



# RJKS MUSEUM



Jeanne Bieruma Oosting, *Women with hat and striped clothing*, ca. 1935

## **WOMEN IN THE MUSEUM:** *Shattered Ceilings*

MARCH 7TH,  
AUDITORIUM, RJKSMUSEUM

TIME	
09.00-09.30	Registration, coffee & tea
09.30-09.35	Welcome by Hendrikje Crebolder, Director Development and Media Rijksmuseum
09.35-09.50	<p data-bbox="289 315 1088 348"><i>Where Do We Come From? What Are We? Where Are We Going?</i></p> <p data-bbox="289 352 1396 428">Dr. Jenny Reynaerts, Senior Curator Paintings and Chair of the project Women of the Rijksmuseum</p>
09.50-11.05	<p data-bbox="289 470 852 504"><b>SESSION 1: LOOKING UP: ROLE MODELS</b></p> <p data-bbox="289 508 1445 546"><b>MODERATOR: MAREN DE WIT, CURATOR OF CITY HISTORY, AMSTERDAM MUSEUM</b></p>
	Judith de Boer, University of Amsterdam: <i>The Wife of....</i>
	<p data-bbox="289 655 966 688"><i>Black Dolls: Expressions of Creativity and Resistance</i></p> <p data-bbox="289 688 1380 768">Margi Hofer, Senior Vice President and Museum Director of the New-York Historical Society</p>
	<p data-bbox="289 810 1234 844"><i>Female artists taking charge: South American bravura or example for all?</i></p> <p data-bbox="289 844 1356 924">Silvia Rottenberg, former director Dutch Institute Buenos Aires, PhD University of Amsterdam</p>
	<p data-bbox="289 957 1307 991"><i>Women, Women, Women: Reframing Narratives at the National Portrait Gallery</i></p> <p data-bbox="289 991 1461 1033">Dr. Flavia Frigeri, Chanel Curator of the Collection at the National Portrait Gallery, London</p>
	Discussion
11.05-11.35	Coffee & Tea break
11.35-12.45	<p data-bbox="289 1226 795 1260"><b>SESSION 2: QUESTIONS OF GENDER</b></p> <p data-bbox="289 1264 1282 1302"><b>MODERATOR: MARIA HOLTROP, CURATOR OF HISTORY, RIJKSMUSEUM</b></p>
	Lot Baumann, Research Intern Rijksmuseum: <i>The Wife of...</i>
	<p data-bbox="289 1419 1242 1453"><i>“Can I ask what it is like to be a woman curating a menswear exhibition?”</i></p> <p data-bbox="289 1453 1209 1495">Dr. Rosalind McKeever, Curator of Paintings and Drawings, V&amp;A, London</p>
	<p data-bbox="289 1537 1209 1570"><i>What a Genderful World - Thinking through the making of an exhibition</i></p> <p data-bbox="289 1570 1469 1612">Dr. Fanny Wonu Veys, Curator of Oceania, National Museum of World Cultures, Amsterdam</p>
	<p data-bbox="289 1654 1169 1688"><i>Telling the untold story: towards gender equality in Dutch museums</i></p> <p data-bbox="289 1688 1079 1730">Sander Heithuis, Research Institute Women Inc., Amsterdam</p>
	Discussion
12.45-14.15	<p data-bbox="289 1848 503 1881"><b>LUNCH BREAK</b></p> <p data-bbox="289 1881 1356 1961">Take a look at the <i>Women on paper</i> exhibition in the print cabinets on every floor of the museum</p>

TIME

14.15-15.30 **SESSION 3: THE ELEPHANT IN THE ROOM: QUALITY**  
**MODERATOR: DR. CHARLES KANG, CURATOR OF DRAWINGS, RIJKSMUSEUM**

Meg Koning, University of Amsterdam: *The Wife of....*

*On the upcoming exhibition: Ingenious Women: Women artists and their companions*  
Dr. Katrin Dyballa, Curator of the Bucerius Kunst Forum, Hamburg

