries, and German and Austrian painting of the 17th and 18th centuries (*Dürer*, *Holbein the Elder*, *Cranach*, *Raphon*, *Wertinger*, *Rottenhammer*, *Flegel*, *König*, *Paudiss*, *Heiss*, *Spillenberger* and several Austrian artists of the 18th century) is also exhibited here. In 2003 the next part of the permanent exhibition will be reopened – in addition to the works of Italian painters of the 14th, 15th and 16th centuries, it will also house the collection of Netherlandish art of the 16th century.

General reconstruction of the Baroque Nostic Palace in the Lesser Town is now in its final phase. During 2003, a selection of Italian, Dutch, Flemish and German paintings of the 17th and 18th centuries from the original Nostic collection (now in the National Gallery) will be displayed in the great hall, which in the 18th century housed the palace gallery.

In December 2002, the Regional Gallery in Liberec (*Reichenberg*) opened the exhibition *Between still-lives: Flemish and Dutch painting of the 17th century and its response in Central European cabinet painting* (with a catalogue by *Hana Seifertová*, in Czech and English, *Liberec 2003*). This exhibition, comprising paintings from the collections of the National Gallery in Prague, Bohemian and Moravian castles, and loans from private collectors, will be on view in Liberec until 6 April 2003, after which it will travel to the Gallery of Fine Arts in Cheb (*Eger*) (17 April to 22 June).

After five years, the long-term exhibition of Dutch painting *...et in Hollandia ego: Dutch painting of the 17th and early 18th centuries from the collections of the National Gallery in Prague*, on view at the Renaissance castle in *Moravská Třebová*, will soon be closed. (A catalogue is available in Czech and German, by *Hana Seifertová* and *Anja K. Ševčík*, *Prague 1998*.)

Several catalogues accompanying the permanent installations have now been published: *O. Kotková, The National Gallery in Prague. Netherlandish painting, 1480–1600: illustrated summary catalogue* (*Prague 1999*); and *L. Slavíček, The National Gallery in Prague. Flemish paintings of the 17th and 18th centuries:*

illustrated summary catalogue (*Prague 2000*). The cataloguing of the Dutch paintings of the 17th and 18th centuries is scheduled to begin in the near future.

Hana Seifertová
National Gallery, Prague

ESTONIA

Tallinn, Kadriorg Art Museum

In the year 2000, the Kadriorg Art Museum, housed in the Baroque Kadriorg Palace, was opened in Tallinn. The collection of the new museum includes works of Western European and Russian art from the holdings of the Art Museum of Estonia. The Kadriorg Palace currently stores and partially displays about 1,000 paintings, 3,500 prints, 250 sculptures (in addition to 2,500 small-scale sculptural works), and 1,500 decorative works of art (historical furniture, porcelain, glass, etc). The collection covers the period from the 16th to the 20th centuries. It is the largest and the most important collection of Western European and Russian art in Estonia.

The establishment of the Kadriorg Art Museum enabled Estonia to give these collections a permanent home for the first time. The move also led to the large-scale restoration of many works, which brought to light new information regarding their authorship and dating. In view of the expanded exhibition and research opportunities provided by the new museum, the need to revise previous studies on the Western European art now in Estonia seems obvious.

The art of the Low Countries, which forms the largest part of the collection, also requires new study. The research undertaken in the past few decades has been more sporadic than systematic. We are still at the stage of organizing our opinions concerning the authorship and iconography of these Dutch and Flemish works. The number of problematic cases increased when *Johannes Mikkell's* collection was given to the Art Museum of Estonia in 1997. This collection includes 20 Netherlandish paintings and numerous prints.

The art of the Low Countries, Holland and Flanders, links Estonia with the major art centers of Northern Europe, the part of the continent to which we once belonged and to which we wish to belong again. Today, Dutch and Flemish pictures constitute the most important and largest part of the collection of Western European art at the Art Museum of Estonia. Research into this collection and its introduction to the public is therefore one of

the priorities of the museum's curators. One of the aims of the project described below, in addition to introducing this fascinating subject to a local audience, is to renew these cultural and artistic ties, and to open up an artistic legacy that has so far been more or less hidden from western eyes.

Direct contact with the Low Countries dates back to Hanseatic times and is most vividly evident in the life and creative legacy of Michel Sittow (1469-1525), whose international activities have been explored by the Art Museum of Estonia with increasing energy over the past few years. The oldest and most valuable works of Netherlandish art in our museum date back to the days of Sittow, namely: *the St. Anthony (or Passion) altarpiece* (from the early 16th century); *the Virgin altarpiece* by the Master of the Legend of St. Lucia (end of the 15th century); and *the Holy Kindred altarpiece* (turn of the 16th century). These works are on display at the Niguliste Museum, which, like the Kadriorg Art Museum, is a branch of the Art Museum of Estonia.

In the collection of the Kadriorg Art Museum itself are about 100 paintings attributed to Dutch and Flemish masters of the 16th to 18th centuries. Among them are works by Pieter Bruegel the Younger, the workshop of Maarten de Vos, Adriaen van Ostade, Jacob Gerritsz. Cuyp, Hans van Essen and Clara Peeters. Numerous engravings complement the collection.

The *Low sky, wide horizon* project was initiated in order to coordinate the scholarly and administrative potential of the Art Museum of Estonia – specifically the Kadriorg Art Museum and the Niguliste Museum – with regard to our Dutch and Flemish collections. Our aim is to bring our knowledge



Bartholomeus van der Helst, *A lady in black*.
Art Museums of Estonia, Tallinn.

up to date and to present our findings and holdings to the international community. The main objectives of the project are to work through the entire collection with the aim of compiling a comprehensive catalogue (with parallel texts in English and Estonian), as well as to organize a large-scale exhibition featuring the riches of the collection and the results of our research.

Within this framework, an exhibition will take place at the Kadriorg Art Museum in September 2004. In addition to the Kadriorg Palace, the Niguliste Museum will also participate, putting special emphasis on the Netherlandish altarpieces in its permanent collection. The main exhibition at the Kadriorg Art Museum will be arranged according to subject (genre and peasant painting, landscape and hunting scenes, religious works, etc.). It is designed to reflect the phenomenon of the art of the Low Countries and its reception from the widest possible viewpoint. The exhibition will also include objects of decorative art (furniture, faience). If possible, comparative material relevant to questions of attribution and to the interpretation of the museum's collection will be borrowed from outside Estonia. A separate section will be dedicated to the problem of 19th-century copies, with emphasis on copies after Rembrandt. The issue of restoration will also have a section of its own. The exhibition working-group includes Kadi Polli (Kadriorg Art Museum), Greta Koppel (Niguliste Museum), Alar Nurkse (restorer, Art Museum of Estonia) and Tiina-Mall Kreem (educator, Kadriorg Art Museum).

The exhibition will be accompanied by an international conference focusing on the links between the Low Countries and Estonia, but first and foremost on the collection of the Art Museum of Estonia. Some of the questions to be addressed include how Dutch and Flemish art came to Estonia, and the character of the collection. At the conference, we hope to develop ties with international specialists on Dutch art, who can add their knowledge and experience to the study of our collection.

