

A portrait of a man in 17th-century attire, wearing a black hat and a large, ruffled white collar. He has a mustache and a goatee. The background is dark and textured.

# Mauritshuis

The Hague

*Royal Picture  
Gallery Mauritshuis*  
Annual Report  
2021

Mh

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**Mission Statement**

In our house, everyone must feel at home,  
be moved and be inspired.

**Our vision**

To offer a majestic experience, in which  
human stories and perspectives encourage  
us to reflect and imagine.



# Annual Report 2021



Jan van der Heyden, *View of Oudezijds Voorburgwal with the Oude Kerk in Amsterdam, 1670*

Royal Picture  
Gallery Mauritshuis

Prince William V Gallery

# The Mauritshuis owes a great debt of gratitude to all its benefactors

## Founding partner

Ministry of Education, Culture and Science

## Hoofdparters

VriendenLoterij

NN Group

## Exhibition and programme benefactors

*Fleeting – Scents in Colour*

Dutch Masters Foundation

M.A.O.C. Gravin van Bylandt Foundation

Prins Bernhard Cultuurfonds

Ministry of Education, Culture and Science via  
the Cultural Heritage Agency

Friends of the Mauritshuis Foundation

Zabawas Foundation

## Facelifts & makeovers

American Friends of the Mauritshuis

Fonds 1818

Mr C.J. Kroese

Marjon Ornstein Fund

Mondriaan Fund

Friends of the Mauritshuis Foundation

*Educational programme 'Mauritshuis  
x mbo: een ontdekkingsreis'*

Fonds 21

## Mauritshuis Business Platform

ABN AMRO Bank

BMW Group Nederland

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## Supporting foundations

American Friends of the Mauritshuis

Dutch Masters Foundation

Johan Maurits Compagnie Foundation

Friends of the Mauritshuis Foundation

## Private benefactors

Ernst Nijkerk Fund

Marjon Ornstein Fund

Mr C.J. Kroese

Mr H.B. van der Ven

## Contributions from funds for purchases and research projects

Gieskes-Strijbis Fund

Mondriaan Fund

Rembrandt Association

*And those who wish to remain anonymous*

## Supervisory Board & Management in 2021

### Supervisory Board

Lokke Moerel, *Chair*

Ila Kasem, *Vice-Chair*

Rob Lelieveld, *Treasurer*

Siela Ardjosemito-Jethoe

Ben van Doesburgh

Manfred Sellink

Titia Vellenga

### Management

Martine Gosselink, *General Director*

Renée Jongejan, *Business Director*

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*The exhibition Facelifts & Makeovers provided a glimpse behind the doors of the restoration studio.*

# Foreword Management

Contrary to our hopes and expectations, COVID-19 continued to dominate the day-to-day affairs of the Mauritshuis in 2021. The ongoing measures to combat the virus had a major effect on the museum – exhibitions were rescheduled, our ancillary programmes were adapted and commercial events were cancelled. However, what we missed most of all, of course, were our visitors. In our museum galleries, things remained quiet for too long.

While we experimented a lot in 2020 to find ways of dealing with the new and still unfamiliar ‘COVID-19 reality’, we were able to respond faster and more effectively as an organisation in 2021 due to the experience we had gained. In this Annual Report, you will read how we managed to achieve a great deal, in spite of the challenging circumstances. In addition, we started working towards a historic milestone for the museum: our 200th anniversary in 2022.

## Social objective

All of our activities were carried out in accordance with our clearly defined social objective, mission and vision. The Mauritshuis connects the present with the past, analysing the impact thereof from an art-historical, scientific and educational perspective. The museum engages in an ongoing dialogue with a highly diverse audience – both national and international – and contributes to topical themes and social debate. The collection forms the basis for this and the museum works with a wide range of (social) partners in a context of changing themes and perspectives.

## Visits during the COVID-19 crisis

During the 207 days that we were open, the museum received around 113,000 visitors, even though we had hoped to sell 198,700 tickets for the entire year. This meant there was a decrease of 19% compared to 2020. The summer months of July and August were the ‘busiest’, even though that is not normally the most popular period for visitors. The Prince William V Gallery had already been closed since the first lockdown (13 March 2020) and only reopened in September, until we went back into lockdown in mid-December. With 1,223 visitors, the visitor numbers for the Prince William V Gallery fell by 77%.

The decline in the number of international tourists meant that the majority of tickets were sold to domestic visitors. Foreign ticket sales (18%) were

mainly registered from our surrounding countries Germany, Belgium and France. It was also striking that the origin of our visitors was strongly associated with the progression of the vaccination and booster programmes in the countries concerned. In the autumn, for example, we received more visitors from Great Britain once again.

## Penetrating scents and facelifts

Unfortunately, we had to cancel our summer exhibition *Hallo Vermeer!* until 2022, but fortunately the two exhibitions that were on display were very popular with our visitors. In *Fleeting – Scents in Colour* (5 June to 29 August 2021), we activated our visitors’ sense of smell, a sense that is not often addressed in museums. In the exhibition, we displayed a number of artworks that evoked strong associations with scents in various ways. Thanks to the use of scent dispensers, visitors were actually able to inhale scents associated with city life, health or (lack of) hygiene, topics addressed in eight exhibited paintings. The exhibition *Facelifts & Makeovers* (7 October 2021 to 9 January 2022) provided a glimpse behind the doors of the restoration studio. On the basis of a number of restored paintings, and with the aid of videos and touchscreen presentations, our three restorers talked about their working method and the dilemmas they encountered.

In 2021, we finalised our exhibition programming until 2027. In addition to traditional Mauritshuis topics, we are going to create more exhibitions that take a social or human perspective, current affairs or social relevance as their starting point. In 2023, there are exhibitions on Jacobus Vrel and looted art planned.

## Additions to our collection

In 2021, we purchased a small and extremely delicately painted self-portrait by Adriaen van de Venne. This painting is an exceptional piece from his early period and forms a valuable addition to the high-quality group of self-portraits in our collection. We also received *The Education of the Virgin* by the Southern Netherlands painter, Michaelina Wautier (1604–1689) from 1656 on long-term loan. Wautier was one of the few female historical painters in the 17th century, which is the reason why this painting forms a welcome addition to our permanent collection. Wautier lovingly shows that human themes, such as care, attention and education, are universal values that are timeless.

Our restoration studio has devoted a great deal of time and energy to the researching and presentation of the exhibition *Facelifts & Makeovers*. In close collaboration with other institutions, ongoing research programmes were continued and new projects launched, such as *Reconstruction of the Girl with a Pearl Earring*, *Mauritshuis in wartime* and our *Vermeer research* (together with the Rijksmuseum).

A plan for the renovation of the Prince William V Gallery was developed in broad outline. An architectural feasibility study yielded insights regarding optimising accessibility and visitor flows. In 2022, the presentation form and the substantive themes will be developed in further detail. Various scenarios for the future use will be worked out in a business plan. The plans are expected to become reality by mid-2024, as that will be the year when the Prince William V Gallery will be celebrating its 250th anniversary.

## Diversity & Inclusion

The year 2021 was also characterised by the further embedding of the theme of Diversity & Inclusion into our day-to-day operations and programming. Once again, we took part in the annual Keti Koti commemoration with a dialogue table. In collaboration with Vice Media and a diverse range of young people, we developed our *MauritsTalks* programme further online, with the theme being representation in the Mauritshuis. The entire organisation also entered into discussion with a corporate anthropologist on the subject of change processes, differences and collaboration. The session was followed up by *campfire* discussions in the different departments on the subject of how to handle diversity within the teams. A large number of employees from various departments followed an online training course on inclusive writing. As part of the annually recurring programme entitled *Sharing Stories on Contested Histories*, a session was held in conjunction with the Reinwardt Academy, the Cultural Heritage Agency (RCE) and diplomats and embassy staff in the Netherlands on the way in which colonial history is handled in the Mauritshuis.

## A museum full of animals

Our new website went live in September. With this, we are opening up the museum even more to visitors anywhere, whether that be at home in front of a laptop or in the tram on a mobile phone. The new website provides access to our collection in an approachable

and stimulating way. In the stories on *The most famous girl in the world*, *A museum full of animals* or the world of *The art doctor*, we have included a diverse range of voices and perspectives, from (external) experts, a restorer or a biologist to a fashion activist. Our aim is to inspire and to bring the collection to life by presenting a variety of perspectives to as wide an audience as possible. With the new multimedia tour, visitors to the museum are able to select a theme or perspective themselves, which seamlessly connects with our website. It is even possible to view a selection of paintings from the collection by accessing the special editions of our music label *View the Mauritshuis with Your Ears*.

## Using Tinder in our galleries

During the lockdowns, many events were cancelled, rescheduled or moved to the online environment. The reopening of museums in the Netherlands on 5 June was celebrated on a large scale with the NN Open Museum week. Any person in the Netherlands was able to request a free admission ticket to one of Nationale-Nederlanden’s museum partners, including the Mauritshuis. In spring 2022, the NN Group received a SponsorRing for this, which is a prize in recognition of the best sponsorship campaigns in the Netherlands. A highlight for our visitors was the Museum Night The Hague, which took place on Saturday 9 October. There were all kinds of things to experience and do in our museum galleries, such as creating Tinder profiles for our portraits, dancing by the dancer Junadry or a walk in and around the museum with the singer and part-time walking guru, Tim Knol.

## Finances

The museum generates its own income from ticket sales and room hire and receives support from private donations and sponsorship contracts. The museum devotes a considerable amount of attention to maintaining good relationships with external parties. Our main partners, the NN Group and the VriendenLoterij, are invaluable. To our joy, the contract with the NN Group was extended last year for three years until the end of 2024 and we will use the resulting income to provide (ancillary) programming in order to expand our visitor reach. Our very loyal supporting partners are the membership organisations the Friends of the Mauritshuis, Johan Maurits Compagnie Foundation (JMC), the American



Friends of the Mauritshuis (AFMh) and the Dutch Masters Foundation (DMF). A large number of government funds and private funds that we approach in connection with specific projects are also of essential importance to the museum's operations.

In 2021, as in 2020, the financial performance of the Mauritshuis was determined by the pandemic and the much reduced accessibility of the museum. The fact that (in view of the circumstances) our result was only slightly negative can be attributed to the cost savings and to the highly valued financial support from the Dutch Ministry of Education, Culture and Science's emergency fund for culture and the Temporary Emergency Bridging Measure for Sustained Employment (NOW).

#### **Towards our anniversary celebration**

We ended our Annual Report 2020 by saying that we expected that the museum would soon open again as normal. In reality, however, things turned out differently, which is why 2021 was a challenging year for the museum, as it was for the entire Dutch cultural sector. Based on our experiences, we will therefore be cautious when it comes to making predictions regarding the further impact of the COVID-19 pandemic. Our visitors know where to find us, even if this is not yet in the same numbers we have been accustomed to in the past. However, we remain optimistic and look forward to our anniversary, a festive year that we will celebrate extensively together with our audience.



Employees of the Mauritshuis, 2021.  
Photo: Lars van den Brink

#### **Management**

Martine Gosselink, *General Director*

Renée Jongejan, *Business Director*



# Foreword Supervisory Board

In the mission and vision of the Mauritshuis, the terms ‘majestic’ and ‘human’ play a key role. The Mauritshuis sets out to be a museum in which everyone feels at home and where visitors are touched and inspired. In the past year, the Supervisory Board has looked on with admiration and appreciation at the dedication and great commitment with which all employees have worked on all kinds of efforts that give tangible substance to this mission. And all this under extremely unfortunate circumstances. The pandemic turned out to be a dominant factor in 2021 as well.

Enabling visitors to feel at home in a museum is no mean feat in a museum which was closed once again for a large part of the year due to the COVID-19 measures. Hybrid working (at home and in the museum) also created a number of process-related challenges for the organisation. For a time, mutual *live* contact between staff from all departments was barely possible, even though that is extremely important for connection and cohesion. Although the forecasts for 2021 turned out to be too optimistic (we had also expected that the worst of the pandemic was behind us), this Annual Report shows that the Mauritshuis successfully managed to keep going in the second COVID-19 year too, and that many praiseworthy initiatives have been developed.

## Beyond the walls of the museum

During two unique exhibitions, visitors were appealed to in an innovative way. *Fleeting – Scents in Colour* was a stimulating experience where the senses of sight and smell complemented each other. Visitors could actually smell what was being depicted on the painting. During the COVID-19 pandemic, the ability to order a fragrance box proved to be a resounding success and brought the museum experience to people’s very own homes. The high quality of the work carried out by the restoration team at the Mauritshuis has long been renowned amongst connoisseurs and art lovers. Thanks to our exhibition entitled *Facelifts & Makeovers*, a wider public now had an opportunity to familiarise itself with the highly interesting and fascinating work that takes place behind the scenes. In both of these exhibitions, high-quality content, an accessible presentation and stimulating communication went hand in hand.