*Transforming the Collection*  
Rein Wolfs, General Director Stedelijk Museum Amsterdam

*Balancing Gender?*  
Carl-Johan Olsson, Curator 19th-century Visual Arts, National Museum Stockholm

Discussion

15.30-16.00 Coffee & Tea break

16.00-17.00 **PANEL DEBATE**  
**MODERATOR: ILONA VAN TUINEN, HEAD OF THE PRINT AND DRAWINGS**  
**DEPARTMENT, RIJKSMUSEUM**

17.00-18.00 Drinks

*This project is made possible in part by the Susi Zijderveld Fonds, the Familie Krouwels Fonds, the Machteld Vos & Willem Sijthoff Fonds, the Kind Courage Monique Maarsen Fonds and the 'Women of the Rijksmuseum' Fund.*

**RIJKS MUSEUM**



**DR. JENNY REYNAERTS**

Senior curator Paintings and  
Chair of Project Women of the Rijksmuseum  
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**WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING?**

Reynaerts' introductory lecture will be the starting point for the discussions we hope to have during the rest of the day. After presenting a survey of the project Women of the Rijksmuseum and the results so far, she will look closely to some of the debates in current feminist art history and the way these debates resonate in museum practice. This includes the use of terminology and the discourse on women artists, the relationship with other gender questions and the quality question.

**BIOGRAPHY**

Dr. Jenny Reynaerts is senior curator of paintings and chair of the project Women at the Rijksmuseum, Amsterdam. Reynaerts publishes on 19th-century art in the Netherlands and

**NOTES:**

abroad, both on specific artists and on topics such as academicism in the Netherlands, landscape painting and romanticism. In 2019 she published *Mirror of Reality. 19th-century painting in the Netherlands* (Rijksmuseum/Mercatorfonds/Yale UP), the first survey on the period since about 75 years. This book resulted in two exhibitions for which Reynaerts acted as guest-curator: 'Mirror of the soul. From Toorop to Mondrian' (Singer Laren 2020) and 'Wanderlust. Dutch artists abroad 1800–1900' (Dordrechts Museum 2022). Reynaerts is founder and board member of the European Society for Nineteenth Century Art and of the collaborative project 'The Other Half. The share of women in the Dutch art world 1780–1980'.



**SESSION 1: LOOKING UP: ROLE MODELS**  
**MODERATOR: MAREN DE WIT, CURATOR OF CITY HISTORY,**  
**AMSTERDAM MUSEUM**

**RJKS MUSEUM**



**MARGI HOFER**

Senior Vice President and Museum Director of  
the New-York Historical Society  
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**BLACK DOLLS: EXPRESSIONS OF CREATIVITY AND RESISTANCE**

In 2022, the New-York Historical Society presented the exhibition *Black Dolls*, which featured over 100 handmade dolls stitched largely by Black women between the 1850s and 1940s. These creative expressions, made by individuals who have often been pushed to the margins of history and excluded from museum presentations, challenge pervasive stereotypes through their dignified portrayals of Black women, men, and children. The exhibition also included period photographs that provided vivid context while also complicating easy understanding of who made, received, cherished, and played with the dolls. Hofer, who co-curated the exhibition, will discuss the challenges of using personal, vernacular objects to tackle difficult

history, the strategies used to engage visitors of all ages, and the Historical Society's commitment to centering women's voices.

**BIOGRAPHY**

Margi Hofer is Senior Vice President and Museum Director at the New-York Historical Society, where she oversees the exhibitions program and museum collection. As a decorative arts curator for more than 25 years, she has organized numerous exhibitions on a range of topics, among them *Black Dolls*; *Making It Modern: The Folk Art Collection of Elie and Viola Nadelman*; and *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*.

