

Curator in the spotlight

Jørgen Wadum

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In January 2005, after fifteen years at the Mauritshuis in The Hague, I began my current job as head of conservation, the registrar's office and the photographic department at the Statens Museum for Kunst exhibitions, including *Rembrandt? The Master and his Workshop*, scheduled for the spring of 2006. In addition, my new job entailed not only the supervision of a large department but also the daily ch

The SMK has a large collection of Dutch and Flemish drawings, prints and paintings from the sixteenth and seventeenth centuries, which forms the nucleus of the Old Master collection. Inspired by the

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of the huge painting *The Tribute Money: Peter Finding the Silver Coin in the Mouth of the Fish* ("The Ferry Boat to Antwerp"), painted by Jacob Jordaens (1593-1678) between 1616 and 1634. Our ai

the public. The staging of an Open Studio requires intensive collaboration with both the curatorial and the educational departments, in an effort to offer our public an explanation of the many pitfalls to

Directing the Conservation Department requires close collaboration with the section heads of Conservation, Registration and Photography. In consultation with these three colleagues, the ambitions of

The appearance of artworks is connected with the question of authenticity. Do we see the visual effect intended by the artist or an altered, perhaps weakened version? This is a constant concern of mine

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Conservation – my dream of working in the multidisciplinary field of technical art history came true. As the director of CATS, I'm also extremely pleased to report that in 2014 we became part of the r

My current research and teaching activities are closely linked to my BA in Art History (1980) and my master's thesis on conservation-restoration (1987), the latter focusing on the examination of sever

The intensive study of the creation of panel paintings by Northern and Southern Netherlandish artists, combined with research into the techniques used by seventeenth-century painters, therefore becam

Previous pagefull circle: from my initial studies in the 1980s, via fifteen years at the Mauritshuis, and back to Copenhagen, where I work in the midst of our large collection of Dutch and Flemish



paintings, many of which can be traced to royal acquisitions made directly from artists' studios in the Netherlands in the early seventeenth century.

The backs of the panels and copper plates used as supports for paintings contain much significant information that merits documentation. Since my first exhibition of "reversed" paintings in 1987, a ha

individual panel makers were presented in [Looking through Paintings](#), but it is our ambition to make this vast amount of material available digitally, to enable future researchers to study panel marks vi

Previous page My research – from "The Structural Conservation of Panel Paintings" (1998), a symposium on the making of panel paintings held at the [J. Paul Getty Museum](#), to their recent [Panel Pain](#)

My previous working environment at the [Mauritshuis](#) thus offered ample opportunity to collaborate with professionals – including many unaffiliated with the museum – to advance the understanding a



restoration of Rembrandt's great [Anatomy Lesson of Dr. Nicolaes Tulp](#) of 1632, which was carried out in close collaboration with [Petria Noble](#), then conservator at the Mauritshuis (now Head of Painti

Previous pagethe splendor of the painting and the artist's technique, but also marked the beginning of important – and eventually formalized – scientific collaboration with Prof. Jaap Boon and his rese:

Through my current directorships of the conservation department of the SMK and the research infrastructure of CATS, as well as my professorship at the University of Amsterdam, I wish to initiate an



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