Our revamped website and multimedia tour, our busy re-opening week and the many collaborations that the museum has entered into with various social

organisations in The Hague also serve to demonstrate how we are expanding our audience by applying a high degree of creativity and flair. Moreover, activities are not confined to the museum’s buildings on the Court Pond (*Hofvijver*), but increasingly spreading out across The Hague. The Supervisory Board warmly applauds these initiatives, as they will help the Mauritshuis to be much more of a museum for and of The Hague than it has been up to now.

## Appreciation

In the past year, we received external validation for the public programme in mostly favourable media attention and enthusiastic reactions from visitors. An internal employee survey also showed that the entire team is proud of the Mauritshuis and perceives the museum as a safe workplace. The points for improvement that were identified, which included a high degree of work pressure in connection with the anniversary year, are being addressed by Management and the Management Team. The Supervisory Board wishes to thank everyone very much for their commitment and unrelenting commitment, from the museum’s highly motivated Management and Management Team to its employees and volunteers, such as the people who achieved a great result in the museum shop even in a year like the one we have just experienced. Thanks to the hard work of everyone involved, the museum is able to look back at a successful year.

Without financial support from our main partners, supporting foundations, a number of government funds and private funds, the museum would be unable to open its doors. We are extremely grateful to all of those parties. We would like to take this opportunity to express our special thanks to the Ministry of Education, Culture and Science, without whose additional COVID-19 support packages the museum’s financial results would undoubtedly have been much worse. As in 2020, the personnel structure of the Mauritshuis remained intact in 2021, thanks to the support received as a result of the government’s Temporary Emergency Bridging Measure for Sustained Employment (NOW) scheme, which was also highly appreciated.

## Advisory Board

In 2021, an Advisory Board was put in place which will provide the Management Board with solicited and unsolicited advice on social matters, give warning of any potential pitfalls and will contribute ideas on how to generate enthusiasm for the Mauritshuis among as many art lovers as possible. Hafida Abahai, Gunay Uslu (who resigned with effect from 1 February 2022 after accepting the position of State Secretary for Culture & Media), Eppo van Nispen tot Sevenaer and Allie Simonis were appointed as its members.

## Governance

Our role as a supervisory authority was inspected in 2021 by means of an evaluation led by an external adviser. Themes such as the composition and profile of the Supervisory Board, its meeting process and culture, the most important supervisory tasks, the Chair and the collaboration with the Management were all subjected to a critical review. The members of the Supervisory Board and the Management completed a questionnaire which was subsequently discussed during the course of individual interviews. The result of this was a positive evaluation report, which concluded by providing a series of practical recommendations that have since been implemented.

After an extensive selection procedure, BDO was appointed as the new external accountant of the Mauritshuis for all audits carried out from 2021 onwards. The museum’s long-term collaboration with PWC therefore came to an end. As a result of this change, the museum is therefore compliant with the Cultural Governance Code, which requires that a change of accountant should take place at regular intervals.

In addition to this annual report, a separate financial report for 2021 has also been drawn up in accordance with the *Handboek Verantwoording Cultuursubsidies* (Handbook on Accountability for Cultural Subsidies) of the Ministry of Education, Culture and Science. The annual financial report includes an extensive review of the finances and other matters, the impact of COVID-19, the way in which the concept of entrepreneurship is being implemented, the Cultural Governance Code and the management aspects with regard to the collection.

## Anniversary

In 2022, the Mauritshuis will be celebrating that it is precisely two centuries ago that it first opened its doors to the public. In order to mark this historic milestone, the museum wants to enable as many people as possible to see and experience how the collection is an ongoing source of inspiration. While at the back of our minds is the realisation that the developments in Ukraine or a revival of the pandemic may have an effect on developments during this special year, we are still very much looking forward to the celebrations.

## Supervisory Board

Lokke Moerel, *Chair*  
Ila Kasem, *Vice-Chair*  
Rob Lelieveld, *Treasurer*  
Siela Ardjosemito-Jethoe  
Ben van Doesburgh  
Manfred Sellink  
Titia Vellenga



Photo: Ivo Hoekstra

*Abandoned rooms during the exhibition Fleeting – Scents in Colour. The museum was closed for more than five months in 2021.*



# COVID-19



Following an eventful 2020, a year that was dominated by the pandemic, we had hoped that things would return to the 'old normal'. Unfortunately, however, reality has turned out to be much more complex. The measures implemented in order to combat the pandemic affected us immensely – the Mauritshuis was closed to the public for no fewer than 158 days in 2021 (compared to 137 days in 2020). We were only able to welcome visitors between 26 May and 19 December. We were open for 143 days with all kinds of restrictions and normal visits were only (somewhat) possible 64 days of the year. In 2021, the Prince William V Gallery was closed for 286 days (294 days in 2020), because it was impossible to enforce the prescribed social distance of 1.5 metres.

In the periods when the museum was open, the public had to contend with a variety of measures in order to make their visit as safe as possible. The opening hours were limited and a maximum size was imposed on groups. Visitors also had to reserve a time slot. At the door, we carried out checks to make sure that visitors had a coronavirus entry pass or a number of medical questions were asked. Inside the museum, wearing a facemask was compulsory and disinfection columns were located in all areas. In 2021, the continual upscaling and downscaling of such measures in accordance with the museum protocol meant that the organisation of the Mauritshuis, our communication and our visitors were well and truly put to the test.

It goes without saying that all of these developments had a major influence on the accessibility of the museum. This was directly reflected in our visitor numbers, which were down by 19% compared to 2020 (which itself was a disappointing year in terms of ticket sales). We received a total of 113,000 visitors, even though we had hoped to attract 198,700.

Due to a less dangerous variant of the COVID-19 virus and the higher vaccination rate, at the time of writing we are looking forward to what we hope will be the final stage of the pandemic, in which society will no longer be completely disrupted by the virus. Though as a result of all of the uncertainties that COVID-19 entailed, we have since become adept at absorbing unforeseen developments, a new, more harmful variant could change things once again. That is why the museum considers itself fortunate with our strongly supportive government and a healthy financial position.

## Chapter 02

# Fleeting – Scents in Colour



From fragrant flowers and intoxicating perfumes to the stench of canals and unpleasant bodily odours. The exhibition entitled *Fleeting – Scents in Colour* was all about the sensory role of smell in our everyday lives, about smell and health, about 'new' spicy aromas from distant lands and about the landscape of smell from the past that has vanished. How were aromas and smells depicted on paintings, prints and drawings? What meanings did people attach to smells and what associations did they evoke? Can life in a different era be captured in the form of smells?

We are surrounded by countless smells. They are fleeting, but they still have a significant effect on our emotions, even though we are frequently unaware of it. As an invisible and intangible phenomenon, a great many stories can be told about smell and art alike. The intention behind our exhibition was to create a voyage of discovery that took in various stories about smell, art and sensory perception. Visitors were invited to use their sense of smell while looking at the works of art. Eight appropriate smells were developed specially for the exhibition. By operating a foot pump on a scent dispenser, visitors could literally take in the smell through their nose. In the spirit of sustainability, the scent pumps developed specially for us were shared amongst fellow institutions once the exhibition was over.

The penetrating stench of the canal that could be smelt while admiring the *View of the Oudezijds Voorburgwal* by Jan van der Heyden consisted of a mixture of all of the foul-smelling waste that was tipped into the canal at that time, was a popular one. Visitors could also become acquainted with the chemical smell of the bleaching fields in Jacob van Ruisdael's *View of Haarlem*. Based on historical recipes, a summer perfume and a winter perfume were produced, which people in the past carried on their person in a pomander (a type of aromatic ball). A perfume of that type was thought to provide protection against diseases such as the plague, which people thought were spread via smells.



## Chapter 03

# Facelifts & Makeovers



The work of our three restorers captures the imagination of our visitors, but their workplace is not open to the public. In the exhibition entitled *Facelifts & Makeovers*, we shone a spotlight on something that mostly remains hidden – the restoration and technical investigation of paintings. We zoomed in on 20 restorations carried out during the past 25 years that involved different aspects of the restoration practice. In exhibition cases situated next to the paintings themselves, we displayed historical pigments, binding materials and modern-day tools and materials used by restorers. Paintings by Jan Steen and Pieter de Hooch were also displayed without their frames, which is rarely, if ever, the case. The restoration of the painting by Pieter de Hooch was not actually ready. Visitors could choose between three options as far as its further treatment was concerned. The results of that public vote will be taken into account when determining how the restoration will proceed.

In the *Facelifts & Makeovers* exhibition, a significant amount of attention was devoted to visitor support, which itself was the result of a close collaboration between the different departments of the museum. Children could also take part in a special viewing route. All videos, animations, digital sliders (showing the situation before and after restoration) and podcasts can be found on our website, so that the content of the exhibition will remain on permanent display.

The fact that the exhibition focused on visitor support was a contributing factor to its success. The presentation received a great many positive responses, both from the general public and from specialists in the Netherlands and abroad. In the daily newspaper, *de Volkskrant*, Wieteke van Zeil effectively captured the essence of the exhibition when she wrote: “[In] the surprising exhibition *Facelifts & Makeovers*... the enviably nice restoration team at the Mauritshuis revealed the dilemmas they are faced with whenever a valuable, centuries-old painting needs to be restored. To me, the type of restoration work that can now be carried out in the 21st century appears to form the ideal antidote to the fast lifestyle being pursued by the rest of humanity that is impulse-driven and encouraged by technology and media. Restoration is a painstaking task that requires a love of the material.”

## Chapter 04

# Self-portrait by Adriaen van de Venne



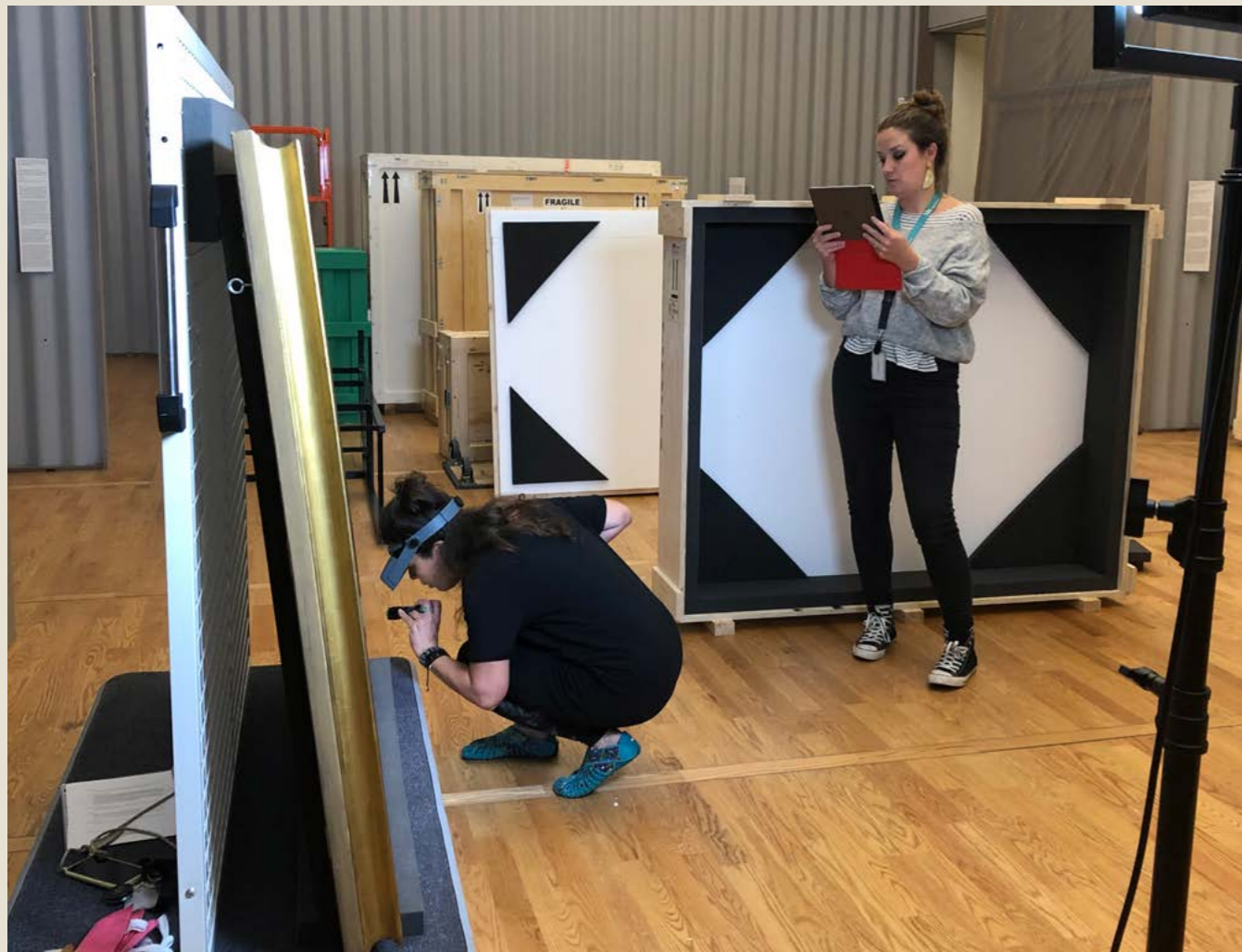
With support from the VriendenLoterij, the Rembrandt Association and a private individual, the museum was able to acquire an exquisite self-portrait by Adriaen van de Venne (1589–1662) from a private owner in the United States of America in spring 2021. This small painting is a masterpiece in miniature form: extremely finely painted and in almost perfect condition. Though not as well known in this day and age, Van de Venne was one of the most striking artistic personalities in seventeenth-century Holland. He was truly multitalented: a painter and designer of prints and of illustrations for books, but also a fairly good poet. Based on his extensive output – in both words and images – Van de Venne comes across as a creative, original and above all humorous person.