**NOTES:**



**SILVIA ROTTENBERG**

Former director The Netherlands Cultural Institute  
Buenos Aires, PhD University of Amsterdam  
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**FEMALE ARTISTS TAKING CHARGE: SOUTH AMERICAN BRAVURA OR EXAMPLE FOR ALL?**

Around the 8th of March, women all over the world and especially in South America, gather and take over the streets. For more than 100 years. The political bodily presence has grown remarkably, especially in Argentina, since femicide and the right to abortion have become part of the agenda. With millions on the street women's presence has grown out to be a sign of strength and empowerment. Riding along this wave, women in the arts have joined hands. Being underrepresented in collections and exhibitions of small, midsize and large museums, nearly not as oft being awarded national prizes - ensuring a livelihood as an artist - as their male colleagues, and being paid less for their art in the market, made these women realize that for change to happen in the patriarchic art world, they would need to take action themselves and demand

visibility: in public space, through the ministry of culture and at the museum.

In this talk Silvia Rottenberg will present an activist approach of women in the arts, focusing on the Argentinean case.

**BIOGRAPHY**

Silvia Rottenberg is an art historian and political scientist, who applies an interdisciplinary approach in her productions, writing and research. While living in Buenos Aires, she directed The Netherlands Cultural Institute, was the art critic of the Buenos Aires Herald and part of Nosotras Proponemos. She currently researches the potential use of the socio-political context in and for art at the University of Amsterdam in her PhD study: Rebellion on Repeat! In it, she only uses case-studies of female artists.

**NOTES:**





**DR. FLAVIA FRIGERI**

Chanel curator of the collection at the National Portrait Gallery, London  
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**WOMEN, WOMEN, WOMEN: REFRAMING NARRATIVES AT THE NATIONAL PORTRAIT GALLERY**

In 1977 the critic Rosetta Brooks highlighted the inherent tension between women as subjects and objects of male reverie, and the equally conspicuous absence of women as artists and pioneers in their own right. Taking as a starting point the Collection of the National Portrait Gallery, London, this talk explores how through the medium of portraiture women artists and sitters have been represented and mis-represented over the centuries.

**BIOGRAPHY**

Dr. Flavia Frigeri is an art historian and 'Chanel Curator for the Collection' at the National Portrait Gallery, London. From 2016 to 2020 she was a

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Teaching Fellow in the History of Art Department UCL and continues to be a longstanding member of faculty on Sotheby's Institute's MA in Contemporary Art. Previously she was 'Curator, International Art' at Tate Modern, where she co-curated *The World Goes Pop* (2015), and was responsible for *Henri Matisse: The Cut-Outs* (2014), *Paul Klee: Making Visible* (2013) and *Ruins in Reverse* (2013). She is the author of *Pop Art and Women Artists* both in Thames & Hudson's Art Essentials series and the co-editor of a volume of collected essays, *New Histories of Art in the Global Postwar Era: Multiple Modernisms* (Routledge, 2021). As an independent curator, she is curating exhibitions for the Peggy Guggenheim Collection, Venice and Turner Contemporary, Margate.



**SESSION 2: QUESTIONS OF GENDER**  
**MODERATOR: MARIA HOLTROP, CURATOR OF HISTORY,**  
**RJKSMUSEUM**

**RJKS MUSEUM**



**DR. ROSALIND MCKEVER**

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**“CAN I ASK WHAT IT IS LIKE TO BE A WOMAN CURATING A MENSWEAR EXHIBITION?”**

The exhibition *Fashioning Masculinities: The Art of Menswear* at the V&A viewed masculinity through an underused lens: fashion. Over four years, the curatorial process moved from sweeping research questions about whether the V&A is a feminine museum and how that might shape its vision of the masculine, to selecting garments and artworks across histories and geographies, to the practicalities of gendered mannequins and label language. Throughout, the curatorial team resisted the museological urge to categorise, refusing to define either menswear or masculinity, instead learning from gender fluidity within and beyond the fashion industry to highlight the cultural contingency of binary norms. This presentation reflects on these ideas and their reception,

from the warm welcome for the non-normative objects on display, to the constant interest in the curators’ own gender identity.

