

Mauritshuis

Royal Picture Gallery Mauritshuis

Annual Report 2020



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Annual Report



Royal Picture Gallery
Mauritshuis

Prince William V Gallery

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Supervisory Board and Management in 2020

Supervisory Board

Lokke Moerel, *Chairman*

Ila Kasem, *Vice-Chairman*

Rob Lelieveld, *Quaestor*

Siela Ardjosemito-Jethoe (*joined the Supervisory Board as of 1 February 2021*)

Ben van Doesburgh (*liaison with the Friends of the Mauritshuis Foundation, joined the Supervisory Board as of 1 March 2020*)

Manfred Sellink

Titia Vellenga

Management

Martine Gosselink, *General Director*

Renée Jongejan, *Business Director*

Martine Gosselink took over as General Director as of 1 April 2020, succeeding Emilie Gordenker.

Contents

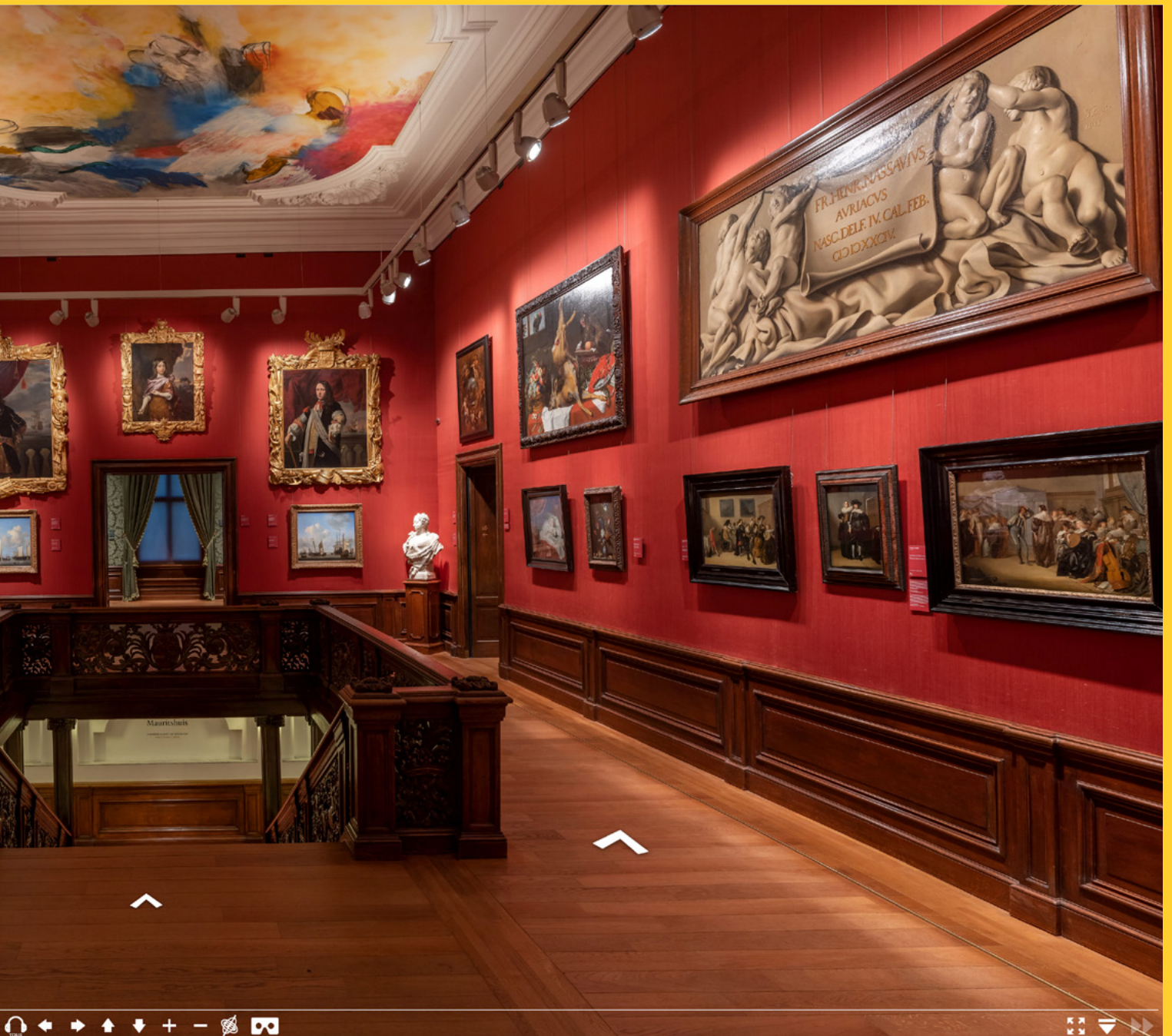
Foreword	
Management	12
Supervisory Board	18
01 COVID-19	22
02 Mission Statement & Vision	24
03 Diversity & Inclusion	28
04 The Mauritshuis Online	30
05 <i>George Stubbs – The man, The horse, The obsession</i>	32
06 A New Permanent Display Focusing on the Story of Johan Maurits	36
07 The Girl in the Spotlight	38
08 A Couple Reunited	42
09 Expanding and Extending our Public Reach	46
10 Review	50
A Collection & Science	51
B Education & Programming	52
C Marketing & Communications	53
D Development & Hospitality	54
E Human Resources	56
F Facilities Management	58