The planned catalogue will incorporate the altarpieces at the Niguliste Museum into an integrated and logical whole with the collection of the Kadriorg Art Museum, stretching from the Middle Ages to the 17th century – the Golden Age of Dutch painting – and from there to the copies of the 19th century. This will be the first complete survey of the largest collection of Dutch and Flemish art in Estonia, describing its background, range of genres, and aspects related to

problems of attribution, interpretation and restoration. The papers of the conference accompanying the exhibition *Low sky, wide horizon* will be integrated into the catalogue.

Kadi Polli

Kadriorg Art Museum, Tallin

HUNGARY

Budapest, Szépművészeti Múzeum

The museum is currently in the process of moving its gallery of Old Master paintings. Although there have been some technical delays, the rooms renovated up to today now allow us to show about 100 more works than was previously possible. These works are from the German, Dutch and Flemish schools.

One of our temporary exhibitions this year, to be opened at the end of April in the museum's imposing marble hall, will be a show of 22 recently restored paintings by Italian and Dutch artists (e.g. Aelbert Cuyp's *Portrait of a family before a Rhine town*; *Waterfowl* by Melchior de Hondcoeter; Jan Victors' *Isaac and Rebecca*; Salomon van Ruysdael's *River landscape with ferry*; and *Vertumnus and Pomona* by Gerbrandt van den Eeckhout). The idea behind the exhibition is to show visitors the processes and methods of conservation and restoration. Each work will be accompanied by documents detailing the work undertaken and explanatory texts.

The editorial work on the third volume of our summary catalogue is now nearing completion, and the book is due to be published later this year. It contains information on the German, Austrian and British Old Master paintings in the collection. The work on the critical catalogue of Netherlandish paintings, with large contributions by the Rijksbureau voor Kunsthistorische Dokumentatie, is also underway.

Júlia Tátrai

Szépművészeti Múzeum, Budapest

SERBIA

Belgrade, National Museum

In January 2003, following an invitation from director Nikola Tasic, the Stichting Cultuur Inventarisatie (Foundation for Cultural Inventory, SCI) conducted an examination of the National Museum of Belgrade's Dutch and Flemish Old Master paintings. This examination was the first step in an inventory of the entire Dutch and Flemish collection, and was part of the preparatory work for the large-scale renovation of the museum in the coming years.

The collection of Dutch and Flemish Old

Masters consists of approximately 120 works. Among these are some fine and interesting paintings, such as a paradise scene by Maarten de Vos, a floral still life by Jan Bruegel the Elder and a still life by Willem van Aelst.

Overall, the collection is in fairly good condition. Nothing is in grave danger, but there are a few examples of loose paint, worn canvases, cracked panels, etc. In addition, most paintings are dirty and covered with a brownish fluorescent varnish, making proper examination under ultraviolet light nearly impossible. Furthermore, much damage was done in the past by overzealous restorers; it appears that the entire collection was treated between 1930 and 1950 by the same hand and in a uniform manner.

The main objective of the inventory was to register the collection of 16th to 19th-century Dutch and Flemish paintings, and was conducted on behalf of the SC1 by the art historians Bernard Vermet and Lia Gorter. With the skillful assistance of the museum staff, 112 paintings were catalogued. A digital photograph was taken and a record was compiled for each work, registering significant details, signatures, labels, seals and dates, if present. In addition, the curator of the collection, Tatjana Bosnjak, provided us with black and white photographs for further study, as well as all available information on the provenances of the paintings. Black and white photographs were also furnished of the 19th and 20th-century collection. Twenty-five paintings in the Royal Palace and the White Palace were registered as well, as were eight paintings from the official residence of the



Joos van Kleve, Portrait of a man with a rosary. National Museum, Belgrade.

former president of Yugoslavia, Slobodan Milosevic, at the moment stored at the Museum of 25 May.

It should be noted that some of the paintings assigned to the Dutch and Flemish collection in fact belong to other schools. Our initial impression is that this may be true of as many as a quarter of the paintings that the museum calls Dutch or Flemish. In our estimation, about one-fourth of the collection is of high quality.

The information gathered during these examinations will be further researched by the SC1, which will attempt to determine attributions, provenances, dates, and other key features of interest. The SC1 will bring out a summary of these findings and make the complete information available to the public at the Netherlands Institute for Art History in The Hague.

The strength of the collection lies in the 90 works from the late 19th and 20th centuries. With this collection, which came about in part thanks to major gifts from the city of Amsterdam and the Belgian government to the Belgrade municipality in the 1930s, the National Museum can provide a broad overview of the aforementioned period. Following the renovation of the museum, the paintings galleries will be centered on this collection. As for the group of Dutch and Flemish Old Masters, some 20 works are of outstanding quality and meet international standards. Among these is a large painting by Adriaen van Utrecht, now on display in the Royal Palace. (Every effort should be made to have this work returned to the museum as soon as possible.)

The provisional storage of the collection during renovation carries an extra risk of damage. To minimize this, we hope to organize tours of the best and most valuable Old Master paintings, as well as of the entire collection of 19th and 20th-century works. The latter exhibition(s) could be offered to museums in the United States through the Smithsonian Institution Traveling Exhibitions Service in Washington, as well as to museums in Asia and Europe.

Lia Gorter and Bernard Vermet
Foundation for Cultural Inventory, Amsterdam

SPAIN

Madrid, Museo Nacional del Prado

The Museo Nacional del Prado has recently reinstalled its collections and reorganized the department of Flemish and Dutch art: Alexander Vergara is now Senior Curator of Flemish and Northern European Painting;

Pilar Silva is Head of the Department of Flemish Paintings, 1400-1600; and Teresa Posada is Curator of Flemish and Northern European Paintings.

Our most important recent exhibition was *Vermeer y el Interior Holandés*, with 41 paintings by ter Borch, Dou, de Hooch, Maes, Metsu, van Mieris, Netscher, Steen, Vermeer (nine paintings) and de Witte, which will run until 18 May 2003. It is accompanied by a catalogue (in Spanish and English) by A. Vergara, with a contribution by Mariët Westermann.

In other news, the Prado and the Museum Boijmans Van Beuningen are currently preparing an exhibition on Rubens's Achilles series. The show will include sketches, modelli, and tapestries, and will be shown in Rotterdam from 31 August, and in Madrid from 9 November 2003. The curators are Friso Lammertse and A. Vergara.

Dr. Alexander Vergara
Museo Nacional del Prado, Madrid

CODART ZES

Collecting Dutch and Flemish art in
New England, 16-18 March 2003

Theme session

Like the Pilgrim Fathers, CODART's first landfall on the American continent will be in New England. The choice of Boston, Cambridge and Worcester, rather than New York/Philadelphia, Washington/Baltimore, Chicago/Milwaukee, Cleveland/Toledo/Detroit or Los Angeles/San Francisco (notes for the future), was fortuitous, but it turned out to be the most appropriate decision we could have made. When we looked at the addresses and our membership directory, it turned out that the Boston area has the highest concentration of CODART members of any part of America.