**BIOGRAPHY**

Dr Rosalind McKeever is Curator of Paintings and Drawings at the V&A, where she co-curated the exhibition *Fashioning Masculinities: The Art of Menswear* (2022). She specialises in modern European art, its reception in Britain and North America, and its relationship with fashion and the applied arts. Prior to joining the V&A, she worked at the National Gallery, London and the Metropolitan Museum of Art, New York, and she has also curated exhibitions for the Museum of Contemporary Art at the University of São Paulo, and taught art history at the University of Sussex.

**NOTES:**



Photo: Stewen Quigley for SCAS

**DR. FANNY WONU VEYS**

Curator of Oceania, National Museum of World Cultures, Amsterdam

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**WHAT A GENDERFUL WORLD - THINKING THROUGH THE MAKING OF AN EXHIBITION**

The central premise of the exhibition What a Genderful World (Tropenmuseum 2019–2021; Wereldmuseum 2021–2020) was that gender is a universal concern as everyone experiences a body that moves, lives and breathes in a gendered world. However, the experience and categorisation of gender differs through time and space. In this presentation I will first examine the development of the exhibition concept. It will attest to the museum's, and by extension the exhibition's concern, with societal relevance and inclusivity. I will then focus on the unique connection between gender and material culture posing the question: what can collections tell us about gender? The last part of this talk will take people through the thematic and spatial arrangement of

the exhibition looking at some of the challenges and opportunities the exhibition offered.

**BIOGRAPHY**

Fanny Wonu Veys is curator Oceania at the National Museum of World Cultures. There, Veys has curated several exhibitions of which Things that Matter (2017-), Australian Art (2019-now), What a Genderful World (2019–2020; 2021–2022), A Sea of Islands (2020–2021) and Treasures from the depot: Easter Island (2022) are the most recent examples. She has published dozens of articles in journals and books and held in 2022 the Barbro Klein fellowship at the Swedish Collegium for Advanced Study (Uppsala). Her fieldwork sites include New Zealand (since 2000), Tonga (since 2003) and more recently Arnhem Land, Australia (since 2014).

**NOTES:**



**SANDER HEITHUIS**

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**TELLING THE UNTOLD STORY: TOWARDS GENDER EQUALITY IN DUTCH MUSEA**