11	Abridged Annual Financial Report	59
12	Programme for 2021-2022	66
13	Appendices	70
	A Awards & Nominations	71
	B Acquisitions	71
	C Exhibitions	72
	D Loans Overview	72
	E Lectures at the Mauritshuis (selection)	75
	F Lectures by Staff Outside the Mauritshuis	75
	G Mauritshuis Publications	77
	H Other Staff Publications	78
	I Conservations and Treatments	80

The first Gigapixel Museum in the world



For more information see p. 30



Foreword from the Management

2020 is a year that we will all remember for a long time; for the Mauritshuis too, the year was dominated by COVID-19. The global pandemic had an enormous impact – on everything. Firstly, the museum was closed for a large part of the year, which of course resulted in a massive drop in visitor numbers and revenue. Due to the pandemic, however, the transition from physical visits to the museum to experiencing the museum online took place at unprecedented speed. Vital functions, such as securing the collection and the building were – of course – still carried out on-site, but all other organisational work was rapidly transferred into a virtual homeworking and meeting environment. 2020 also led to a renewed mission to develop innovative programmes targeted at a broad audience, and to exploring alternative revenue models. Furthermore, it turned out that the organisation of the Mauritshuis was not only extremely flexible, but also inventive. With that in mind, we can look back on many positive and successful developments and events, which we will present to you in this annual report.

The Museum in Lockdown

In January, there seemed to be little cause for alarm and the prospects for the Mauritshuis were looking very rosy. After our successful Rembrandt Year, the museum was at cruising speed, with an attractive programme of events in the offing and a well-oiled and finely-tuned organisation. The year got off to a positive start with the appointment of Martine Gosselink as the new General Director of the Mauritshuis. Unfortunately, on 1 April she had to take up her new position in a museum that was closed, because as of 13 March 2020 the doors were shut, which ultimately lasted until 1 June 2020. In the summer, the museum reopened with restrictions, but this came to an abrupt end with the second full lockdown between 5 and 18 November 2020, which was followed by the third lockdown that began on 16 December 2020 and continued through to 5 June 2021. It goes without saying that all of these developments had a very negative effect on visitor numbers. In the period up to and including 12 March 2020, we sold 76,776 tickets and at the end of 2020, the number of visitors stalled at 138,916. The Prince William V Gallery has been closed since 13 March 2020, because it wasn't possible to guarantee sufficient distance between visitors.

Visiting the Museum while Keeping a Distance of 1.5 Metres

Visiting the museum during the COVID-19 pandemic was affected by restrictions. Our maximum visitor capacity was dictated by the need to allow 10 m² per visitor. The upper limit on the number of tickets that the museum was permitted to sell was therefore 460 visitors per day: about 35% of the regular capacity. On most days, 67% of this limited availability was actually sold, though in the summer months, that figure peaked at an average sales percentage of 97%. In view of the circumstances, the visitor figures in the summer can be regarded as reasonable. Most of the visitors to the museum came from the Netherlands (84%), due to the fact that the influx of international visitors largely came to a halt after the lockdown. Tourism from our neighbouring countries (especially Germany, Belgium and France) only picked up again somewhat in July and August.

Exhibitions

Too few visitors were able to enjoy the special exhibitions we had been working on for years. The first exhibition of the year, *George Stubbs – The man, The horse, The obsession*, promised to be an enormous hit, due in part to the significant media interest it attracted. “The stallions, mares and foals in Stubbs’ paintings

are magical, even to those who are not besotted with horses,” wrote the Dutch daily newspaper *Trouw*. The exhibition was a first, as never before had an exhibition in the Netherlands been devoted to this eighteenth-century British artist. After the museum closed prematurely, we decided to extend the exhibition until the end of summer 2020, so that yet more visitors could come and enjoy Stubbs’s monumental painting *Whistlejacket*, painted around 1762, his many other paintings of horses, and the skeleton of Eclipse (the most legendary racehorse of all time).

