Occasionally *Oud Holland* presents issues that focus on a special theme. Our previous thematic issue considered the reception of early Netherlandish art in the long nineteenth century, with Alison Hokanson and Edward H. Wouk acting as guest editors (2020, no. 3/4). The current issue is concentrated on a new and vibrant topic: the ways in which Dutch painters, between 1600 and 1920, actively and consciously resisted fate while in search of artistic success. Throughout, mobility and networking prove to be highly important tools. The introduction and five articles that comprise the issue stem from the *Moving Masters* programme on artistic mobility, which was led by Elmer Kolfin at the RKD – Netherlands Institute of Art History in 2018–2019. As Kolfin effectively became guest editor for this issue, Yvonne Bleyerveld took on the task of editor-in-chief, thus ensuring the independence of the *Oud Holland* editors and allowing the editorial process to proceed transparently as usual.

This is also the issue with which Edwin Buijsen bids farewell to the editorial board, of which he has been a member since 2006. Over the years, his broad knowledge, expertise and interest have enabled him to review countless manuscripts and supervise many authors. His almost archival memory was indispensable when inducting new editorial board members from 2018 onwards and fine-tuning new editorial processes such as the double-blind peer review system. We would like to warmly thank him for his many years of dedication to the journal.

Edwin will be succeeded by a colleague who, like him, advocates for a strong object-oriented approach that fits in well with the ambitions of *Oud Holland*: Abbie Vandivere. Abbie has been a paintings conservator at the Mauritshuis since 2015. She obtained her doctorate from the University of Amsterdam in 2013 with a dissertation on the function of underlayers in early Netherlandish oil paintings. Abbie has since published, among other topics, on Lucas van Leyden, seventeenth-century genre painting and Vermeer’s *Girl with a pearl earring* (c. 1665) – the latter also from the perspective of technical research and conservation. Additionally, she has reviewed and edited several articles on technical art history. Her expertise offers a highly valuable addition to our editorial team.