Rogier van der Weyden and the Mauritshuis Lamentation

An international scholarly symposium organised by the Mauritshuis and the RKD – Netherlands Institute for Art History
The Hague, 21-22 November 2019

Day 1
Thursday November 21st
Mauritshuis, Nassauzaal

13.00 Coffee/tea and registration
13.30 Welcome by Emilie Gordenker, Director Mauritshuis
13.35 Lamentation of Christ – A short introduction by Ariane van Suchtelen, Curator Mauritshuis

chair: Ariane van Suchtelen, Mauritshuis
Conservation and Research

13.45 Unveiling the Lamentation: Conservation of the Mauritshuis Lamentation by Carol Pottasch, Senior Paintings Conservator Mauritshuis and Lieve d’Hont, Paintings Conservator & PhD candidate University of Amsterdam
14.20 New Camera, new insights? 50 years of infrared research into the Mauritshuis Lamentation by Kirsten Derks, PhD candidate KU Leuven/UAntwerpen
14.40 Lamentation, examination, interpretation: Discoveries from research into the Mauritshuis painting by Carol Pottasch and Lieve d’Hont
15.05 Discussion

15.30 Coffee and tea break

Painting technique
16.00 Blood, sweat and tears: Painting technique of the Mauritshuis Lamentation by Carol Pottasch, Lieve d’Hont and Annelies van Loon, Conservation Scientist Mauritshuis/ Rijksmuseum Amsterdam
16.20 All that glitters...revisited. The depiction of gold-brocaded velvets in paintings by Rogier van der Weyden by Esther van Duijn, Paintings Conservator & Researcher Rijksmuseum Amsterdam
16.40 Gems and Tears. Rogier van der Weyden and the discovery of the specular reflection by Marjolijn Bol, Postdoctoral Researcher, University of Utrecht
17.00 Discussion

Iconography, function and commission
17.20 The donor of the Mauritshuis Lamentation: Suggested identifications by Marijn Everaarts, ResMA University of Amsterdam
17.40 A Brabantine donor of the Mauritshuis Lamentation: the most probable hypothesis? by Noël Geirnaert, City Archive Bruges (retired Director)
17.50 Composition and iconography of the Mauritshuis Lamentation in relation to the donor by Bernhard Ridderbos, University of Groningen (retired)
18.10 Discussion

18.30 Drinks and possibility to visit the Mauritshuis till 20.00
Day 2
Friday November 22nd
RKD – Netherlands Institute for Art History, Auditorium

9.30 Coffee/tea and registration

10.00 Welcome and introduction on technical documentation at the RKD by Chris Stolwijk, Director
RKD – Netherlands Institute for Art History

chair: Michiel Franken, RKD

Workshop Practice

10.15 *Rogier van der Weyden's workshop towards the end of his career* by Maryan Ainsworth,
Alvaro Saieh Curator The Metropolitan Museum of Art

11.00 *Many hands make light work: Evidence of workshop practice in the Mauritshuis Lamentation*
by Carol Pottasch and Abbie Vandivere, Paintings Conservator Mauritshuis

11.20 *Diagnostic analysis on van der Weyden’s Lamentation of the Uffizi* by Chiara Modesti,
Paintings Conservator The Opificio delle Pietre Dure and Restoration Laboratories of Florence

11.40 *Comparing pictorial effects in selected paintings by Rogier van der Weyden* by Abbie
Vandivere

12.00 Discussion

12.30 Lunch break

chair: Sabine Craft, RKD

Attribution

13.30 *Connoisseurship and the formation of Rogier van der Weyden's artistic personality* by
Suzanne Laemers, Curator Early Netherlandish Paintings, RKD-Netherlands Institute for Art
History

13.50 *Lamentation of Christ – Its attribution history* by Ariane van Suchtelen

14.10 *Composition versus execution* by Stephan Kemperdick, Curator of Early Netherlandish and
German Paintings, Gemäldegalerie Staatliche Museen zu Berlin

14.40 *The Mauritshuis Lamentation. Predetermined breaking points within a composition and a
traditional attribution* by Jochen Sander, Deputy Director, Städel Museum & Professor,
Institute of Art History, Goethe University, Frankfurt

15.10 Coffee and tea break

15.40 Discussion led by Edwin Buijsen, Head of Collections & Research Mauritshuis

16.40 Closing Remarks by Bernhard Ridderbos

17.00 Drinks

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Schoufour-Martin. This symposium has been made possible with the support of the Johan Maurits
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