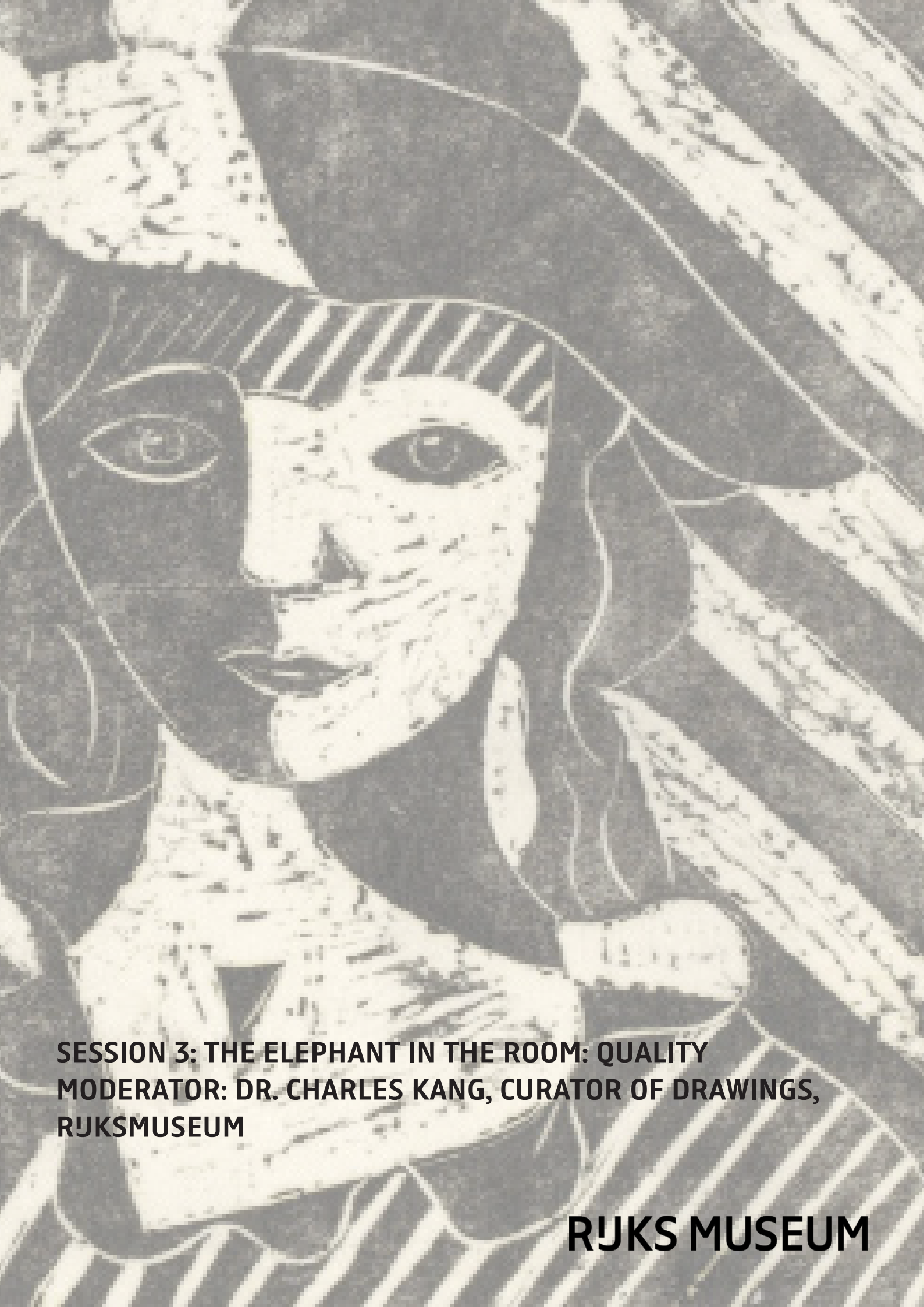
In the summer of 2022 WOMEN Inc. published their research *An untold story, about the gender (in) equality in the Dutch visual arts*. The research report describes every aspect of the visual art world and their responsibility in creating equal opportunities between men and women in the art world. The last and most important chapter describes the role of visual art musea. It's conclusion is that there are three main causes of the inequality between male and female artists: unequal pay, unequal representation and unconscious bias. Researcher Sander Heithuis will take you through WOMEN Inc.'s research report and will explain how these three causes together

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create an unfair labor market for female artists and why musea play a key role in changing this.

**BIOGRAPHY**

Sander Heithuis is a Gender Studies graduate and works as an editor/researcher for WOMEN Inc. since 2019. His work focuses on the representation of women in traditional media, sportsmedia and the visual arts sector. Subjects of research are, among others, linguistic bias and the impact of stereotypes. WOMEN Inc. works in close cooperation with important and relevant media-organisations and musea towards a more inclusive media-sector and art world.



**SESSION 3: THE ELEPHANT IN THE ROOM: QUALITY  
MODERATOR: DR. CHARLES KANG, CURATOR OF DRAWINGS,  
RIJKSMUSEUM**

**RIJKS MUSEUM**



**DR. KATRIN DYBALLA**

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**ON THE UPCOMING EXHIBITION: INGENIOUS WOMEN. WOMEN ARTISTS AND THEIR COMPANIONS**

The exhibition traces the careers of outstanding women artists over three centuries. For the first time, the artists' family circumstances will be explored and made visible by juxtaposing their works with those of their fathers, brothers, husbands, and fellow painters. The selection of the female artists was based on the artistic quality of their works. About 100 pieces of art are included in the exhibition. Among them are already well-known artistic personalities, such as Artemisia Gentileschi, Judith Leyster and Angelika Kauffmann. But the exhibition also offers the opportunity to discover lesser-known female artists. The contextualisation with works from their immediate artistic environment is particularly exciting in this context.