The wisdom of the choice became all the more apparent at the congress, when during the course of Monday morning 17 March we heard the papers by Ronni Baer of the Boston Museum of Fine Arts, Jim Welu of the Worcester Art Museum and Bill Robinson of the Fogg Art Museum.

The slides alone that flashed onto the screen in the Trippenhuis were enough to remove any doubt that the museums of New England rank with the best collections of Dutch and Flemish paintings and drawings in the world. This awareness made it all the more impressive that the collections had mainly been assembled within the past century and a

half, with many of the top acquisitions having been made in recent years, on the watch of the curators who spoke to us. The early history of public collecting in Boston and Worcester contained some remarkable surprises. The founders of the museums in Boston (1876) and Worcester (1898), aware of their insufficient connoisseurship, avoided the higher end of the Old Master market. They preferred buying copies, replicas and, for sculpture, casts of well known masterpieces. The prime task of their museums was to familiarize an uninformed public with the look of high art. None of the local museums was given a start with the kind of historical core collection at the heart of so many public museums in Europe.

The Leitmotiv of the morning was the close involvement of private collectors in the founding and funding of museums, and in furnishing them with so many of their holdings. The mood was extremely positive. European curators who may be wary of mixing public and private interests heard no warnings on this score from their American colleagues, only encouraging success stories. The speakers supplied anecdotal evidence concerning the motivations for collecting Dutch and Flemish art. Sometimes the collector is deeply attached to the Low Countries, but often the decision hinges on pure contingency or on some non-artistic association. One collector was a big-game hunter who bought an expensive Anton Mirou because he approved of the heart shot in the painting.

The extent of acquisitorial ambition in Boston went far. The most dramatic story of

the morning, told brilliantly by Bill Robinson, concerned an acquisition that did not go through: the attempt in the 1930s by Paul Sachs and a group he assembled to buy the top treasures of the Albertina in Vienna before the collection became Austrian state property.

The complete texts of the talks can be found on the CODART website.

Director's report

An innovation of CODART ZES was a report by the director. This feature was conceived as a review of the past year. Since, however, it was being given for the first time five years into CODART, the first report was dedicated to an overview of the past period.

The art museum section of ICOM comprises only about one in ten of the member institutions. Of these, fewer than one in ten holds exhibitions of art earlier than 1900. And of those exhibitions, fewer than one in ten has Dutch or Flemish art as its subject. Multiply these numbers and you discover that fewer than one in a thousand museum exhibitions are in our field. To judge by the survey of exhibitions in *The Art Newspaper*, it is probably less than one in two thousand. One might read this as a discouraging indication that we are in a negligible niche of the exhibition market. In a sense, that is simply a fact. The numbers do not lie.

But they do not tell the whole truth, either. There is another way of pronouncing the same sentence: Dutch and Flemish art is one in a thousand! Relying again on *The Art Newspaper*

for quality judgments, we find for the year 2003 the following exhibitions singled out in their category 'La Crème de la Crème':

- Opening in February: *Vermeer and the Dutch interior*, in the Prado
- Opening in August: *The Flemish landscape*, in Villa Hügel
- Opening in September: *Van Eyck and Netherlandish painting*, in the Gemäldegalerie, Dresden
- Opening in November: *Illuminating the Renaissance: the triumph of Flemish manuscript painting in Europe*, in the Royal Academy

That is four out of the 55 exhibitions for 2003 that are considered the best of the year. This year, then, exhibitions of Dutch and Flemish art are far more highly represented in the quality ranks than their number would indicate.

By another criterion collected by *The Art Newspaper*, Dutch and Flemish art ranks even higher, namely, in numbers of visitors. Every year for the four past years, there have been exhibitions in our field in the top ten, sometimes more than one. Three names rise above the rest: van Gogh, Vermeer and, thanks to exceptional efforts in Brugge and Dresden, van Eyck. (Following the talk, Uta Neidhardt of the Dresden Gemäldegalerie told me that on account of the floods the van Eyck exhibition would have to be postponed until 2005.) In 2002, the two most visited exhibitions in the world were both the same exhibition: *Van Gogh and Gauguin*, with the Van Gogh Museum as the top venue, followed by the Art Institute of Chicago. However, in 2000 the Dutch school as



Stephen Hartog, congress chairman.



Jim Welu, director of the Worcester Art Museum, lecturing at the congress.

a whole also made the top ten with *The glory of the Golden Age*.

As I have had occasion to point out, the success of exhibitions of Dutch and Flemish art is not only disproportionate in terms of numbers – it is also remarkable for the vast spread across chronology and medium. See only the choice for the year 2003: 17th-century paintings in the Vermeer and Flemish landscape exhibitions, 15th-century painting in the van Eyck exhibition, and 15th-century miniatures in *Illuminating the Renaissance*, an exhibition that originated in the Getty Museum. Think too of last year’s wonderful tapestry exhibition in the Metropolitan Museum, with its preponderance of 16th-century Flemish textiles. The important exhibitions of etchings by Rembrandt and van Dyck add the graphic arts to painting and tapestry. I am sure that a good exhibition of Netherlandish metalwork and weaponry, some of which was included in *The glory*, would also be a smashing success. Add to this the perennial success of van Gogh, and we have a picture of a school whose art over a period of half a millennium, from 1400 to 1900, in a wide range of media, is among the most prized in the world.

If despite these successes across the field the art of the Low Countries is still associated mainly with late Golden-Age painting in Holland, this is more an indication of the overwhelming appeal of Vermeer – at the moment even more popular than Rembrandt – to audiences worldwide than to anything else. I am pleased to pass on the report from Alexander Vergara, our member on the staff of the Prado, that his Vermeer exhibition is a stunning public success. Too much of a success, in fact, with queues on which people wait four or five hours to get in. (At least they don’t have to camp out in the snow, as they did in Washington, D.C., when Arthur Wheelock had his Vermeer exhibition.)

These are things of which we are all aware, although I think that we could make more of them in the media. Dutch and Flemish art is not a quaint niche – it is a world leader in art exhibitions.

As you all know, since 1998 the CODART website has kept track of all exhibitions of Dutch and Flemish art throughout the world. Our aim is to provide a comprehensive list of all such events from 1 January 1999 on. (Someday we will go back in time, but as of now, it’s all we can do to keep up with the future.) With four complete years in our database, I thought it would be interesting

to look at the figures and patterns that have emerged during this period. As you may have noticed, in its new form the information on the website can easily be sorted, so you can extract information from it in ways that could not be done before. The presentation that we gave at CODART VIJF in Brugge went on line in December.