There is always something special about a self-portrait. Not only does it show us how the painter looked, but it also shows us how he or she wanted to be seen by others. In this work, Adriaen van de Venne presents himself as a man who has made it. His self-assured, almost arrogant look has a timeless aspect and is something we are familiar with today from images of film stars and other celebrities. His expensive clothing also projects prosperity. At the time he immortalised himself on canvas, Van de Venne was the absolute rising star among the painters working in Middelburg, his city of residence at the time. That is something that comes across very strongly in this work.

His painting technique is characterised by its utmost refinement and control. One of our restorers explained this as follows: “What makes the portrait so special is the way in which the expensive millstone collar has been painted. Based on the sketch, paint was saved to make room for this. The painter then made sparing use of black paint to indicate the areas of deepest shadows. After that, Van de Venne effectively and accurately used thick white paint to capture the curling pleats of the collar, while the yellowish preparation layer was deliberately left visible. He then completed the collar using grey paint. Restraint reveals the master’s hand!”



# Virtual couriering



During the pandemic, exhibitions were frequently relocated, extended or postponed, but works of art were still being transported the world over. As different regulations were in force in each country (in some countries, the cultural sector actually remained open), museums in different locations were not all closed at the same time, which meant that the traffic of artworks on loan simply continued as normal. It is customary for couriers to accompany the artworks during transport in order to monitor them, but that was no longer possible due to the COVID-19 restrictions regarding international travel.

How could we organise that differently? Registrars from all over the world came together to search for solutions. We started communicating via Teams, Zoom or FaceTime and therefore got to know our global colleagues. The year 2021 therefore witnessed the birth of the virtual or digital courier; we observed the unpacking, installation and repacking of an artwork on loan via a remote video connection. Over the course of the year, we prepared procedures and manuals and we started using better cameras. In this way, remote viewing was further professionalised using WhatsApp, we were able to track the actual location of a consignment, whether the aircraft had landed and whether the customs paperwork had been completed correctly.

Nevertheless, virtual couriering sometimes also gave rise to unforeseen moments. We came across family members who were curious to watch the deinstallation process, we were introduced to an entire exhibition team or were able to see the latest fashion in face masks being used in the museum. Implementing virtual couriering also immediately enabled us to satisfy one of the other key objectives within the museum world. By restricting the number of occasions when couriers had to fly there and back helped the sector achieve its sustainability ambitions.

Nevertheless, virtual couriering is not about to become the new standard. Viewing the condition of an artwork on loan at close quarters is not truly possible via video link and you also do not get to observe some of the finer points involved in transporting art. However, as a means of support in the traffic of artworks on loan, it is definitely here to stay. The nicest thing that emerged from the use of virtual couriering was perhaps the fact that registrars from many different countries were very quickly able to come up with a collaborative solution in order to enable the traffic of artworks on loan to continue during difficult times. After all, no artworks on loan means no exhibitions.

# Fragrance box



During the lockdowns that took place in second year of COVID-19, the museum also remained creative in its search for alternative ways of reaching our audience, especially via online programming. The first digital look and smell tour in the world which formed part of the *Fleeting – Scents in Colour* exhibition turned out to be a great success. The fragrance box provided a unique museum experience on the sofa in your living room. To a certain extent, this made the disappointment that this exhibition did not open until 5 June (instead of 14 February) slightly more bearable.


For €20, interested parties were able to listen to a discussion between our conservator and a culinary journalist, who took the visitors through the exhibition. Thanks to the fragrance atomisers provided in the fragrance box, visitors were able to take in the smell associated with part of the paintings being discussed, such as the aroma of a grocer's shop (a pleasant mix of cloves, mace and nutmeg), or the pungent smell of the Dutch bleaching fields. This meant that visitors from home were not only able to view the collection, but to smell it at the same time. An online visit was therefore transformed into a sensory experience, as the exhibition in the museum itself had been intended to be.

Thanks to the fragrance box, the reach of the *Fleeting – Scents in Colour* exhibition was massively extended. As a result of the livestreamed press events and the digital guided tour, visitors from abroad were also able to get a real sense of the exhibition. No fewer than 283 reports appeared in the press, the majority of which in the international media. "What the Mauritshuis achieves with its specially manufactured scents is not just the olfactory equivalent of a soundtrack to the paintings, but a kind of doorway in itself to the pungent realities of the past.", wrote the art critic, Laura Cummings, in the *Guardian* on 28 February 2021.



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### A world full of animals

You're looking at an ancient story here: the story of Adam and Eve, the first people on earth. They lived in a beautiful garden that was called the Garden of Eden. It was always good weather there, which meant that Adam and Eve spent the whole day outside and didn't even need to wear clothes. It was a bit like a never-ending summer holiday.

Adam and Eve didn't live alone in the Garden of Eden: there were also plenty of animals. These included horses and monkeys, lions and tigers, elephants, dogs, cats and lots of different kinds of birds. There was never any trouble – everyone lived together happily. In this painting you can see just how wonderful it was.



A world full of animals   Maurits Muis   A clever bird   A different bird   Two rivals   A huge bull   Creepy crawlies

→



## Chapter 07

# Revamped website and multimedia tour



Nothing can beat standing face to face with the actual artwork, but nevertheless, many art lovers already come into contact with our collection online during or prior to visiting the Mauritshuis. In order to ensure that the experience of viewing the collection digitally is of an equally high quality as experiencing it in person, the Mauritshuis has worked hard to present the collection line more attractively, more accessibly and with more depth. The result of this is a new and innovative website and multimedia tour, in which not only stories concerning the museum's vast collection but also our visitors' preferences are the key focus.

In addition to providing access to information and images of our paintings, there is also a place where visitors can be introduced to thematic stories in keeping with the interests of various target groups. For example, families can learn everything about animals in our paintings. Children themselves can also go on online to look for animals and are given guidance by a biologist. The *Girl with a Pearl Earring* naturally deserves a topic of her own, in which we use videos, stories and audio fragments to show why she is so popular and continues to inspire her many fans around the world on a daily basis. One of our restorers also provides a very accessible account of the results of many years of research into the painting.

This thematic approach and the multiplicity of voices involved are initiatives that we have now carried through within the museum as a whole by introducing a multimedia tour that seamlessly dovetails with our revamped website. In this app, visitors can now choose for themselves which topic they wish to know more about and whose perspective they wish to hear. Whether you are young or old, are an art aficionado or not, are interested in classical or more popular culture, the revamped website and multimedia tour will ensure that we can reach even more people than was ever possible before.



# Licensing



The collection at the Mauritshuis is popular. Our floral still lifes, the *Goldfinch* and of course the *Girl with a Pearl Earring* are used on products and decorative materials. The images in our collection are copyright free, but nevertheless there was the idea internally for many years that we, as 'owner' could do more with them. For that reason, we went in search of licensing partners in 2021. These types of collaborations primarily involve the provision of expertise in the history of art and of high-resolution images, in return for a national (or international) reach and a percentage of the margin. By developing these activities, our aim is to reach a wider public, increase the public profile of the Mauritshuis and to tell a story that is in keeping with our values as an organisation. In addition, this is an interesting new revenue model for the Mauritshuis.

We have got off to a flying start and are working with three enthusiastic licensing partners: SECRID, the Netherlands-based organisation ESSENZA HOME and the Japanese company Medicom, for whom old art is a logical and welcome source of inspiration. Their wish is to contribute towards the management and preservation of our cultural heritage.

ESSENZA HOME has launched an attractive line of interior items and personal accessories in the Netherlands and Germany. *ESSENZA by Mauritshuis* presented a line consisting of duvet covers, pillowcases and throws depicting unique artwork of flowers, landscapes and the *Girl with a Pearl Earring*. A magnificent pop-up shop in the Bijenkorf department store in The Hague formed the pinnacle of this collaboration. In collaboration with the Rijksmuseum and the Mauritshuis, SECRID developed four wallets, depicting detailed images of the *Goldfinch* and the *Girl with a Pearl Earring*. Working together with the company Medicom, we produced the *Be@rbrick Johannes Vermeer (Girl with a Pearl Earring)*. These types of designer bears have become internationally sought-after collectors' pieces since the first one was brought out in 2001.



# Repainting work on the historical building



The renovation of the Binnenhof has now begun. In order to prevent the work due to take place in 2023 from having a negative effect on the painting work that had been planned for that year, the decision was taken to repaint the entire outer façade in 2021. This was a major undertaking, but it was successfully completed by Hoogstraten, a company from Haarzuilens that specialises in historical monuments.

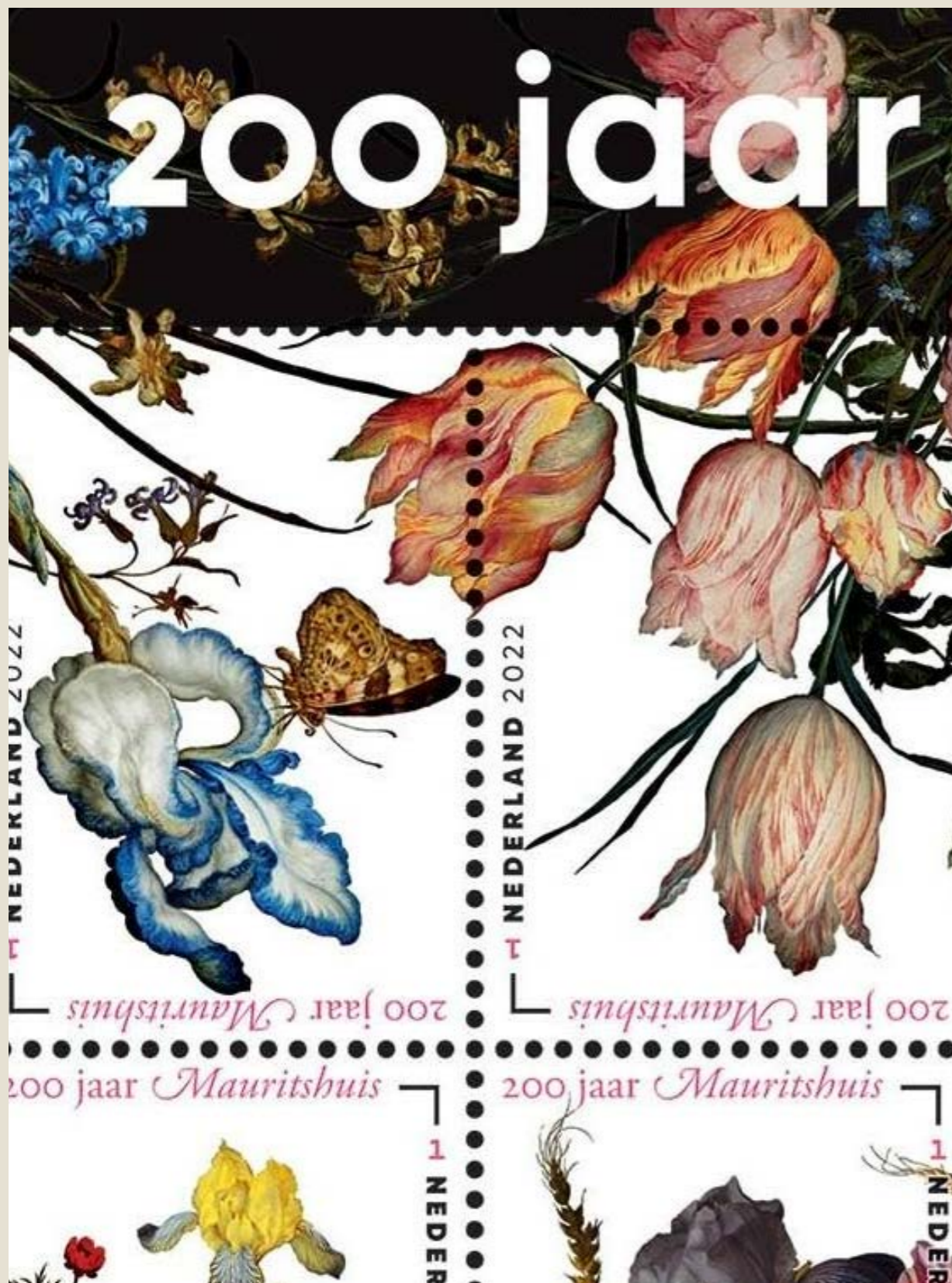
In April, work got under way to repaint the wood and stonework on the façades, including the cross-windows, of which there are a great many. That task was performed with the help of a 24-metre high scaffolding and an aerial work platform. Our intention was to cause as little nuisance to visitors as possible and to complete the task as quickly as possible, in order to ensure the security of the building and the collection. For that reason, a large group of painters were deployed and the scaffolding was in use for a period of 13 weeks in total. By incorporating a 3.5-metre high security feature preventing unauthorised persons from accessing the scaffolding and by installing a comprehensive security system on the scaffolding itself during that period, we were able to create a situation that was as secure as possible.