**NOTES:**

It becomes clear that women artists could become extraordinarily successful in any family constellation: they became court painters, teachers, entrepreneurs, but also publishers and they received the highest awards.

**BIOGRAPHY**

Dr. Katrin Dyballa has been curator at the Bucerius Kunst Forum in Hamburg since 2020. Previously, she worked at various museums, such as the Alte Nationalgalerie and Gemäldegalerie in Berlin and the Städel Museum in Frankfurt am Main, where she co-curated national and international exhibition projects. The focus of her research is Old German and Old Netherlandish art. She received her PhD with a dissertation on the Nuremberg artist Georg Pencz.



**REIN WOLFS**

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**TRANSFORMING THE COLLECTION**

The Stedelijk Museum is a museum for contemporary and (classical) modern art and design. It responds to current events and views the past from the perspective of today's social changes. This commitment is reflected in the museum's collection and exhibition policy, in which the pursuit of social justice is paramount. 'Commitment' and 'resistance' are guiding concepts in this respect. More than before, the new collection display focuses on questions in relation to the colonial past, the work of makers of colour and the role of women in the art world, not only as artists, but also as intermediaries, as collectors, patrons, gallerists or critics. The collection display consists of three parts. Tomorrow is a Different Day (collection 1980 - now) opens with contemporary feminism and draws attention to LGBTQ+ activism. With Everyday, Someday and Other Stories (collection 1950–1980), we go a little further back in time. The exhibition highlights the female perspective on the 1960s, with the advent of performance art at a time

of anti-authoritarian protest and sexual revolution. With the third section Yesterday Today (collection until 1950) the history of the Stedelijk Museum begins, whose construction was made possible by the bequest of Sophia Adriana Lopez Suasso-de Bruijn. The introduction room highlights the importance of women collectors to the Stedelijk's collection development.

**BIOGRAPHY**

Rein Wolfs is the director of the Stedelijk Museum Amsterdam since 2019. His prior engagements included Director of the Bundeskunsthalle (Art and Exhibition Hall of the Federal Republic of Germany) in Bonn from 2013 to 2019, Artistic Director of the Kunsthalle Fridericianum in Kassel (2008–2012), Head of Presentations at Museum Boijmans Van Beuningen in Rotterdam (2001–2007) as well as founding Director of the Migros Museum für Gegenwartskunst in Zurich (1996–2001). In 2003 he was curator of the Dutch pavilion at the Venice Biennale.

**NOTES:**





**CARL-JOHAN OLSSON**

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National Museum Stockholm

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**BALANCING GENDER?**

Over the last decade Nationalmuseum has strategically acquired works by women artists of the periods housed by the museum. The museum's collection already contained a large number of works by women artists, but often of a "minor" nature, as if they were acquired dutifully. In order to convey a balanced and fair picture of, for example, the art scene of the late 19th century, it was necessary to acquire paintings that could measure up to what was already in the "core collection". How do you navigate a market where the gender aspect itself has gained an attractiveness that not least affects the price. And how do we reason about acquisitions in relation to the existing collection, so that the works should be part of an organic structure to the greatest extent possible?

**NOTES:**

In my talk, I will use a few case studies where we acquired and where we chose not to, to explain how we reasoned regarding criteria such as quality, subject and context.

**BIOGRAPHY**

Carl-Johan Olsson has been curator of 19th-century visual arts at the National Museum since 2008. In recent years, he has worked on exhibitions about Anders Zorn, Carl Larsson and the Danish Golden Age. He is currently preparing an exhibition on the visual art of Romanticism – The Romantic Eye.