The numbers break down as follows:

	1999	2000	2001	2002	Total
Netherlands	21	30	35	30	117
Other (10 or less)	12	24	19	23	78
USA	19	16	18	18	68
Germany	9	13	13	12	48
Belgium	6	9	3	15	33
UK	9	1	3	10	23
Total	76	93	91	107	367

Table 1: Number of exhibitions per country

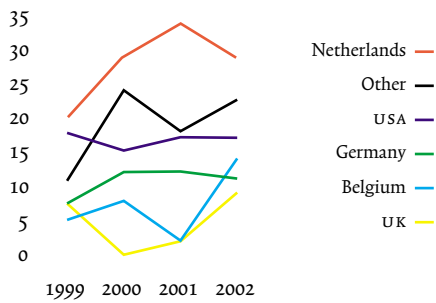
The category ‘Other’ includes 20 countries that did not have more than ten exhibitions in total in those years, countries from Iceland to India, Brazil to Japan. France and Spain, each of which held only ten exhibitions in these years, head the list. Please understand that these figures are not definitive, and that I have undoubtedly missed some exhibitions. Moreover, there is a certain built-in imbalance in the choice. Exhibitions of Dutch art in the Netherlands have to be more important to be included than one in, say, Ireland. However, a sample consisting of 367 exhibitions can be taken as indicative, and it is in this spirit that I will be discussing it.

We can start on a positive note: the numbers are not falling. Even if we assume that my coverage of the year 1999 is on the low side, more exhibitions were held in 2002 than in any of the preceding years. This gives a quick answer to the question that many people were asking after the horrors of September 11, 2001: will art museums still load their treasures onto airliners. The answer is yes. Even the insurance problems seem not to be insurmountable as of yet.

The division by country is always interesting. That the Netherlands is on top is of course no surprise. The ratio between exhibitions in the Netherlands and in Belgium is also exactly what one would expect, given the relative size of the countries and the historical production of art. The ratio of three or four to one keeps coming back in all kinds of historical and present-day statistics. Following these national homes of Dutch and Flemish art, there are only two other countries that come up with a steady supply of exhibitions in our field: the United States and Germany. The numbers are very constant, with about 18 exhibitions a year in the US and 13 in Germany. In the fifth place comes the UK as a whole (on the website, England Scotland and Wales are treated as different countries). The UK and Belgium show a more erratic pattern than the Netherlands, the US and Germany. In this regard they are closer to the picture in the countries that I have lumped together under ‘Other’, with a cluster of exhibitions in one year and nothing the next.

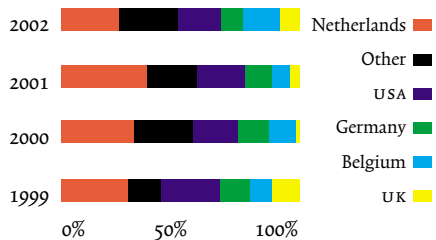


Jan Piet Filedt Kok, facilitator of CODART ZES visit to Rijksmuseum.



Graph 1: Exhibitions in numbers, by year

However, in the aggregate, these 'Other' countries are an important factor in the table. We see a strong growth there, with more than a doubling in 2002 with respect to 1999. In a number of the 'Other' countries there is also a strong structural basis for continued growth, and it is a matter of pride for CODART that we have played a role in encouraging this in countries like Romania, Brazil, the Baltic states and two countries in which no exhibitions have as yet been held, but which surely will show their interesting holdings in Dutch and Flemish art in the near future: Cuba and Yugoslavia. In Poland as well, at least one exhibition will take place next year as a result of our plan to hold a study trip to Gdansk, Warsaw and Cracow a year from now.



Graph 2: Exhibitions in percentages, by year

In percentages, we see that the category 'Other', together with the Netherlands, now accounts for about half of all exhibitions of Dutch and Flemish art.

Amsterdam	49
Antwerp	32
Den Haag	28
Rotterdam	22
Haarlem	18
Utrecht	16
London	13
Boston	11
Paris	10
New York	9
Maastricht	9
Madrid	9

Table 2: Cities with nine or more exhibitions, '99-'02

The list by city gives a somewhat different picture than by country. Although Germany is higher on the list than the UK or France, London and Paris are on the list of centers with nine or more exhibitions, on which no German city appears. The highest US city on the list is New York, which however did not hold more exhibitions than Madrid or Maastricht. Once more I remind you of the relative value of such a list. The tapestry and Vermeer exhibitions at the Metropolitan Museum of Art were efforts that exceeded all but a few of the other exhibitions held in these years in terms of cost, preparation time and audience. None of the Paris exhibitions in this period came up to that standard.

	1999	2002
Monographic	20	30
In-house source	18	16
Single-source loan	18	16
Survey	13	13
Thematic	23	13
Dossier	8	12

Table 3: Type of exhibition, percentage-wise, '99-'02

Another kind of information one can extract from the database, with the addition of a few extra fields, concerns the variety of exhibitions. In this analysis I have limited myself to the years 1999 and 2002, in order to avoid getting a Repetitive Syndrome Injury. The exhibitions seemed to fall into a certain typology, which I was able to capture in six categories. The difference between thematic exhibitions and

surveys is a bit subjective. I reserved the 'Survey' category for exhibitions that covered particular genres or geographical territories systematically, and 'Thematic' for narrower topics.

The largest group is the monographic exhibitions, a category that increased between 1999 and 2002. Together with the second largest category, exhibitions of in-house materials, they account for about half of all exhibitions. However, that category is not larger than the others - one-source loan exhibitions, surveys, thematic exhibitions and dossier presentations. My expectation when I started was that there would have been an increase in the relatively cheaper and easier exhibitions drawn from the permanent collection or borrowed en bloc from another museum, but this did not turn out to be true. These categories in fact declined slightly. However, the most significant drop is in thematic exhibitions, which seem to have lost the share that was gained by monographic shows.

In future reports I hope to go more deeply into the subject matter of exhibitions, their level of ambition, exhibition catalogues and such subjects as publicity, reviews and audience impact. This was a first attempt to make use of the database in more ways than simply as a directory or record. Your suggestions for expanding the scope or linking this analysis to other models would be greatly appreciated. Do let me know if you yourself work with other materials of this kind.



Helena Risthein as captain of Amsterdam canal boat, during boat lunch.

On the basis of this initial reconnaissance, there are a number of tentative conclusions one might draw from the figures. One I have already mentioned at the start: our field is strong and getting stronger. A second I have touched on in the talk: there is new growth in smaller centers, especially in Eastern Europe. A third is perhaps a bit on the cautionary side. Museum exhibitions of Dutch and Flemish art tend to be rather conservative, and if the increase in the number of monographic shows at the expense of thematic ones is indicative of a trend, they are growing more conservative.

In the larger purview, this might be a danger for the future. I am sure that innovative work is being done, but it is not very visible on the charts. Of course I have not seen more than a handful of the exhibitions on the site, but even in the information museums provide on their own exhibitions I do not detect much experimentation or searches for new concepts. One exhibition last year in Brugge stood out for bringing old art into direct contact with the present day: *Besloten wereld, open boeken: middeleeuwse handschriften in dialoog met hedendaagse kunst* (Closed world, open book: medieval manuscripts in dialogue with contemporary art). The old theme of Northern and Italian art was the subject of the big exhibition in the Palazzo Grassi in 1999. There have been no focused presentations of the results of scientific examination of works of Dutch and Flemish art, to follow up on the Art in the Making series of the National Gallery.

And I have not noticed any more advanced use of information technology than providing screens for viewing CD-ROMS.