During the previous most recent repainting of the façade in 2013, the external facade finishing was returned as much as possible to the state that the architect, Jacob van Campen (1596-1657) had once envisaged. As in the seventeenth century, the wood and stonework were painted in the yellowish colour of Bentheim sandstone. Immediately after completion, that colour is bright, but the intensity of the colour will decrease due to the effects of weather conditions. We painted the basement again in a slightly darker shade, so that it stands out against the yellow. The greyish white colour on the carved stonework of the tympanums is reminiscent of marble. The four chimneys were also painted in the colour of the natural stone on the façades, despite the fact that in reality, they are made of polyester. As a result of the repainting, all of the authentic and modern components of the building now form a coherent whole.



## Chapter 10

# Looking ahead to our anniversary year



In 2022, the Mauritshuis will have existed for 200 years. To celebrate that anniversary, we are organising “A majestic year to share with everyone and to celebrate the fact that our iconic artworks have now been a source of inspiration for 200 years”. In 2021, we already devoted a lot of time and energy to the preparation and financing of this anniversary.

For the sake of certainty (in view of COVID-19), the planned activities have been spread across the entire spring. Our anniversary year began with the exhibition *In Full Bloom*, in which the best floral still lifes from our own collection and elsewhere were on display. On the façade of the building are two dazzling ‘flower waterfalls’ and on the forecourt are 20 sustainably produced flower boxes that are replanted with new flowers and plants every two months. These perennials will later be gifted to various institutions in The Hague. In the summer, in our exhibition *FLASH / BACK*, we will be displaying new works from sixteen Dutch photographers, inspired by their predecessors from the seventeenth century. Our other summer exhibition *Hallo Vermeer!* will allow children and families to familiarise themselves with the works by the painter from Delft. The year will then conclude with a special presentation of the ten best pieces from the Frick Collection in New York, including the famous self-portrait of Rembrandt and works by Vermeer and Hals.

As part of the *Mauritshuis murals* project, five artists will take inspiration from our collection in order to provide large-scale wall paintings in districts of The Hague. In the anniversary volume entitled *Pen meets paint*, 200 authors – from Isabel Allende to Arnon Grunberg – will write about 200 paintings from our collection. School students from The Hague will compete with each other in the *Mauritshuis Art Battle*, a creative competition between school classes. The *House filled with stories* working group is collecting extraordinary stories about the Mauritshuis for a special website presentation. And finally, there will be all sorts of spin-offs: from anniversary postage stamps from Post NL to a celebratory mini-Mauritshuis in the Madurodam family park.



*A work by Melchior d'Hondecoeter from 1680 inspired this mural on a 272 m<sup>2</sup> wall, made to mark the anniversary year.*



*Mauritshuis, Mural by Collin van der Sluijs and Super A on Lomekerstraat in The Hague, 2022*



## Ⓐ Collection & Science

### Acquisition

In spring 2021, we expanded our collection with the acquisition of the *Self-portrait* by Adriaen van de Venne [INV. 1227], which was purchased with support from the VriendenLoterij, the Rembrandt Association (also thanks to its Themed Fund for 17th-century painting) and Mr H.B. van der Ven. In July and thanks to intermediation carried out by the Hoogsteder Museum Stichting, the museum received *The Education of the Virgin* by Michaelina Wautier (1604–1689), which is a major historical piece, on loan for two years. This will enable us to temporarily strengthen the presence of works by female artists in our permanent collection. Based on an analysis of our current acquisitions policy a new internal policy memorandum has been written on the subject of building our collection. In the memorandum, focus points have also been formulated in connection with changing insights and priorities.

### Research

In May 2021, the Mauritshuis, the Expertise Centre for Restitution of NIOD Institute for War, Holocaust and Genocide Studies and the RKD – Netherlands Institute for Art History launched a broad-based research project into the history of the Mauritshuis during the Second World War. This multi-year project follows on from the increasing attention being paid in the Netherlands and abroad to the way in which museums function during wartime. The research itself will focus on the role of the Mauritshuis within the Dutch museum sector, the rise of the Nazi regime and the persecution of Jews. Though the museum was faced at the time with the same concerns and challenges as many other museums in the Netherlands, its position was unique due to its special location right at the heart of Nazi political power in The Hague. Once the project has been completed, the results of the research will be made available externally in the form of a publication and an exhibition. This project is being co-financed by the Mondriaan Fund (the public fund for the promotion of visual art and cultural heritage) and the Dutch Ministry of Health, Welfare and Sport in the context of the Public Appeal marking 75 Years of Freedom.

We also continued working on other projects, such as *Revisiting Dutch Brazil and Johan Maurits* (financed by the Gieskes-Strijbis Fonds), the inventory of the still lifes in the collection (supported by the Johan Maurits Compagnie Foundation) and the restoration and research project entitled *Rembrandt?*. As far as material/technical research was concerned, the Mauritshuis strengthened its collaboration with the Rijksmuseum. Together, we examined the *View of Delft* and *Diana and her Nymphs* in preparation for the major Vermeer exhibition in the Rijksmuseum (in spring 2023). The secondment of a Conservation Scientist from the Rijksmuseum, which was ending this year, has been extended for a further five years. Our collaboration with Delft University of Technology has been continued on a variety of fronts, including the follow-up investigation into the *Girl with a Pearl Earring*, for which innovative 3D scanning and reproduction techniques are being deployed.

### Restorations and treatments

During the reporting year, we carried out various restorations and treatments in our in-house restoration studio. We also provided advice regarding the restoration of two paintings by Melchior D'Hondecoeter [INV. 59 and 60], which have been issued by the Mauritshuis on long-term loan to Paleis Het Loo in Apeldoorn.

## Ⓑ Education & Programming

### Guiding principles

One of the important objectives of our Education & Programming activities is the achievement of our museum-wide mission to enable as diverse an audience as possible to feel at home in our museum. After all, a home is a safe place, where you can relax, speak your mind and be yourself. Only once visitors to our museum feel like they're 'at home' will they be able to open up and experience our collection optimally.

Our intention is to touch (potential) visitors in their hearts, their minds and their hands. As a result of our programming, we provide pointers that help visitors

to discover the collection and ascribe meaning to it. We are building up an inspiring and diverse network and are continually on the lookout for stories and viewpoints that will strengthen the collection and our story.

When developing activities, we apply three guiding principles. First of all, we apply the mantra *Audience first*: visitors (existing and potential new visitors) form the starting point of everything we do and develop. What are their reasons for visiting us? What are they actually looking for? The second of our guiding principles is collaboration, which, from now on, will focus more and more on the city of The Hague. Collaborating with a variety of partners will enable us to reach new target groups, to work in a multi-disciplinary manner, to create surprising innovations and to maintain a keen vision. The third of our guiding principles is to use our programming as a way of creating an inspiring and safe place for our (new) target groups. What we are aiming for is for our visitors to be able to connect with our collection in their own preferred way; the museum itself will provide a platform from which that can happen and will provide pointers along the way.

### Audience first

This year, we began writing (or rewriting) the text panels and our multimedia tour. These not only tell the stories behind the artworks and the artists, but they help focus our visitors' view, while conveying viewpoints and ideas from the past to the present. The texts themselves are based on a public survey, for which we entered into a collaboration with a behavioural scientist. As a result of observations, interviews and questionnaires, we charted the viewing patterns and information needs of our visitors. Our team of guides and our museum teachers have received training to enable them to act as *Visual Thinkers*. Knowledge transfer is no longer the key focus, but rather offering assistance with viewing the artworks. Approaching visitors in this way leads to a more interactive and more positive viewing experience, while still allowing them to take on board the necessary information.

### Collaboration

In 2021, we sought to expand and diversify our network by actively initiating discussions with societal stakeholders and civil society organisations. We made contact with organisations such as the Community Top 100, the Bijlmerparktheater, the Tong Tongfair and Susi and Simba Mosis (representatives of the Marron community). We also want to involve partners and contacts such as these as a means of realising our key focuses in relation to Diversity & Inclusion.

In order to broaden and strengthen our connection with The Hague, we held discussions with district committees, residents' initiatives and community centres with regard to their objectives and possible ways we can work together. In collaboration with the regional training centre ROC Mondriaan in The Hague, we will attempt to reach secondary vocational education students from The Hague and the surrounding area. Together with seven other cultural institutions and in close consultation with and with the support of the Municipality of The Hague, we established the *Stichting Museumkwartier Den Haag* (The Hague Museum Quarter Foundation). The purpose of this foundation is to reinforce the identity and appeal of the Museum Quarter as a cultural hotspot. To that end, a Multi-year Plan 2021–2024 was written in mid-2021, which contains a series of activities focusing on joint marketing and programming.

### An inspiring place

The television programme *Dans met mij* (Dance with me, Jan Kooijman, NTR) made a number of recordings with the choreographer Junadry Leocaria in the Mauritshuis. Through the medium of dance, Junadry expressed the history of slavery in relation to the Mauritshuis. To mark the annual commemoration Keti Koti, the Mauritshuis collaborated with *Het Nationale Theater* to produce some special content. The programme in the museum consisted of a dialogue table with the makers of the podcast *De plantage van onze voorouders* (Our ancestors' plantation, Peggy Bouga and Maartje Duijn). The director and dramatist Rosa Weekers developed *Basra*, a monologue about her bi-cultural identity, her family and Johan Maurits. We also received a visit from a choir from Surinam and welcomed participants in a guided city tour about slavery (*Stadsrondleiding slavernij*), who were given an introduction and then had the opportunity to visit our permanent exhibit about Johan Maurits. We also

offered podium to a multiplicity of voices as part of our online programming. For example, we asked people from our network, including the programme maker Deborah Cameron and the singer Josephine Zwaan to give their view of Rembrandt's painting *Two African Men* and about Johan Maurits and his connection with slavery.

## © Marketing & Communications

### Online visitors

Despite successful exhibitions, digital programming, lots of media attention and stimulating campaigns, the lockdowns meant that our museum received fewer in-person visitors in 2021 than we would have wished. Partly thanks to innovative ways of providing programming online, the number of online visitors to Mauritshuis.nl remained relatively stable compared to 2020. We received a total of 1,082,100 visitors, 713,000 of which were unique visitors. Given that the total number of visits was only down by 3%, we can say that it remained about the same, however the number of unique visitors was slightly down at -13.5%. That slight decline was mainly caused by the long lockdown at the beginning of the year.

### A new tone of voice

The essence of the Mauritshuis brand, Human and Majestic, which was introduced in 2020, in addition to the launch of our new website and multimedia tour constituted a major incentive to rethink the tone of voice of the Mauritshuis. In late 2021, the Mauritshuis started to compile a new writing guide, which states that our style must be characterised as warm, accessible and expressive. From now on, all of the texts we write will make use of a more accessible language level (in the case of online channels, we aim to pitch this at B2 level). We will be less likely to assume that visitors have a prior knowledge of history (or art history) and we will use gender-neutral language as much as possible and informal modes of address more often. The tone of voice will be ready in 2022 and will be applied to object texts, website texts, invitations, signposting and all other types of communication for which audience-friendly texts are

required.

