THE SAC REPORT 2025-26 – FvV

Dear friends,

The SAC is the Scientific Advisory Committee of EuroArt, as most of you know.
It advises the Board on Membership matters and researches possible artists' colonies.
Next to that, the Chair is available for general advice to the daily management of the Steering Committee and the Secretary General.
Last year, the SAC existed of four people. At the Annual Meeting in Katwijk, Annette Winter-Süß left the Scientific Committee to join the Steering Committee.
The SAC team then existed of three people, which turned out to be a good number.
But due to personal circumstances, Eva Frellesvig from Faaborg had to leave the team at the beginning of this year, and that left Henning Repetzky from Heikendorf as Member and me, from Domburg, as Chair.
Though it is a great pleasure to work together with Henning; two is not enough, thus with the permission of the Steering Committee I invited Doede Hardeman from Laren to join us.
Since 2006, Doede was Curator of Modern Art and later Head of Collections at the Kunstmuseum Den Haag. Since November last year, he is the new Museum Director of the Singer Museum in Laren.
Despite the demanding nature of his job, Doede is exploring whether he can combine his involvement with the SAC with his primary position and other professional activities.
He would be a tremendous asset to the SAC and to Euroart. I'll keep you posted.

As the Activity Report shows, we advised the Steering Committee this year to accept as new Member Members the Municipalities of Mook en Middelaar and Laren in the Netherlands and Brannenburg in Germany, then the Volendams Museum in the Netherlands, and the association Künstlerhaus Lukas in Ahrenshoop, Germany. As Partner Member we advised the Steering Committee to accept the association HöhenArt Hürtgenwald in Germany.

The following once more about the dfference between Member Members and Partner Members: Members do include both of them; the Member Members being those who belong to or are directly related to a classical artists' colony according to the EuroArt statutes. The Partner Members are Members, who are not based in an artists' colony but yet are related to one or to art in general, in line with the societal aim of EuroArt.

In its beginning, EuroArt has allowed various entities to become members of the Federation, including regions. Some of them definitely weren't artists' colonies. But also in the past, Plasmolen for instance, became a Partner Member in 2008, being represented by the Jacques van Mourik Foundation which, however, since 2024 has a

museum-place of its own and indeed can be seen as an artists' colony - not of the classical kind, since it came into being at the beginning of the 20th century and not in the 19th century, but still as an artists' colony. Nowadays we also allow artists' colonies which came into being at the beginning of the 20th century to become Member Members – see Mook en Middelaar – so we might change the former decision – and look again sharply at the rules.

In several Annual Meetings in the past, we presented a list of potential new members as a working program for the Steering Committee, in particular for the Secretary General; and we tried to pave the way for ex-Members, to come back. This proves to be hard in the case of Arvika in Sweden, Ascona in Switzerland, Klausen in Italy and St Ives in the UK. There are also new directions to explore, it has been said before: Southern Europe, and foremost Italy and Spain.
The SAC believes it is important to thoroughly review the statutes once again and, following further research, arrive at a clarification or revision thereof. For instance, places that are not artists' colonies but are of great importance art-historically seen, should be allowed to become Partner Members.

This could be a research subject for the ICEAC – and that brings me to the ICEAC Report of 2025-26.