As a result of the pandemic, two other exhibitions that had been planned, *Fleeting – Scents in Colour* and *Facelifts & Make-overs*, were postponed until 2021. The resulting gap in the programming was filled with a smaller-scale exhibition entitled *Alone with Vermeer – ‘The most beautiful painting in the world’*. The renowned French writer, Marcel Proust, visited the Mauritshuis in 1902 and was deeply impressed by Vermeer’s masterpiece. Many years later, he wrote in a letter: “From the moment I saw *View of Delft* in the museum in The Hague, I knew that I had seen the most beautiful painting in the world.” It is a painting that can carry an exhibition on its own. Individual visitors had the opportunity to follow in Proust’s footsteps. After booking a time slot, visitors were able to spend ten minutes standing eye-to-eye with Vermeer’s masterpiece, *View of Delft*. Under different circumstances and with visitor numbers at ‘normal’ levels, we probably would not have been able to turn this idea for an exhibition (described by a reviewer from *Trouw* as an “intimate tête-à-tête with a masterpiece”) into reality.

Collection

In early 2020, we purchased the portrait of Jacob Omphalius from 1538/39, thereby enabling us to return a centuries-old diptych of a bridal pair by the Cologne-born painter, Bartholomäus Bruyn the Elder (1493–1555) back to its original configuration. The presentation of the discoveries and outcomes of the technical research into Vermeer’s *Girl with a Pearl Earring* that began in 2018 proved to be a highpoint, not only because of the insights it generated, but also due to the publicity it attracted. Under the leadership of the Mauritshuis Paintings Conservator, Abbie Vandivere, an international team of scientists spent the last two years studying the materials and techniques used by Vermeer. The outcomes of the research into ‘our girl’ attracted attention worldwide.

Diversity & Inclusion

During the course of 2020, the Mauritshuis further embedded Diversity & Inclusion within the organisation and its programming. Based partly on this area of focus in our policy, a new mission and vision have been implemented, which will form the basis – among other things – for our programming, our collections policy and the way we engage with the public in the coming years. This change in direction has been laid down in our *Activity Plan 2021 – 2024*, in which the museum demonstrates its role as an advocate for the exploration and implementation of new perspectives, alongside existing ones. The new sub-plans developed by each department will provide a blueprint for our policy during the years to come and will ensure that the entire organisation remains committed to them. Our intention is to focus even more closely on linking the past with the present, as a way of positioning our museum at the very heart of society. First and foremost, everyone should feel at home in the Mauritshuis, and should feel heard and seen, in order to be able to have an unforgettable museum experience. This is also reflected in our updated mission statement: “In our house, everyone must feel at home, be moved and be inspired.”

The autumn saw the opening of a new, permanent exhibition about Johan Maurits, after whom the museum is named. In 2019, he was a major part of the temporary exhibition, *Shifting Image*, but now, visitors can continue to immerse themselves in the story of Johan Maurits as a historical figure and learn about his importance to the history of the building, the museum and the collection. Research has shown that Johan Maurits traded in enslaved African people, but he did so in a clandestine way, in the form of smuggling practices, cutting his employer, the Dutch West India Company, out of the equation. This illicit trade enabled Johan Maurits to accrue a fortune. The viewpoint that Johan Maurits could never have afforded to construct the Mauritshuis were it not for his role in the transatlantic slave trade will therefore come to form a permanent part of the museum and the collection.

Online: *The Mauritshuis at Home*

After the museum closed, we immediately intensified our contact with our audience online, partly in an attempt to generate additional income. Under the banner *Mauritshuis at home*, the many creative digital presentations, lectures, readings, debates, games, courses and vlogs brought the Mauritshuis to the attention of a whole new audience online. By using the *Second Canvas Mauritshuis* app, within which

the museum was the first in the world to be digitised in gigapixel resolution, visitors can wander through the museum and zoom in on the tiniest details of the paintings.

A valuable spin-off of the changes we made because of the new situation is that we learned and concluded that virtual tours and livestreams could be a fully-fledged alternative to physical programming. This meant that a global audience was now within reach. This also turned out to be valuable for external parties that organised activities with us, such as NBTC China, which attracted almost 100,000 viewers with a livestream tour.