### View the Mauritshuis with Your Ears

As a result of our collaboration with our partner NN Group, we added three new songs to our playlist *View the Mauritshuis with Your Ears*. Jett Rebel chose the 'Modello' for the "Ascension of the Virgin" by Pieter-Paul Rubens as a source of inspiration. Jett Rebel's English-language track *Heaven's got a place for you* is an ode to the figure of the mother Mary. The second artist included in the playlist in 2021 was the singer-songwriter Eefje de Visser. Eefje wrote her beautiful song *Cybele* in response to Brueghel's *Wreath of fruits around a performance with Cybele, who receives gifts from personifications of the four seasons*. The rapper Dio was the third artist to utilise his talents as a musician in response to an artwork from the collection at the Mauritshuis. Taking as his starting point the bright colour composition of the modern ceiling fresco *Icarus Atlanticus* by Ger Lataster, he wrote the dreamy and floating sounds and tones of his number *Hoger* (Higher) (featuring Gerson Main).

### Press and media attention

As a result of offering press events by livestream as standard in 2021, we also achieved a large amount of international press coverage this year too. Of all of the reports about the Mauritshuis that appeared in the media, 60% were international and 40% national. The exhibition *Fleeting – Scents in Colour* did very well and the fragrance boxes in particular played a major part in expanding our reach. Other topics that featured prominently in the national and international press were the Gigapixel Museum, the announcement of the Mauritshuis' anniversary year and the associated programming and the issuing on loan of the *Girl with a Pearl Earring* to the Vermeer exhibition in the Rijksmuseum in 2023.

### Social media

Our online presence increased once again in 2021, thanks to an increase in the reach of our social media channels. Leading the field by some margin is our Instagram account, which has over 102,000 followers (up by 13% compared to 2020), followed by Facebook, where we have meanwhile received 47,300 thumbs-ups (an increase of 9%) and finally Twitter, where 33,900 people are following our posts (up by 14%).



These are great results that bear witness not only to an active social media policy, but also to a shift towards online programming that has taken place since the outbreak of the pandemic.

## D Business Development

### Development and Sales

Since 2021, Business Development has consisted of the Development and Sales teams and is involved in generating revenues and relationship management. Those revenues are used in order to finance exhibitions, restorations, acquisitions, educational projects and scientific research. Development focuses on canvassing for funds, sponsorship and the four supporting foundations, while Sales focuses on international trade and events.

### Development: fundraising, sponsorship, supporting foundations

In 2021, the two main partners of the Mauritshuis were the VriendenLoterij (which has been known under that name since the merger of the BankGiro Loterij and the VriendenLoterij) and the NN Group. The Mauritshuis forms part of an exclusive group that is made up of the primary beneficiaries of the VriendenLoterij, from which we receive annual support in the form of a fixed contribution towards the museum's Acquisition Fund. One of the additional benefits of that collaboration for both parties is the ability to recruit new Lottery participants amongst the museum's visitors. Part of the income that this generates then serves to benefit the museum and therefore forms a welcome source of additional income.

Our partner NN Group has been supporting the museum since 2016. We are extremely excited that in late 2021, the contract was extended by three years, which means that our extremely fruitful collaboration will certainly continue until 2024. The focus of our partnership is to inspire and enthuse a new and diverse audience by looking at our collection from a variety of perspectives, both inside the museum and outside. In 2021, we achieved this by means of our programme

*View the Mauritshuis with Your Ears*, the fragrance box that formed part of the exhibition *Fleeting – Scents in Colour* and the organisation of the NN Open Museum Week.

In 2021, we started developing an adapted sponsor strategy, which we will be developing further in 2022. A key part of that strategy is our wish to gain a third main partner in the near future. The current concept of the Mauritshuis Business Platform has been reviewed and will not be continued in 2022. The organisation's current business partners are to be incorporated into a new partner structure. Licensing is a new revenue model for the Mauritshuis and will form part of the overall partner strategy.

The Mauritshuis has four supporting foundations, namely the Friends of the Mauritshuis Foundation, the Johan Maurits Compagnie Foundation, the Dutch Masters Foundation and the American Friends of the Mauritshuis. Based on project applications, these organisations support projects that cannot be financed from the regular funding the Mauritshuis receives from the Ministry of Education, Culture and Science. We collaborate closely with them. One of the ways in which we sought to deepen existing relationships and increase the involvement of our donors was by organising a drinks reception for donors on the museum forecourt, an exclusive lecture for the Friends and a visit for members of the Johan Maurits Compagnie Foundation to the restoration workshop and the exhibition hall devoted to Johan Maurits.

Private individuals who wish to support the Mauritshuis directly can choose between a number of attractive methods in which to donate, by means of a named fund, a periodic gift or by making provision/providing a legacy in their will. Gifts of this type are frequently spent on education, research and scientific projects. It was striking that a growing number of private individuals requested information about including the museum in their last will and testament. In the past year, a number of legacies have been granted. The Mauritshuis is a member of the Netherlands-wide platform *Nalaten-aan-cultuur* (Bequeathing to culture) and plays an active part in the platform, including by providing media communications and maintaining contact with the offices of civil-law notaries.

### Sales: Trade & Events

As a result of COVID-19, intercontinental tourism also did not gather momentum in 2021. In addition, only a few international travel trade exhibitions (which are global trade partners for the French and American markets, among others) were actually held in physical form in the period from September to December. The expectation is that this market will not return to normal again until 2023, but we are continuing to invest in the contacts with our partners in the travel trade.

In mid-2021, we launched a collaboration with a selected number of Online travel agencies (OTAs). An OTA, such as the well-known Get Your Guide, offers tours and activities via an online booking platform. Thanks to this collaboration, we are successfully accessing a market that is difficult to reach – the younger, international and individual traveller. An OTA works together with a considerable number of Business-to-Business parties in the travel industry, thereby extending our reach. In our view, this represents a rapidly growing market for the future.

## E Human Resources

### Workforce

In 2021, the Mauritshuis employed a workforce of 69.7 FTEs consisting of 85 employees (63 permanent and 22 temporary). In addition, there was a flexible workforce of 74 employees provided via external organisations and 5 volunteers, who altogether formed the equivalent of 9.85 FTEs. We also welcomed 12 new employees. A total of 10 employees left the Mauritshuis, 2 of whom held a temporary contract. The museum's workforce was boosted in 2021 by 17 interns – somewhat fewer than in previous years, due to the fact that COVID-19 limited our ability to supervise and support them. The Management consists of a General Director and a Business Director. The museum is made up of the following departments: Collection & Science, Education & Programming, Marketing & Communications, Business Development (previously known as Development & Hospitality), Financial Affairs, Facilities Management, Retail and the Secretariat. The museum's workforce also includes

staff positions, in the form of an HR Manager and a Manager of Exhibitions & Projects.

### HR

In 2021, the HR Strategy, which contributes to the overall strategy of the museum, was further implemented. In order to achieve that, we formulated 5 critical success factors. The Mauritshuis wants to be a diverse and inclusive organisation, in the broadest sense of the word. Recruitment and selection have therefore been improved by making the wording of job advertisements more inclusive and by publicising vacancies by means of a more diverse range of channels.

In the past year, the DigiHR project got under way. Included within the project are a variety of monitoring roles for managers and HR, ranging from statutory notice periods, long-service anniversaries to the Eligibility for Permanent Incapacity Benefit (Restrictions) Act. The scheduling and recording of the appraisal cycle has also been digitalised and personnel files will in future be updated in digital form.

In the coming years, the *Maurits' Kennishuis* (Maurits' Knowledge House) will come to form the banner overarching all activities in the area of learning and development. The Maurits' Knowledge House consists of a digital platform containing information about (online) training courses and development opportunities and of training activities that the museum itself helped to develop and will be offering from mid-2022 onwards. Finally, we set out to promote service-oriented leadership and promote good employment practices within a safe and pleasant environment.

### Business Development reorganisation

The former Development & Hospitality department was restructured in 2021 to enable it to operate more efficiently and effectively. The emphasis shifted to the acquisition of legacies, major donations, international funds and new structural sponsorship partners. The restructuring has also enabled a much greater focus on generating revenues. Under the new heading of Business Development, we will in future be working with two teams Business Development (including the Friends bureau) and the 'Sales branch', including the activities that form part of trade and events.

### Homeworking protocol

In 2021, the pandemic had hardly any effect on sickness absence, which amounted to 3.3% during 2021 (and 3.7% in 2020). The concept of employees working from home has since become fully embedded within the organisation and will continue to exist (on a partial basis). In order to regulate this, we rolled out a set of protocols and agreements, such as the homeworking agreement that is obligatory for tax purposes, which regulates matters such as the ratio of working from home and working on site, arrangements concerning accessibility, working conditions and information security. The agreement also includes an allowance for the setting up of the workplace at home – during the period of months in which the coronavirus pandemic was ongoing, employees received an additional monthly expenses allowance.

### Collective Labour Agreement

In late 2021, a new Collective Labour Agreement was reached (applicable from December 2022 onwards), which specifies a general salary increase to be introduced in stages. This salary increase can be regarded as a remuneration model that is more in keeping with market rates and encourages, in a positive way, the retention and recruitment of personnel in a difficult labour market. The Balanced Labour Market Act still exerts an influence on personnel policy with regard to the deployment of flexible members of the workforce.

### Employee survey

In order to gain an insight into the experiences of employees, a survey was carried out. This was for the first time done by an external party, which had drawn up a questionnaire in consultation with the organisation on the subjects of Organisation & Culture, Work pressure, Process & Resources, Strategy & Leadership, Diversity & Inclusion and the COVID-19 crisis. On a general level, it was found that employees are proud of the Mauritshuis, they feel they have a good working relationship with their immediate colleagues and managers and feel accepted as they are. Our team is experiencing a high degree of work pressure; attention should be given to the mutual coordination of tasks and employees can be even better informed of strategic plans. Based on these findings, a working group will formulate specific action points in 2022.

## Ⓣ Facilities Management

### Renovation of the Binnenhof

The renovation of the Binnenhof got underway in 2021. Due to the immediate vicinity of the museum, this gives rise to considerable security risks for the duration of the construction period – for the building, as well as for the collection. Based on the risk assessments carried out, in which assistance was sought from experts from the Cultural Heritage Agency (RCE) amongst others, a strategy has been developed that will enable the majority of risks to be limited. Arrangements for that purpose have been laid down with the Central Government Real Estate Agency (*Rijksvastgoedbedrijf*, RVB) and the contractors and we procured resources that will enable us to reduce or rule out damage in the event that any risks occur. The Mauritshuis has since become a close and constant discussion partner of the RVB as part of the renovation process.

### Building & Systems

In the event of any disasters or in the event that any alterations are carried out to the building and its systems, the correct information must be quickly at hand. At the moment, however, that information is still kept in various locations (in the archive/in digital format/folders/suppliers). With this in mind, the Building Information Management (BIM) programme has therefore undergone further development, in order to enable all architectural and technical information about the building to be available in a single (digital) location. We carried out 3D scans and in 2021, part of the architectural plans will be added to the system.

The preventative maintenance, such as maintenance performed on the cooling systems, the water system, the electrical system or the central heating boilers, carried out in the museum in 2021 complied with all of the legal requirements and standards. In late 2021, the Multi-year Maintenance and Investment Plan (*Meerjarig Onderhoud en Investeringsplan*, MOIP) of our buildings was re-evaluated and it was found that the buildings and systems were in excellent condition. Ever since the museum became a freestanding entity, the maintenance of our buildings has developed as predicted and in accordance with the overall plan.

In the period leading up to its anniversary year, we paid additional attention to the museum's appearance. In addition to repainting all of the façades, all stainless steel elements, such as balustrades underwent additional cleaning, the stucco work in the outer foyer near the entrance was restored and the wooden floors in the museum building were waxed.

### ICT & Services

As a result of the pandemic and the new way of working (including working from home), we went in search of a permanent solution that would enable us to provide our staff with the most effective home office. The aim of this was to ensure that working from home is comparable to the way in which people work while in the Mauritshuis itself. We set up a SharePoint, which forms part of Microsoft 365, as it allowed us to create a secure digital environment in which documents can be edited and shared without any complex logging in procedures. By installing equipment that allowed us to run web streams and video conference calls in the museum, staff are now also able to follow presentations, webinars and meetings remotely (digitally). Thanks to the ongoing implementation of working with Teams and making phone calls via Teams, we are finally ready for the post-COVID-19 hybrid workplace that extends beyond the walls of the museum itself.