From the present look of things, the current programs of exhibitions of Dutch and Flemish art are highly appreciated and are in no danger of disappearing. But in our position as one in a thousand, it seems to me important that we also look for alliances and crossovers with other fields. I do not think this should be too difficult to achieve. After all, we have a lot to offer.

First lustrum

In the course of the year 2002, the realization dawned on our organization that the fifth anniversary of CODART was approaching. Activities began in January 1998, so that a celebration in January 2003 seemed called for. Before we had a chance to inventory the many creative suggestions made by the board and the Program Committee, 2003 was upon us and nothing had been done. At that point we decided to fall back on two additions to CODART ZES, and to celebrate our first lustrum not in January but in March.

The first was an internal CODART event. The two bodies responsible for CODART, in addition to the director and the bureau, are the Board and the Program Committee. Some of the individuals in the two organs know each other, but others do not. No joint meeting had ever taken place; the plan was born to hold one preceding the opening of CODART ZES. This took place on Sunday afternoon, 16 March at

the home of a befriended art dealer, Lodewijk Houthakker. His house lies across the Herengracht from the Bijbels Museum, where the opening of the congress took place, offering a perfect location for the meeting. Houthakker provided us with a properly atmospheric ambience for the encounter. The discussion revealed that all concerned – the Board, the organization and the Program Committee – were of one mind as to the achievements of CODART to date and the value of the enterprise. Some general aims were stated for the future, of which the most important was that meetings of this kind are henceforth to take place every year rather than every five.

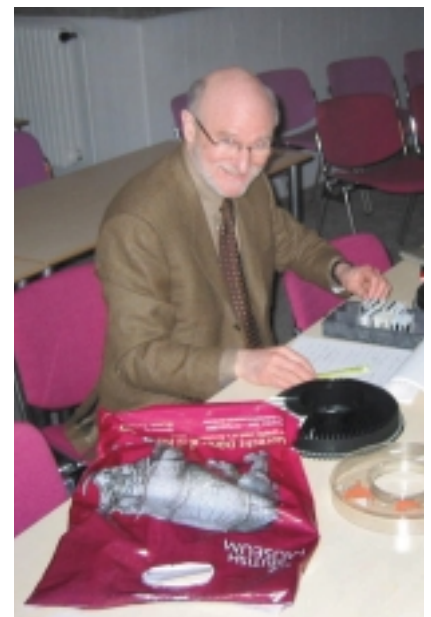
The second lustrum event was an enhancement of the closing session in the Rijksmuseum. The museum offered a simple reception with wine and crackers for participants in the congress. CODART expanded the event to include all the supporters, benefactors and sponsors of the organization since its beginnings, and upgraded the catering to the finger-food level. Some of the most constant supporters of CODART from government and other areas came to meet our members and wish us well.

Members' meeting

With a few small changes, the congress followed the program published in *Courant* 4-5. The final program, as well as the texts of the lectures at the Trippenhuis, the ICN building on the Gabriël Metsustraat and the



Vadim Sadkov in the Rijksmuseum study collection.



Bill Robinson, Maida and George Abrams Curator of Drawings at the Fogg Art Museum in Cambridge, arranging the slides for his lecture.

Rijksmuseum, are on the website.

The Program Committee presented a preview of events to come, which can be found on the back page of this *Courant*. The first change in the composition of the committee took place, as Axel Rüger and Manfred Sellink replaced Julia Lloyd Williams and Guus van den Hout. The contributions of Julia and Guus not only to the regular committee activities, but also as organizers of the study trips to Edinburgh and Moscow, respectively, were recalled with appreciation. They received copies of the catalogue of the Goltzius exhibition as a parting gift.

The members' presentations were a mix of talks on the collections of little-known museums in Belgrade and Tallinn and of first drafts of future exhibitions in Brugge and Kingston, Ontario, with one exceptional new proposal. Bernd Lindemann suggested that CODART participate in constructing a database of frames for long-term loan or exchange. The project aroused the interest of an Amsterdam bureau for museum services, and is being pursued further by both parties.

Workshops

The most talked-about element in the program was the introduction of workshops. At CODART VIJF in Brugge, Ivan Gaskell advanced the suggestion that we use our meetings for substantial, critical discussions of important issues in museum work. This proposal was widely supported. It was felt that part of the potential of CODART would be

wasted if we did not take advantage of our meetings for more purposes than just conveying information, announcing plans and beeiving.

In consultation with the Program Committee, four themes were adopted for the first sessions of this kind and four chairmen were asked to lead the discussions:

- Curators and collectors, embroidering on the talks by the New England speakers (Ger Luijten).
- Art research laboratories in and out of museums (Alberto de Tagle).
- What to do about the permanent collections? (Axel Rüger).
- Critical discussion of exhibition concepts (Ruben Smit).

Curators and collectors

Chair: Ger Luijten

Report: Wietske Donkersloot

Issues touched on:

- Types of collectors in relation to museums.
- Differences between collecting practices in different countries.
- Collecting contemporary art in competition with Old Masters.
- Relations between museums and ecclesiastical institutions.
- Effectiveness for museums of intensive advising of collectors.
- Collectors in Eastern Europe.
- Museums for private collections in Russia and Romania.
- Appealing to civic pride, an American lesson.

- Recommendations for working with collectors.

The chairman distinguished between different kinds of collectors, in terms of their relation with a curator. Some can be 'formed' by a curator and collect for a specific museum; others know what they want and only come to curators for expertise; still others are in search of a good way to spend their money and leave the collecting to the curators themselves. Not only do collectors differ temperamentally, but also from country to country. Museums in Europe were formed in the 19th century on the basis of private collections, but today European curators often envy their American colleagues for their strong ties with private collectors.

The collecting of Old Masters presents problems of its own. In Switzerland, for example, there are many art collectors, but most are interested only in contemporary painting and sculpture. A Swiss edition of *TEFAF* was started up a few years ago, but it had so little success that it was discontinued. In America, curators assume that older art needs to grow on people, but that principle seems not to apply to the situation in Switzerland. Even aging Swiss collectors continue to prefer contemporary art.

In Munich, there are still committed collectors of Old Masters, but there another limitation is encountered: most are more inclined towards Italian art. The one collector with a large collection of Dutch prints has no need of the museum's expertise. In Belgium there is a long tradition of private collections of older art, but the relationship between collectors and museums is not a close one. Collections are often sold without (Belgian) institutions being in a position to buy, and important works of art occasionally leave the country in this way. A highly visible exception was the collection of the 17th- and 18th-century terracottas and drawings from the collection of Charles Van Herck. The collector was aided in assembling his collection by the nestor of Flemish curators, Frans Baudouin, who after Van Herck's death convinced his many heirs to leave the collection intact. He was able to shepherd it into the care of the Koninklijk Museum voor Schone Kunsten and the Plantin-Moretus Museum. The museums in Brugge are currently working on establishing partnerships for funding Old Master acquisitions. Another partner they need to take account of are the churches, which own important works of art, some of which are



Joanna Tomicka, Hanna Benesz and Maria Kluk from Warsaw discussing the organization of the CODART ZEVEN activities in 2004.

on display in museums – not always to the churches' pleasure.

