

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

The restoration and research have been made possible with the support of the estate of Mr. and Mrs. Schoufour-Martin. This symposium has been made possible with the support of the Johan Maurits Compagnie Foundation.