*Inspired by Peter Paul Rubens, vocalist Jett Rebel paid tribute to the mother figure Mary in his song Heaven's Got a Place for You.*



# Abridged Annual Financial Report

## Balance sheet as of 31 December 2021

(Amounts in thousands of euros)

Assets	As of 31 December 2021	As of 31 December 2020
Intangible fixed assets	97	122
Tangible fixed assets		
Inventory	537	612
Financial fixed assets		
Deferred payment for overdue maintenance	257	293
<b>Total fixed assets</b>	<b>891</b>	<b>1.027</b>
Current assets		
Inventories	16	31
Claims	2.184	1.759
— Debtors	775	837
— Taxes and national insurance contributions	280	183
— Other receivables and accrued assets	1.129	739
Liquid assets	20.047	18.923
<b>Total current assets</b>	<b>22.247</b>	<b>20.713</b>
<b>Total assets</b>	<b>23.138</b>	<b>21.740</b>



**Balance sheet as of 31 December 2021***(Amounts in thousands of euros)*

<b>Liabilities</b>	<b>As of 31 December 2021</b>	<b>As of 31 December 2020</b>
<b>Equity</b>		
<b>Reserves</b>		
— <i>General reserve</i>	2.102	2.198
— <i>Earmarked reserve</i>	6.400	6.400
<b>Total equity</b>	<b>8.502</b>	<b>8.598</b>
<b>Acquisition fund</b>	<b>8.213</b>	<b>7.515</b>
<b>Provisions</b>		
— <i>Provisions for long-service anniversaries</i>	30	31
— <i>Provisions for sponsor obligations</i>	27	47
— <i>Provisions for major maintenance</i>	1.648	1.500
<b>Total provisions</b>	<b>1.705</b>	<b>1.578</b>
<b>Debts</b>	<b>2.322</b>	<b>1.803</b>
<b>Long-term debts</b>		
— <i>Long-term debts</i>	95	35
— <i>OCW housing grant still available</i>	2.227	1.768
<b>Current liabilities</b>	<b>2.396</b>	<b>2.246</b>
— <i>Accounts payable</i>	702	602
— <i>Taxes and national insurance contributions</i>	192	182
— <i>Other debts and accrued liabilities</i>	1.502	1.462
<b>Total debts</b>	<b>4.718</b>	<b>4.049</b>
<b>Total liabilities</b>	<b>23.138</b>	<b>21.740</b>

**2021 and 2020 statement of income and expenditure***(Amounts in thousands of euros)*

<b>Income</b>	<b>2021</b>	<b>2020</b>
Subsidies	4.503	4.411
Incidental public subsidy	2.639	2.873
Admission tickets	1.161	1.283
Sponsorship income	566	656
Other contributions	2.991	2.449
Revenues in kind	74	183
Sales proceeds	9	12
Other direct revenues	68	76
Other indirect revenues	181	212
<b>Total income</b>	<b>12.192</b>	<b>12.155</b>

Expenditure	2021	2020
Employee expenses		
Salary costs	4.293	4.151
Hiring of third parties	1.041	943
Training expenses	23	30
Other employee expenses	51	60
Amount received under NOW scheme	-660	-696
<b>Total personnel costs</b>	<b>4.748</b>	<b>4.488</b>
Depreciation		
Operations inventory	212	162
Museum inventory	10	10
<b>Total depreciation</b>	<b>222</b>	<b>172</b>
Miscellaneous expenditures		
Acquisitions	1.049	260
Rental fees	1.120	1.124
Housing costs	1.731	1.920
Organisation costs	856	866
Activity costs	1.750	1.407
<b>Total miscellaneous costs</b>	<b>6.506</b>	<b>5.577</b>
<b>Total expenditure</b>	<b>11.476</b>	<b>10.237</b>
<b>Balance from regular business operations</b>	<b>716</b>	<b>1.918</b>
<b>Financial income and expenses</b>		
Interest expenses	-93	-7
Revenue and expenditure in previous years	-20	17
<b>Total financial income and expenses</b>	<b>-113</b>	<b>10</b>
<b>Change to acquisition fund</b>	<b>-699</b>	<b>-1.355</b>
<b>Operating result</b>	<b>-96</b>	<b>573</b>

## Remuneration

The Senior Executives in the Public and Semi-Public Sector (Standards for Remuneration) Act (WNT) has been in force since 1 January 2013. Within the Mauritshuis, the General Director and the Business Director are subject to the WNT. The WNT norm for 2021 is €209,000. The WNT norm for 2020 can be found in the Annual Report 2020. The members of the Supervisory Board fulfil their duties unpaid.

Amounts x €1	Martine Gosselink	Renée Jongejan
<b>Job details</b>	<i>General Director</i>	<i>Business Director</i>
— Start and end date of job performance in 2021	1/1 - 31/12	1/1 - 31/12
— Hours of employment (in FTE)	1,0	1,0
— Employment contract	Yes	Yes
<b>Remuneration</b>		
— Remuneration including taxable expenses allowance	€ 138.022	€ 108.145
— Deferred remuneration	€ 15.197	€ 13.338
<b>Subtotal</b>	<b>€ 153.219</b>	<b>€ 121.483</b>
Individually applicable WNT maximum 2021	€ 209.000	€ 209.000
-/- unduly paid and not yet refunded amount	not applicable	not applicable
<b>Remuneration</b>	<b>€ 153.219</b>	<b>€ 121.483</b>
The amount by which exceeded	not applicable	not applicable
Explanation of the claim for undue payment	not applicable	not applicable



## Explanatory notes to the balance sheet of 31 December 2021

### General Accounting Principles

The annual accounts have been drawn up in accordance with the regulations of the Ministry of Education, Culture and Science. The information in this Summary Financial Report is taken from the annual accounts approved on 28 March 2022. The valuation and determination of the results are based on historical costs. Unless stated otherwise, assets and liabilities have been included at nominal value. Income and expenditure are allocated to the year they relate to, regardless of whether they led to income or expenditure. Expenditures and risk originating before the end of the year under review are taken into account if known prior to annual accounts being drawn up. The principles used for valuation and determination of the results have not changed since the previous year. Amounts have been rounded to the nearest thousand euros.

### Reflection on 2021 and the financial result

Despite the reduced accessibility of the museum, the 2021 financial year closed at a slightly negative result of €96,300, which is partly attributable to cost savings in the museum's operating costs and programming. The Mauritshuis made grateful use of the additional support from the Ministry of Education, Culture and Science and the NOW scheme (Temporary Emergency Bridging Measure for Sustained Employment) schemes, partly in order to compensate for the lower visitor numbers and the falling away of room hire revenues.

### Profit appropriation

Upon approval by the Supervisory Board, the result will be withdrawn from the Equity in accordance with the 2021 result appropriation proposal.

### Tangible fixed assets

The Mauritshuis and Prince William V Gallery buildings are owned by the State of the Netherlands and are rented from the *Rijksvastgoedbedrijf* (Central Government Real Estate Agency, RVB). The majority of the collection is owned by the State.

An important external lender institution is the Friends of the Mauritshuis Foundation. A relatively minor part of the collection was acquired under management on long-term loan from third parties.

### Equity

The equity of the Mauritshuis amounted to €8,501,800 on 31 December 2021. This represents a decrease of €96,300 compared to 2020, due to the negative result. The equity can be subdivided into the following reserves and funds: the general reserve of €2,101,800, the appropriated reserve for continuity of €5,400,000 and an appropriated reserve for public activities of €1,000,000.



Creating Tinder profiles during the Museum Night at the Mauritshuis.  
Foto: Ivo Hoekstra



Chapter 13

# Programme 2022 - 2023



10 February - 6 June 2022

## *In Full Bloom*

Maria van Oosterwyck, *Flowers in an Ornamental Vase*, c.1670-1675



1 June - 16 October 2022

# FLASH/BACK



Anton Corbijn, *Two African Men* (after Rembrandt), Lamu, Kenya, 2022

9 July - 28 August 2022

# Hello Vermeer!



Photo: Frank van der Burg



29 September 2022 - 15 January 2023

# *Manhattan Masters*



Interior The Frick Collection, New York

1 - 30 November 2022

# *The Standard Bearer at the Mauritshuis*



Rembrandt, *The Standard Bearer*, 1636. Rijksmuseum, Amsterdam.



# Appendices

## Ⓐ Acquisitions

The following painting was acquired for the Mauritshuis in 2021:

- Adriaen van de Venne (1589-1662)  
*Self-portrait*, c. 1615-1618  
Panel, 13,8 x 18,8 cm  
[INV. 1227]

Acquired with support from the VriendenLoterij, the Rembrandt Association (also thanks to its Themed Fund for 17th-century art) and Mr H.B. van der Ven, 2021

See E. Buijsen, 'Een nieuw gezicht in het Mauritshuis' (A new face in the Mauritshuis), *Mauritshuis in focus* 34 (2021), nos. 2/3, pp. 33-38

In 2021, the following artwork on loan was added to the permanent exhibit:

- Michaelina Wautier (1604-1689)  
*The Education of the Virgin*, 1656  
Canvas, 145 x 119 cm

On loan from a private collection (thanks to intermediation carried out by the Hoogsteder Museum Stichting)

See Q. Buvelot, 'Op zaal: Michaelina Wautier' (On show: Michaelina Wautier), *Mauritshuis in focus* 34 (2021), nos. 2/3, p. 27

### New picture frames

During the year under review, the museum commissioned new picture frames for the following works:

- Adriaen van de Venne, *Dancing Beggars*, [INV. 202] (with support from a private donor)
- Adriaen van de Venne, *Self-portrait*, [INV. 1227]

## Ⓑ Exhibitions

### *Bellinghousen Bridal Couple Reunited*

1 July 2020 – 3 January 2021\*

### *Alone with Vermeer –*

*'the most beautiful painting in the world'*

26 September 2020 – 3 January 2021\*

### *Fleeting – Scents in Colour*

5 June – 29 August 2021\*

### *A New Face in the Mauritshuis*

(A presentation on the occasion of the purchase of the *Self-portrait* by Adriaen van de Venne)

7 July 2021 – 3 January 2022\*\*

### *Facelifts & Makeovers*

7 October 2021 – 9 January 2022\*\*

\* On 15 December 2020, museums were required to close their doors due to the measures in connection with COVID-19. That lockdown remained in force until 5 June 2021.

\*\* On 19 December 2021, museums were required to close their doors due to the measures in connection with COVID-19.

## © Loans Overview

### Short-term loans received

(as of 31 December 2021: 40 items)

For the exhibition *Fleeting – Scents in Colour*, 18 paintings, 14 works on paper, 1 book of prints and 7 other items were received on loan from various external lenders in the Netherlands and elsewhere; see *Fleeting – Scents in Colour*, The Hague–Zwolle 2021.

For this exhibition, an indemnity guarantee was granted by RCE on behalf of the Ministry of Education, Culture and Science.

### Outgoing short-term loans to exhibitions in the Netherlands and abroad

(as of 31 December 2021: 27 loans, involving 26 items)

N.B.: In the case of the exhibitions, only the start and end dates (or extended end dates) are given. No details are given of the interim closures due to COVID-19.

#### *On Everyone's Lips – From Pieter Bruegel to Cindy Sherman*

Wolfsburg, Kunstmuseum  
31 October 2020 – 6 June 2021

– Jan Steen, *The Tooth-Puller*, [INV. 165]

#### *West Meets East in the Work of Rembrandt and His Dutch Contemporaries*

Bazel, Kunstmuseum  
31 October 2020 – 14 February 2021

Potsdam, Museum Barberini  
13 March – 18 July 2021

– Salomon Koninck, *Adoration of the Magi*, [INV. 36]

#### *Deeply rooted – Trees in Dutch paintings*

Dordrecht, Dordrechts Museum  
10 November 2020 – 15 August 2021

– Meindert Hobbema, *Wooded Landscape with Cottages*, [INV. 1061]

– Jacob van Ruisdael, *Road through a Wooded Landscape at Twilight*, [INV. 728]

– Salomon van Ruysdael, *River Bank with Trees*, [INV. 941]

#### *Portraits by Zeeland Masters from the Golden Age*

Zierikzee, Stadhuismuseum  
24 December 2020 – 14 November 2021  
(opening postponed)

– Karel Slabbaert, *Soldiers And Other Figures Among The Ruins Of A Castle, with a self-portrait of the artist in the foreground*, [INV. 410]

#### *Children of the Renaissance: Art and Education at the Habsburg Court in Mechelen*

Mechelen, Museum Hof van Busleyden  
26 March – 4 July 2021

– Jacob Seisenegger, *Portrait of Elizabeth of Austria (1526–1545), at the age of four*, [INV. 269]

– Jacob Seisenegger, *Portrait of Anna of Austria (1528–1590), at the age of two*, [INV. 270]

– Jacob Seisenegger, *Portrait of Maximilian of Austria (1527–1576), at the age of three*, [INV. 271]

#### *Rembrandt in Amsterdam: Creativity and Competition*

Ottawa, National Gallery of Canada  
14 May – 6 September 2021

Frankfurt am Main, Städel Museum  
6 October 2021 – 30 January 2022

– Rembrandt, *'Tronie' of a man with a feathered beret*, [INV. 149] (Frankfurt only)

– Hercules Seghers, *River Valley*, [INV. 1033]