The Catharijneconvent in Utrecht has had similar experiences with parishes and other private owners of religious works. The parishes present a complication of another sort as well. Even though their collections are inventoried and protected under the national heritage program, the parish boards are often not knowledgeable about the art they own. The board officers do not serve for longer than three or five years, and their successors have to start from scratch. Because of this, knowledge about the collections and the willingness to lend works to the Catharijneconvent is often lost.

Works of art that do come to the museum from ecclesiastical or private collections are often made available only as loans. This involves a certain amount of risk and uncertainty for the museum – and for the collector. Collectors generally come to the curator after they have seen an exhibition that interests them, showing that it is not only the prestige of the museum and the quality of the curators that bring in loans and gifts, but also the exhibition program.

The curators of the Rijksmuseum described their relationships with different kinds of collectors as time-consuming, involving a lot of effort without the prospect of clear results. Collectors come to the print room with more and more questions, but the quality of the works they bring in is usually not very high. The museum has set up special programs for prospective donors. People who would like to make large donations but cannot choose between Amnesty International, Greenpeace or art are invited to evenings in the museum where they can get acquainted with works of art in a price class that matches their means.

The situation in Eastern Europe is quite different than in the west. It is impossible for Russian collectors to build up any kind of 'logical' collection. The art market in St. Petersburg is a black market, and there is no market whatsoever for works on paper. There is an art fair in Moscow twice a year, but this attracts only dealers.

Donors occasionally approach the Hermitage with the offer of a large sum of money for one particular purpose, for example to buy Impressionists. The Pushkin Museum is beginning to build connections with businessmen as sponsors, but the political situation is changing so rapidly that it is difficult to maintain a consistent policy.

The Romanian experience is quite similar, with only a few collectors in contact with

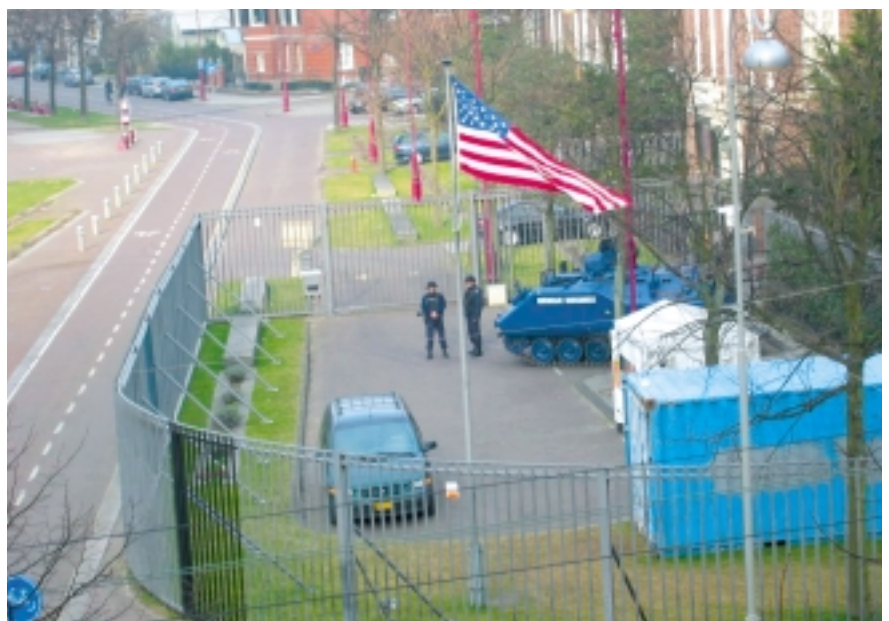
museums. Collectors often have an exaggeratedly high opinion of their collections and behave accordingly. Curators are sometimes approached by collectors in order to help them drive down the price of an object in the market. Unfortunately, some of these individuals are in government, in positions that involve the financing of museum acquisitions as well. In general, the National Museum of Art of Romania in Bucharest only receives small gifts and minor donations. However, after a news item appeared in the papers about some fire damage, several people offered larger donations.

Another interesting development in both Russia and Romania is the relative flourishing of specialized institutions for accepting private collections. Museums of this type can be found in Moscow and Bucharest, both visited during CODART study trips. The existence of such museums can stimulate people to make part of their collections available to the general public.

What, then, can Western and Eastern European curators learn from their American colleagues? Apart from the wonderful examples of cooperation between curators and private collectors in Boston, which were outlined in the morning lectures, American curators also encounter some of the aforementioned problems. Every contact with a collector is a gamble: sometimes you spend a lot of time and effort and get little in return. In a city like New York, a museum is always in competition for the favor of a collector with

many other institutions. Yet, in the United States curators can generally play on a collector's feeling of civic pride, as opposed to – or in addition to – personal vanity. Curators can help collectors who respond to this approach to upgrade their collections to match the needs of the museum. Major museums have to be discriminating in what they accept as a gift. A collector may like the idea of having his name listed as a donor, but the goods have to be of appropriate quality. A museum like the Metropolitan is very clear about its policy of declining minor gifts: works that are not going to be displayed are never accepted. These are problems that are as yet unknown to curators in Eastern Europe.

Despite all these regional differences, some general recommendations resulted from the workshop. Important everywhere is the possibility of tax deduction as a catalytic force. Museums can play a stimulating role by informing possible donors in as much detail as possible, for example by putting instructions on the museum's website. However, curators should bear in mind that collectors may also want to cut a deal, and in a sense are asking the curator to help them in getting the highest possible return on their donation. Museums themselves should never get involved in this and should always engage a third party to make the necessary estimates. In general, getting the best out of the relationship with collectors is not a matter of money, but of mentality. People who give the most are not necessarily the richest. Herein lies an



The American consulate-general at the Museumplein in Amsterdam, seen from the location of CODART ZES on 18 March. The congress ended on the day before the attack on Iraq.

important task for the curator: providing education and stimulation. Contact with collectors is time-consuming and not always profitable, but even if it does not serve the interests of the museum directly, it always serves to help collectors improve their standards, which is a value in itself.

Art research laboratories

Chair: Alberto de Tagle

Report: Angeniet Boeve

The chair introduced the subject with an example of good practice: the conservation of the mosaics in the cathedral in Prague, carried out by the Getty Conservation Institute and the Office of the President of the Czech Republic, with the help of the Fraunhofer Institute for Silicate Research in Würzburg in Germany, a group of leading Czech conservators and two Italian mosaic specialists.

Issues touched on:

Condition of works of art

- Understanding the effect of time on art objects.

Conservation, preservation and the museum environment

- Developing concepts of preventive conservation.
- Adapting museum environments to the demands of preservation.

Equipment

- Infrared and x-ray equipment produce visual documents that interest art historians more than charts and graphs (Spronk).
- Keep real needs and costs in mind: do you really need an expensive datalogger? (de Tagle).

Uses of science in tackling classical art-historical questions

- The study of artistic technique.
- Determining authorship, identifying forgeries.

Information management

- Building databases of images, art-historical information, paint samples and cross-sections.

Jan Piet Filedt Kok expressed a caveat in this regard. Databases, he stressed, are less important than learning how to interpret scientific data.

Discourse

- Helping art historians to pose answerable questions to scientists.
- Creating a common language (de Tagle) or at least improving the level of understanding (Filedt Kok) between art historians, curators and scientists.

- Difficulties in getting museum curators interested in the scientific approach.

Models of good practice

- Ambulant laboratories of the Canadian Conservation Institute.
- The National Gallery in London.
- The Getty Center. (de Tagle, however, also noted the danger of over-centralization. Filedt Kok emphasized the importance of keeping samples in the same facilities as the objects from which they were taken.)
- The Straus Center for Conservation in its entire institutional context.

Training

- Academic programs to bring curators, conservators and scientists together (Filedt Kok).
- Promoting museum internships in conservation for art historians (Spronk).
- Promoting interest in issues of art-historical and conservation significance among post-graduate science students. (The Leonardo Project, sponsored by the European Union, named as a possible model.)
- Positive effect of shared facilities for curators, conservators, art historians and conservation scientists. (Examples: Straus Center/Harvard University Art Museums/Harvard University Department of Art History; plans for New Rijksmuseum.)
- Science courses for trained conservators. (Such a course will be given in October 2003 at the ICN. Ron Spronk mentioned that Harvard had organized a similar course, but that few people had signed up for it.)

- Jan Piet Filedt Kok pointed out that there is a lack of specialists in the Netherlands, where there is a greater need to invest in people than in equipment.

Recommendations

- Distinguish between fundamental and applied science, adapting each for its proper purpose (de Tagle).
- Set up small projects for small museums. (Görel Cavalli-Björkman, citing her own German Panel Paintings project, which applied successfully for specific equipment.)
- Give priority to common-sense practice over high-tech solutions, establishing and keeping each other and ourselves to norms regarding light, heat, etc. (Filedt Kok).
- Go for high tech at low cost (de Tagle).
- Develop standard methodologies (de Tagle).

What to do about permanent collections?

Chair: Axel Rürger

Report: Fatima van der Maas

A significant part of our jobs is to care for permanent collections, to put them on display, and to get audiences excited about them. Generally speaking, we do not make enough of our permanent collections; there are ways of making them more interesting. We have to get people away from the idea: 'It's always there. This weekend I can't really make it, but it will be there next year and the year after. I don't need to rush.'

Do we need to explain the *raison-d'être* of our permanent collections? Is it self-evident why museums exist, why we collect and that



Cuban colleagues meet each other for the first time at CODART ZES: Alberto de Tagle, head of research at the Netherlands Institute for Cultural Heritage and former head of art research at the National Academy of Science, Havana, and Maria del Carmen Rippe Moro, present curator of the Museo Nacional de Belas Artes in Havana.

Old Master art is something audiences should be able to relate to?

The last few years have seen some worrying developments. One of these is that some (younger) directors, apparently fearing that traditional curatorial concepts were no longer exciting enough, have turned to people outside the institution (artists, designers, celebrities, etc.) to reinstall their collections in a non art-historical, but rather contemporary, popular – or even populist – way. Is this a trend we should try to resist? If so: how?

In principle it was agreed that it was possible to make what museums do more transparent to visitors. One should explain why things are not on display, and what led to the choices made. We know that these have to do with matters such as quality and the work's state of preservation, but this is not necessarily obvious to our audiences.

Other suggestions made along these lines included:

- Rearranging the collection on a regular basis, highlighting different themes (as they are currently doing in Haarlem). (There are some disadvantages to this, however: too little continuity, too much movement of works of art.)
- Tours of the permanent collections.
- The publication of catalogues.
- Lectures.
- Offering workshops explaining ways of making art.
- Targeting audio tours at specific audiences.
- Limited opening of storage spaces.
- Art-historical programs on television.

Access to permanent collections is of course in part determined by whether or not the museum charges admission. The point was made that for years the V&A charged admission, and that the number of visitors increased dramatically when new government funding allowed the museum to eliminate most admission charges. Free open houses and 'museum nights' are also ways of bringing people in, but can you make them come back?

Before implementing any of these suggestions it is essential that the following questions also be addressed:

- What are the (financial) goals?
- Who is the target audience?
- How much effort can one put into such projects?
- What is the role of education? Should the information be minimal (Berlin) or do visitors want more?

– Are there opportunities for working together with other institutions?

A number of issues were not discussed, for example, the technical aspects of implementation. Also not addressed this time, but something that could be the subject of another workshop, is the question of how this issue is approached by different types of museums (pure paintings or comprehensive collections, former private collections, etc.).

Critical discussion of exhibition concepts

Chair: Ruben Smit

Report: Esther Nanlohy

The chair introduced the 'experience realm model' developed by the economists B. Joseph Pine II and James H. Gilmore in their book *The experience economy: work is theatre and every business a stage: goods and services are no longer enough*, Boston 1999. Based on this model, Smit built an assessment tool for the critical appraisal of exhibitions. Pine and Gilmore state that a good experience should consist of four realms: entertainment, education, aesthetic and escapism. The details of this model were described in a handout.

Smit argued for an approach to exhibition-making that proceeds from the visitor's point of view, making use of marketing concepts and consumer profile analyses. An exhibition that hits the 'sweet spot' by combining the four realms in the right mixture for the target audience will be better liked and more successful than one that does not.

In general, the participants resisted both the analysis and the recommendation. The counter-argument was made that an art museum really has objects at its core, and that the qualities and meanings of the object, rather than a marketing report, should dictate the form and content of exhibitions. Other participants doubted whether the model had much to add to their own long experience in presenting art to the public.

Smit responded by saying that the model does not dictate to curators what they should show or how they should interpret it. Curators can make their exhibitions more interesting, both for themselves and others, when they put themselves in the place of the visitor and seek to analyze what he or she wants, needs and likes.

The Rijksmuseum

At the only previous CODART congress to be held in Amsterdam, CODART TWEE: Dutch and Flemish art in Russia, March 1999, the participants were received on Sunday evening

for a reception in the Rijksmuseum. It happened to be the closing day of the Adriaen de Vries exhibition. We met in the upper story of the museum following closing, where we were greeted by Ronald de Leeuw. On our return to Amsterdam, at CODART ZES, the Rijksmuseum did much more.

The shows on view were perfect successors to *Adriaen de Vries: Hendrick Goltzius and Willem van Tetrode*. Huigen Leeftang of the Rijksmuseum print room introduced the history and organization of the Goltzius exhibition at the close of the second morning meeting, 18 March. Following lunch (in the Van Gogh Museum, where we were graciously received by the director, John Leighton, and admitted to the exhibition *Vincent's choice*), we crossed the Museumplein to the Rijksmuseum for the final afternoon of the congress.

The director of the Rijksmuseum, Ronald de Leeuw, spoke eloquently to us in the museum auditorium on the plans for the New Rijksmuseum. Jan Piet Filedt Kok said a few words about the exhibition in the Eregerij: *Around Jordaens: 17th-century Flemish masters*. This exhibition was scheduled to close on 15 March, but was extended until the 18th specifically to allow congress participants to see it.