#### *La dynastie Francken*

Cassel, Musée de Flandre  
4 September 2021 – 2 January 2022

– Frans Francken de Jonge, Paul Vredeman de Vries, Anoniem (Southern Netherlands), *Ballroom Scene at a Court in Brussels*, [INV. 244]

#### *Vermeer: Vom Innehalten*

Dresden, Staatliche Kunstsammlungen, Gemäldegalerie  
10 September 2021 – 2 January 2022

– Gerard ter Borch, *Woman Writing a Letter*, [INV. 797]

– Frans van Mieris de Oude, *The Oyster Meal*, [INV. 819]

#### *Allart van Everdingen*

Alkmaar, Stedelijk Museum  
18 September 2021 – 16 January 2022

– Allart van Everdingen, *View of Montjardin Castle*, [INV. 953]

#### *Willem van de Velde, father and son*

Amsterdam, Scheepvaartmuseum  
23 September 2021 – 27 March 2022

– Adriaen van de Velde, *Beach View*, [INV. 198]

– Willem van de Velde de Jonge, *Ships in the Roads*, [INV. 200]

– Willem van de Velde de Jonge, *Ships in the Roads*, [INV. 201]

#### *Forget me not: Early portraits*

Amsterdam, Rijksmuseum  
1 October 2021 – 16 January 2022

– Bartholomeus Bruyn, *Portrait of Elizabeth Bellinghausen*, [INV. 889]

– Bartholomeus Bruyn, *Portrait of Jacob Omphalius*, [INV. 1225]

– Hans Holbein de Jonge, *Portrait of Robert Cheseman*, [INV. 276]

– Hans Memling, *Portrait of a Man*, [INV. 595]

#### *Devices and Desires: Holbein and Humanism*

Los Angeles, The J. Paul Getty Museum  
19 October 2021 – 9 January 2022

– Hans Holbein de Jonge, *Portrait of a Nobleman with a Hawk*, [INV. 277]

#### *Hogarth and Europe*

London, Tate Britain  
1 November 2021 – 20 March 2022

– Cornelis Troost, *Guardroom Scene*, [INV. 1034]

#### *Candlelight*

Gouda, Museum Gouda  
13 November 2021 – 27 March 2022

– Jan ter Borch, *The Drawing Lesson*, [INV. 1210]

– Godfried Schalcken, *Lady at a Mirror by Candlelight*, [INV. 159]

#### *Class Society:*

##### *Everyday Life as Seen by Dutch Masters*

Hamburg, Hamburger Kunsthalle  
26 November 2021 – 27 March 2022

– Adriaen Brouwer, *Drunken Peasants at an Inn*, [INV. 847]

### Long-term loans received

(as of 31 December 2021: 70 objects, namely 55 paintings and 15 other objects)

The following change took place in 2021:

– Michaelina Wautier, *The Education of the Virgin*. On loan from a private collection (thanks to intermediation carried out by the Hoogsteder Museum Stichting)

### Long-term loans of objects within the Netherlands

(as of 31 December 2021: 152 objects, namely 128 paintings, 5 drawings, 13 sculptures and 6 other objects)

The following changes took place in 2021:  
Issued on loan:

– Hendrik van Balen (attributed to), Jan Brueghel the Younger (attributed to), *The Baptism of the Chamberlain of Queen Candace of Ethiopia*, [INV. 282] Long-term loan to Paleis Het Loo, Apeldoorn.



- Arent de Gelder, *Juda and Tamar*, [INV. 40]. Long-term loan to the Dordrechts Museum Museum, Dordrecht.
- Daniël Marot (after a design by), *Gilded Table*, [INV. 924]. Long-term loan to Paleis Het Loo, Apeldoorn.
- Hendrik Pothoven, *The Main Hall of the Binnenhof in The Hague, with the State Lottery Office*, [INV. 764]. Long-term loan to The Hague Historical Museum, The Hague.
- Peter Paul Rubens (after), *Angelica and the Hermit*, [INV. 255]. Long-term loan to Paleis Het Loo, Apeldoorn.
- Godfried Schalcken, *Portrait of Stadholder-King William III (1650-1702)*, [INV. 158]. Long-term loan to Paleis Het Loo, Apeldoorn.
- Bonifazio Veronese, *A Female Martyr*, [INV. 344]. Long-term loan to Paleis Het Loo, Apeldoorn.

#### Returned objects received:

- Simon van den Berg, *Landscape with Sandy Road*, [INV. 1104]. Returned from the Upper House of the Dutch Parliament, The Hague.
- Cornelis Jonson van Ceulen, *Portrait of Jan Beck (1611-1676) and his Five Children*, [INV. 688]. Returned from the Upper House of the Dutch Parliament, The Hague.
- Martin Meytens the Younger (studio of), *Portrait of Francis I*, [INV. 37]. Returned from the Upper House of the Dutch Parliament, The Hague.
- Martin Meytens the Younger (studio of), *Portrait of Maria Theresa (1717-1780)*, [INV. 38]. Returned from the Upper House of the Dutch Parliament, The Hague.
- Martin-Claude Monot, *Bust of King Friedrich Wilhelm II (1744-1797)*, [INV. 378]. Returned from Paleis Het Loo, Apeldoorn.
- Caspar Netscher (after), *Portrait of Johan de Witt*, [INV. 716]. Returned from the Upper House of the Dutch Parliament, The Hague.
- Adriaen van Nieulandt, *Maurits (1567-1625) and Frederik Hendrik (1584-1647), Princes of*

*Orange, on the Beach at Scheveningen*, [INV. 476]. Returned from the Upper House of the Dutch Parliament, The Hague.

- Jan Pynas, *Mary and John at the Cross*, [INV. 131]. Returned from the Rembrandt House Museum, Amsterdam.

#### Long-term loans of objects outside the Netherlands

(as of 31 December 2021: 4 objects, namely 2 paintings and 2 pastels)

The following change took place in 2021:

- Gerrit van Honthorst (and studio), *Double Portrait of Friedrich Wilhelm I (1620-1688) and Louise Henriette (1627-1667)*, [INV. 428]. Returned from Schloss Oranienburg, Oranienburg.

#### Transferred

(with effect from 28 July 2021 to the Cultural Heritage Agency, Amersfoort: 2 objects, namely 2 paintings)

- Caspar Netscher (after), *Portrait of Johan de Witt*, [INV. 716]
- Adriaen van Nieulandt, *Maurits (1567-1625) and Frederik Hendrik (1584-1647), Princes of Orange, on the Beach at Scheveningen*, [INV. 476]

## Ⓓ Lectures at the Mauritshuis

Employees of the Mauritshuis gave various (online) lectures, interviews and guided tours in 2021 in connection with exhibitions, during conferences and at other receptions. Special activities and gatherings were organised, sometimes in partnership with other institutions.

## Ⓔ Lectures by employees outside the Mauritshuis

#### M. Albrecht

- 'Jan Steen's eclectic use of green and blue pigments', NICAS Colloquium, online, 7 October

#### E. Buijsen

- 'Adriaen van de Venne', guest lecture for the subject area of *Nederlandse letterkunde: vroegmoderne literatuur: capita selecta*, (Dutch literature: early-modern literature: capital selecta), KU Leuven, online, 28 April
- 'Vermeer en het Mauritshuis' (Vermeer and the Mauritshuis), lecture for the Rembrandt Association (Vereniging Rembrandt), Mauritshuis, 19 August
- 'Adriaen van de Venne als (zelf)portrettist in Middelburg' (Adriaen van de Venne as a (self-) portrait painter in Middelburg), expert meeting entitled *Portretten door Zeeuwse Meesters uit de Gouden eeuw* (Portraits by Zeeland Masters from the Golden Age), Stadhuismuseum, Zierikzee, 14 October

#### Q. Buvelot

- 'Rembrandt? That's the Question', Dutch Masters Foundation, online, 25 February
- 'Welcome', CODART congress *The Reputation of Dutch and Flemish Art: Who Decides?*, online, 31 May
- 'Kunst als collectieobject: Oude kunst. Over het verzamelbeleid van het Mauritshuis' (Art as a Collector's Item: Old art. About the collections policy of the Mauritshuis), lecture for students at Utrecht University, led by Chris Stolwijk, online, 14 October
- 'Adriaen Coorte and the Canon', lecture during the celebratory presentation of the publication CODART Canon, Mauritshuis, 4 November

#### F. Cliné

- 'Het digitale conditierapport van het Mauritshuis' (The digital condition report of the Mauritshuis), college Reinwardt Academie Amsterdam, online, 9 February
- 'Het digitale conditierapport van het Mauritshuis' (The digital condition report of the Mauritshuis), course at the Bonnefantenmuseum, 18 June

#### M. Gosselink

- 'Impact door maatschappelijk engagement en debat' (Impact through social engagement and debate), 207th plenary SWR conference *Zin en impact: nieuwe wegen*, webinar KNAW, 15-16 January
- 'Rembrandt? That's the Question', Dutch Masters Foundation, online, 25 February
- 'Female painters presented', webinar Asia World Forum, Hong Kong, 7 September
- 'New Research of the Biography of Johan Maurits van Nassau-Siegen, the First Owner of the Mauritshuis', Sustainable Dialogues conference *Presenting history in museums: from contested to connected? / Openness as a Strategy*, St. Petersburg-Amsterdam, 4 October
- 'Vrouwen in het Mauritshuis' (Women in the Mauritshuis), *Funding Mothers* annual meeting, Women Inc., Mauritshuis, 12 October
- Lecture for museum directors for *School of Life*, Amsterdam, 26 October
- 'Facelifts & Makeovers', Dutch Masters Foundation, Sotheby's, London, 11 November
- 'Preek van de Leek' (A layperson's sermon), Kloosterkerk, The Hague, 14 November

#### F. Hameetman

- 'Programmeren in het Gigapixelmuseum' (Programming in the Gigapixel Museum), *MuseumNext* Digital Collections Summit 2021, 24 November [with F. de Wit]

*A. van Loon*

- ‘Beauty is skin deep: The skin tones of Vermeer’s *Girl with a Pearl Earring*’, NICAS Colloquium, online, 4 March
- ‘Imaging examination of Johannes Vermeer’s *Girl with a Pearl Earring*’, Summer School *Diagnosis in Heritage Science*, University of Pisa, online, 7 September
- ‘The Night Watch: palette’, *2nd Operation Night Watch Symposium. Highlights research results and introduction treatment plan*, Rijksmuseum, Amsterdam, 8 December

*S. Meloni*

- ‘Jan Steen’s eclectic use of green and blue pigments’, ICOM-CC 19th Triennial Conference, Beijing, 19 May
- ‘Facelifts & Makeovers’, lecture for Kunstkring Doorn, 18 November

*C. Pottasch*

- ‘Public conservation at the Mauritshuis: Educating the technical art historians of the future’, ICOM-CC 19th Triennial Conference, Beijing, online, 17 May 2021 [with A. Vandivere]
- ‘Public conservation at the Mauritshuis: Educating the technical art historians of the future’, NICAS colloquium, online, 25 November [with A. Vandivere]

*M. van der Steenhoven*

- ‘Collectiehulpverlening in het Mauritshuis’ (Preserving the collection at the Mauritshuis), a theoretical guest lecture for the Minor course in Collection Management at the Reinwardt Academy, Amsterdam, online, 8 April
- ‘Projectmatig analyseren & omgaan met waterrisico’s’ (Project-based analysis and handling of water risks), a practical and theoretical guest lecture for the Minor course in Collection Management at the Reinwardt Academy, Amsterdam, 20 May
- ‘Onderzoek naar zuuraanvallen op olieverfschilderijen en het gebruik van canisters ter mitigatie’ (Research into acid

attacks on oil paintings and the use of canisters for mitigation), a presentation for members of The Hague Prevention Network, online, 25 May

*A. van Suchtelen*

- ‘Vervlogen – geuren in kleuren’ (Fleeting – Scents in Colour), lecture for the Vrouwenclub/lyceumclub Amsterdam, online, 17 February
- ‘The Tulip and Dutch Painting of the Golden Age’, ‘Dutch Flower Still Lifes of the 17th Century’, NBTC *Holland Tulpenland*, Monster, 20 April
- ‘Vervlogen – geuren van het verleden weer tot leven’ (Fleeting – bringing the scents of the past back to life), webinar in the series ‘Rijk der zinnen’ (The Sensory Realm) of the Werkgroep Achttiende Eeuw (Working Group for the Eighteenth Century), 6 July
- ‘Fleeting – Scents in Colour’, lecture for the VU Summer School, online, 20 July
- ‘Ruiken aan de kunst – Over kunst en geur in de 17de eeuw’ (Savouring art – About art and scent in the 17th century), Mini Masterclass *Vereniging Nederlandse Kunsthistorici* (Association for Dutch Art Historians), PAN Amsterdam, 20 November