For the remaining hours we were accompanied by curators of the museum on visits to *Hendrick Goltzius: drawings, prints and paintings*; *Muscular bronze: sculptures by Willem van Tetrode (ca. 1525-1580)*; and to the recently reopened (and soon to be closed again) study collection. We also had the opportunity to see the full permanent display before it closes for at least five years, when the galleries will be unrecognizable to the present generation.

As remarked above, the congress was closed in Café Cuypers. The congress participants were the guests of the Rijksmuseum, and the *lustrum* guests of CODART.

Supporters and sponsors

CODART ZES was supported by the The European Fine Arts Fair (TEFAF) and by the following persons and institutions, all in Amsterdam: Bijbels Museum, Felix Meritis, Foundation for Cultural Inventory, Van Gogh Museum, Lodewijk Houthakker, Instituut Collectie Nederland, Koninklijk Nederlandse Akademie van Wetenschappen, Norbert Middelkoop, Rijksmuseum

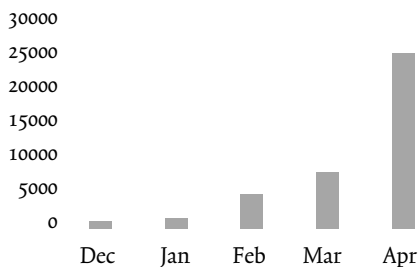
The congress was sponsored by several outstanding Dutch publishers of art books and journals: Davaco, Doornspijk; Primavera Pers, Leiden; Thoth, Bussum; Waanders, Zwolle.

Waanders Publishers presented all

participants in the congress with the first issue of the new (clothbound) journal *Art Matters: Netherlands Technical Studies in Art*.

Website news

The revision of the CODART website was announced in *Courant* 4-5. In its new form, with added technical features and highly improved design, the site is flourishing as never before. Visits have picked up spectacularly. At the end of 2002, the average daily rate of hits was about 1,000. In January, the first full month of the renewed site, this rose to 1478. And in February – but a graph can show the picture better than words:



The server team insists, under repeated questioning, cross-examination and our insistence on checking and rechecking, that this is not a glitch: the frequency of hits has really risen by a factor of 25 since the new website went online.

Three things in particular have contributed to this. The first was the introduction in February of a notification service for exhibitions. Any visitor to the site

can ask to have an e-mail sent to them, announcing the opening and closing of an exhibition 10 days in advance. These messages contain links to the CODART website, where additional information can be found. Our impression is that recipients tend to click on the link and visit the website. With about 300 subscribers and about 20 messages per month, this accounts for some 6000 extra hits a month.

The second contributing factor is the award to the CODART website, on 21 March, of an important distinction. On that day the Canadian organization Museums and the Web, meeting in Charlotte, South Carolina, announced the winners of its Best of the Web competition. In the category Best Museum Professional's site, CODART emerged as the winner.

The report of the judges (the 'fiercely, even aggressively independent judges', the organizers wrote to us), reads:

'A great concept – giving a worldwide directory on Dutch & Flemish art in museums around the world. The Directory of Curators is helpful to people in the field. I also like the email sign-up, making it easy to keep up. Very simple and easy to navigate making it simple to find what you want.'

'Excellent work. I really loved the design and content as well. It's really fast and the information provided is just what one needs: nothing more, nothing less.'

This accolade has probably led to increased linking of the site, and to a good number of curiosity visits.

A third reason, we believe, was the recent reconstruction of the popular search engine

Yahoo. With the more flexible searching now allowed, the CODART site comes up far more often than in the older, hierarchic system, in which we were buried far down some non-instinctive path. Not only are we number one out of 1,220,00 sites on the search 'Dutch art' (number three for 'Flemish art'), but the CODART site also comes up on the first page of hits for many other museum-related searches – including the names of our members. (We had long enjoyed this status with Google.)

In this regard, a mail received on 5 March from our member Sander Paarlberg, written in the course of his organizing an exhibition of works from Dordrecht for the art museum of Santiago de Chile, is a pleasure to quote.

'But what I wanted most of all to tell you was that I recently had an interview with a Chilean newspaper about the exhibition. The journalist had tried, unsuccessfully, to reach me via the general information number at the Dordrecht Museum after working hours (naturally there was no one there), but was clever enough to try searching the internet with my name. And – you've guessed it – was led directly to the CODART site, where she found my email address. I mailed her my extension and the next thing I knew, we were talking! I don't know how you do it, but that the site always comes up first is fantastic.'

How we do it is no secret – we deliver the goods, and fortunately the search engines pick up on this. The challenge for the future is obvious: maintain our high standard and expand the functionality of the site.

Gary Schwartz

The CODART curator's bookshelf

At the request of CODART, the art-history librarian of the Utrecht University Library, Roman Koot, compiled a guide to the most essential reference literature for the curator of Dutch and Flemish art. It is not intended to be an exhaustive bibliography, but a select one, an aid to curators and librarians, especially in smaller institutions, in acquiring the books that will be most useful to them. The bibliography is also maintained on the CODART website, where it will be kept up to date. Suggestions for additions (or deletions) and corrections are always welcome. (See website version for correspondence with the compiler and editor.)

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CODART DATES

2003

29 October-3 November CODART ZES study trip to Boston and surroundings, including visits to the permanent collections, paintings reserves, restoration studios, prints and drawings departments, with introductions by and discussions with local CODART members.

- Museum of Fine Arts, Boston (with the exhibition *Rembrandt: painter, draftsman, etcher then on show*)
- Fogg Art Museum, Cambridge
- Isabella Stewart Gardner Museum, Boston
- Worcester Art Museum, Worcester
- Straus Center for Conservation, Cambridge

Private collections of:

- George Abrams and his late wife Maida, 17th-century drawings
- Sheldon and Leena Peck, 17th-century drawings
- Roger and Naomi Gordon, 18th-century Dutch drawings
- Peter and Anne Brooke, 17th-century Dutch and Flemish paintings
- Eijk and Rose-Marie de Mol van Otterloo, paintings
- Jim Mullen and Nora Anderson, paintings
- Bob and Barbara Wheaton, 16th-century prints

Deadline for registration for the Boston study trip: 1 August 2003. The maximum number of participants is 30. Applications will be honored in order of receipt of the registration form, starting from 15 July. Registration forms received before that date will be treated in the same fashion. Priority will be given to (1) full members of CODART, (2) associate members and (3) up to 5 non-members introduced by a full member, if the number of participating members is less than 20. Non-members will pay a supplementary charge. If more than 30 members apply, priority will be given to attendees of CODART congresses, in order of the number of congresses they have attended.

2004

[4 March Opening TEFAF, Maastricht].

7-9 March CODART ZEVEN congress, Dutch and Flemish art in Poland.

18-25 April CODART ZEVEN study trip to Gdańsk, Warsaw and Kraków.

2005

[3 March Opening TEFAF, Maastricht].

6-8 March CODART ACHT congress.