*A. Vandivere*

- ‘The Girl in the Spotlight’, lecture for the Statens Museum for Kunst (SMK), Copenhagen, online, 23 February
- ‘A translucent flesh-coloured primuersel: Intermediate layers in Jheronimus Bosch’s paintings’, presentation for students, led by Al Acres, Georgetown University, Washington, D.C., online, 29 April
- ‘Conservation Conversation’, presentation for participants in the Conservation and Research workshop led by Peter Miller, Bard Graduate Centre / Alliance of Museums of the Historically Black Colleges and Universities, online, 1 June
- See: C. Pottasch

*S. Verdel*

- Digital Engagement in het Mauritshuis’, inspiration session at the online Drenthe Museum Congress, online, 8 March
- ‘Virtual Galleries’, a one-off lecture from the series of lectures entitled “Changing perspectives: the science of optics in the visual arts” at Harvard University, online, 1 April
- ‘The Mauritshuis Gigapixel museum’, presentation at the World Museum Forum, Hong Kong, online, 7 September
- ‘Hoe is het nu met het Mauritshuis?’ (How are things now with the Mauritshuis?) Introduction at the National Tourism Summit of the NBTC, online, 23 September

*L. van der Vinde*

- ‘Een rol vinden in verandering’ (Finding a role in change), workshop for the training programme *Digitaal Dekoloniseren* (Digital Decolonisation), Reinwardt Heritage Lab, 11 February
- ‘Johan Maurits and the Mauritshuis’, webinar for the American Friends of the Mauritshuis, 14 April
- ‘Shifting View of Johan Maurits’, *Sharing Stories on Contested Histories*, the Cultural Heritage Agency (RCE) and the Reinwardt Academie, online, 15 April
- ‘The Shifting View of Frans Post’s *View of Itamaracá Island* in the Mauritshuis’, webinar *Art Museums and the Legacies of the Dutch Slave Trade: Curating Histories, Envisioning Futures. PART IV: The Work of Objects – Art Museums and the Legacies of the Dutch Slave Trade*, Center for Netherlandish Art, Harvard Art Museums, Harvard’s Department of History of Art and Architecture, 23 April
- ‘Changing Views of Johan Maurits and the Mauritshuis Collection’, CODART congress *The Reputation of Dutch and Flemish Art: Who Decides?*, online, 31 May

- ‘Johan Maurits en slavernij’, (Johan Maurits and slavery), part of the city tour *Den Haag en Slavernij* (The Hague and Slavery) for Keti Koti, organised by Het Nationale Theater, Pasado Presente and the Mauritshuis, 30 June–1 July
- ‘Johan Maurits en het Mauritshuis’ (Johan Maurits and the Mauritshuis), presentation for the Supervisory Board of the Bonnefantenmuseum, Mauritshuis, 11 September
- ‘Vrouwen in het Mauritshuis’ (Women in the Mauritshuis), *Funding Mothers* annual meeting, Women Inc., Mauritshuis, 12 October
- ‘Shifting or Moving Image at the Mauritshuis...’, *2021 Embassy Edition of the Training Sharing Stories on Contested Histories*, the Cultural Heritage Agency (RCE) and the Reinwardt Academie, online, 12 November

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## Mauritshuis Publications

- *Vervlogen – geuren in kleuren* (Fleeting – Scents in Colour), The Hague–Zwolle 2021 (editions in Dutch and English), by A. van Suchtelen, L. Marx, with contributions by J.E. Abrahamse, I. Huysman, B.M. du Mortier, C. Verbeek
- *Jacobus Vrel: Searching for Clues to an Enigmatic Artist. With a catalogue raisonné*, Munich–Paris–The Hague 2021 (edition in German, French and English), by Q. Buvelot, B. Ebert, C. Tainturier, with contributions by B. Bakker, P. Bakker, P. Klein, K. Leonhardt, J. Rinnooy Kan, J. Pacilly, H. Stege, D. J. de Vries, J. Wagner
- *Mauritshuis in focus*, volume 34 (2021), nos. 1–3 (bilingual edition) edited by Q. Buvelot et al.
- *Annual Report 2020: Royal Picture Gallery Mauritshuis/Prince William V Gallery*, The Hague 2021 (Dutch and English edition) edited by R. Jongejan



## ⑥ Other staff publications

With the exception of publications in *Mauritshuis in focus* 34 (2021), nos. 1–3

### M. Albrecht

- ‘Jan Steen’s eclectic use of green and blue pigments’, in: J. Bridgland (ed.) *Transcending Boundaries: Integrated Approaches to Conservation. ICOM-CC 19th Triennial Conference Preprints, Beijing, 17–21 May 2021, Paris 2021* [with S. Meloni, A. van Loon, R. Haswell, V. Gonzalez, O. de Noord]

### E. Buijsen

- ‘Adriaen van de Venne’ in: *De Gruyter. Allgemeines Künstler-Lexikon*, vol. 112, Berlin, Boston 2021, pp. 413–414
- ‘Klein formaat, grote zeggingskracht’ (Small in size, but with a lot to say), *Bulletin van de Vereniging Rembrandt* 31 (2021), no. 2, pp. 34–36
- ‘Een bijzonder zelfportret van Adriaen van de Venne voor het Mauritshuis’, (A special self-portrait of Adriaen van de Venne for the Mauritshuis), *Nieuwsbrief Vrienden van het Kunsthistorisch Instituut in Florence* 27 (December 2021), pp. 6–7

### Q. Buvelot

- ‘Het maken van een canon: werk in uitvoering’ (Building up a canon: a work in progress), in: M. Beekman, R. van Gulick (red.), *100 meesterwerken Nederlandse en Vlaamse kunst 1350–1750: (100 Masterworks of Dutch and Flemish Art 1350–1750) CODART Canon*, Amsterdam 2021, pp. 8–11 [with F. Lammertse]
- ‘Oranjezaal’, in: M. Beekman, R. van Gulick (red.), *100 meesterwerken Nederlandse en Vlaamse kunst 1350–1750: (100 Masterworks of Dutch and Flemish Art 1350–1750) CODART Canon*, Amsterdam 2021, pp. 168–169

- ‘In Memoriam Ben Broos (1944–2019)’, *Kroniek van het Rembrandthuis* (Rembrandt House Chronicle) (2020), no. 93; <https://doi.org/10.48296/KvhR2020.05>
- ‘[Obituary] Bernardus Petrus Jozef (Ben) Broos’, *Jaarboek van de Maatschappij der Nederlandse Letterkunde te Leiden (Yearbook of the Society of Dutch Literature in Leiden)* 2019–2020, Leiden 2021, pp. 72–82

### M. Gosselink

- ‘De stand van denken over slavernij in Nederland’ (The State of Affairs regarding Thoughts on Slavery in the Netherlands), in: E. Sint Nicolaas et al., *Slavernij (Slavery)*, Amsterdam 2021, pp. 290–308 [with K. Fatah-Black]
- *Het Kerstverhaal van IA het ezeltje*, (The Christmas story as told by Hee-hay, the donkey), Zwolle 2021 [with drawings by T. Tjong-Khing]

### F. Hameetman

- ‘Museum Visits on a Doctor’s Prescription. A Path to Positive Health?’, in: *Arts Management Quarterly ‘Arts Management and Health’* 137 (November 2021), pp. 25–32 [with M. Vermeulen, E. Loots, P. Berkers]

### A. van Loon

- ‘Numerical modeling of metal soap formation and microcracking in historical oil paintings’, in: J. Bridgland (ed.), *Transcending Boundaries: Integrated Approaches to Conservation. ICOM-CC 19th Triennial Conference Preprints, Beijing, 17–21 May 2021, Paris 2021* [with G. Eumelen, E. Bosco, A. Suiker, P. Iedema, J. Hermans, K. Keune]
- ‘Reflectance imaging spectroscopy (RIS) for Operation Night Watch: challenges and achievements of imaging Rembrandt’s masterpiece in the glass chamber at the Rijksmuseum’, in: *Sensors* 21 (2021), art. 6855 [with F. Gabrieli, J.K. Delaney, R.G. Erdmann, V. Gonzalez, P. Smulders, R. Berkeveld, R. van Langh, K. Keune]

- See M. Albrecht
- See S. Meloni

### S. Meloni

- ‘Shimmering still life: exploring Cornelis de Heem’s remarkable use of orpiment from his period in The Hague’, in: W. Partridge (red.), *AIC Paintings Specialty Group Postprints, vol. 32, 47th Annual Meeting, Mohegan Sun, Uncasville, CT, 13–18 May 2019, Washington DC 2021*, pp. 87–100 [with E. Nigro, R. Haswell, A. van Loon, A. Vandivere]
- See M. Albrecht

### C. Pottasch

- ‘The Restoration(s) of Rembrandts “Saul and David” between 1898 and 1900’, in: E. van Duijn, P. Noble (red.), *Rembrandt Conservation Histories*, Amsterdam 2021, pp. 153–160 [with S. Smelt, P. Noble]
- See A. Vandivere

### A. van Suchtelen

- ‘Willem van Haecht, *De kunstkamer van Cornelis van der Geest*’ (*The Gallery of Cornelis van der Geest*), in: M. Beekman, R. van Gulick (red.), *100 meesterwerken Nederlandse en Vlaamse kunst 1350–1750: (100 Masterworks of Dutch and Flemish Art 1350–1750) CODART Canon*, Amsterdam 2021, pp. 138–139
- ‘Jan Steen’s Histories’, in: A. K. Wheelock Jr., L. Yeager-Crasselt (ed.), *The Leiden Collection Catalogue*, New York 2021; <https://theleidencollection.com/essays/jan-steens-histories/>

### A. Vandivere

- ‘Time-dependent variation of lead isotopes of lead white in 17th century Dutch paintings’, *Science Advances* 7 (2021), no. 49; <https://www.science.org/doi/10.1126/sciadv.abi5905> [with P. D’Imporzano, K. Keune, J. Koornneef, E. Hermens, P. Noble, G. Davies]

- ‘Public conservation at the Mauritshuis: Educating the technical art historians of the future,’ *Transcending Boundaries: Integrated Approaches to Conservation, ICOM-CC 19th Triennial Conference Preprints, Beijing 2021* [with C. Pottasch]
- See S. Meloni

## Ⓜ Conservations and Treatments; Materials Research

### Completed:

- Balthasar van der Ast, *Flowers in a Wan-Li vase*, [INV. 1073]
- Gerard ter Borch, *Woman Writing a Letter*, [INV. 797]
- Ambrosius Bosschaert the Elder, *Vase with Flowers in a Window*, [INV. 679]
- Frans van Mieris the Elder, *The Oyster Meal*, [INV. 819]
- Willem van Mieris, *A Grocer's Shop*, [INV. 109]
- Caspar Netscher, *Portrait of Johan de Witt (1625-1672)* [INV. 716]; transferred to the Cultural Heritage Agency (RCE)
- Adriaen van Nieulandt, *Maurits (1567-1625) and Frederik Hendrik (1584-1647), Princes of Orange, on the Beach at Scheveningen*, [INV. 476]; transferred to the Cultural Heritage Agency (RCE)
- Godefridus Schalcken, *Portrait of Stadholder-King William III (1650-1702)*, [INV. 158]
- Jacob Seisenegger, *Portrait of Elizabeth of Austria (1526-1545), at the age of four*, [INV. 269]
- Jacob Seisenegger, *Portrait of Anna of Austria (1528-1590), at the age of two*, [INV. 270]
- Jan Vermeulen, *Still life with books, a globe and musical instruments*, [INV. 662]
- Bonifazio Veronese, *A Female Martyr*, [INV. 344]
- Michaelina Wautier, *The Education of the Virgin*; on long-term loan from a private collection, thanks to intermediation carried out by the Hoogsteder Museum Stichting

### Started in 2021 or earlier:

- Pieter de Hooch, *A Man Smoking and a Woman Drinking in a Courtyard*, [INV. 835]
- Rembrandt van Rijn (?), *Study of an Old Man*, [INV. 560]
- Rembrandt van Rijn (?), 'Tronie' of an Old Man, [INV. 565]
- Rembrandt van Rijn (workshop copy), *Portrait of Rembrandt (1606-1669) with a Gorget*, [INV. 148]
- Bernard Zwaerdecoorn, *Portrait of Two Children in Pastoral Clothing*, [INV. 675]

### Materiaaltechnisch onderzoek:

- 31 paintings examined in connection with the project Bestandscatalogus stillevens (Still lifes – an Inventory), with financial support from the Johan Maurits Compagnie Foundation (JMC)
- 19 paintings received in connection with other projects.



Michaelina Wautier, *The Education of the Virgin*, 1656



# Credits

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