Taking the Plunge

In 2020, we attempted to reach new target groups with our programming, and this enabled us to create a platform for alternative views about our collection and our museum. One of our genuine successes was the expansion of the repertoire of our music project *View the Mauritshuis With Your Ears*. We asked singer-songwriters to write a song inspired by one of the works in the collection. In 2020, the Spotify playlist included five pieces. After Spinvis set the ball rolling in 2019, MEROL, Harrie Jekkers, Willie Wartaal and The Kik also provided songs for the playlist over the past year. “*Ik heb mijn stoute slippers aangedaan en ben een slippertje begaan*” (I took the plunge and had a one-night stand), sang MEROL about the painting *Mars and Venus surprised by Vulcan* by Joachim Wtewael.

To mark their 20th anniversary, the band Di-RECT from The Hague gave three performances in the city in 2020. The third and final performance was held in the Mauritshuis and was followed by around 15,000 people via the livestream on the band’s website. During the concert, DI-RECT moved around the various rooms inside the museum, thereby bringing together music and fine art using the galleries as a backdrop.

Finances

The Mauritshuis is blessed to have the support of very loyal partners, including: the Friends of the Mauritshuis, the Johan Maurits Compagnie Foundation, the American Friends of the Mauritshuis and the Dutch Masters Foundation. These member organisations, along with the Mauritshuis Business Platform and the museum’s main sponsors BankGiro Loterij and the NN Group, are indispensable. Many public funds and private funds are also essential to the museum’s operations. Together,

these support partners fulfil a critical role in the creation of exhibitions, in acquisitions and in maintaining the high standard of research projects, publications and (peripheral) programming.

It goes without saying that the pandemic had a major impact on the financial results of the Mauritshuis, due to the considerable loss of revenue from admission fees. The same period also saw a reduction in revenues from events, restaurant and catering activities, and the rental of spaces to business customers. We implemented timely and substantial savings in the museum's operating costs and in the cost of implementing the museum's programming, in which the guiding principle was to ensure that the museum's workforce was kept intact – which we succeeded in doing – assuming that the pandemic would be brought under control again in 2021. Balancing our budget was therefore not an easy matter and we count ourselves lucky that we received 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 (NWO).

The Future

COVID-19 rapidly took hold from the start of 2020 onwards, and at the time of writing, it is still not completely under control. Although the vaccination programme seems to be promising, the return to the previous situation that existed, insofar as that will happen, is set to be a gradual process. That said, we are full of confidence as we look forward to the (near) future, when we will be able to fully open the Mauritshuis once again, without any restrictions.

Martine Gosselink, *General Director*

Renée Jongejan, *Business Director*



New Loan

Willem van Aelst (1627–1683)
Still Life with Partridges, 1671
The increasing wealth in the Dutch Republic in the later 17th century is reflected in a taste for refined paintings such as this still life with hunting motifs. Willem van Aelst was among the first painters to depict hunting trophies, and this is a prime example of such a work. In the 18th century it belonged to William V, Prince of Orange and the last Stadtholder of the Dutch Republic.

Oil on canvas

© 2011. All rights reserved. The Rijksmuseum, Amsterdam, The Netherlands

Given on long-term
loan to the National
Gallery, London

Foreword from the Supervisory Board

In a year when the entire world was shaken to its core, the museum sector in the Netherlands – including the Mauritshuis – found itself constantly adapting to changing realities such as closures, restrictions on the number of visitors, financial setbacks, postponed exhibitions, and more. It is easy to see the negative consequences of the pandemic on the day-to-day affairs of the Mauritshuis. What is also clear, however, is that the museum is managing its way through this crisis with great vigour, partly thanks to the healthy organisational and financial foundation that had been put in place in previous years.

A new General Director

The Supervisory Board was pleased to announce the appointment in 2020 of a new General Director to succeed the former General Director, Emilie Gordenker, who took up a position as Director of the Van Gogh Museum. The new General Director, Martine Gosselink, formerly the Head of History at the Rijksmuseum, took up her position on 1 April. Martine joined a healthy organisation, thanks in part to the praiseworthy efforts of its Business Director, Renée Jongejan, who acted as interim Director during the first months of the year. The new General Director brings a wealth of experience in the museum sector, as well as her historical expertise and ability to present works of art in their historical context. Her appointment means that it will now be possible for the layered story behind the collection at the Mauritshuis to be presented to the public even more effectively than before.

In the second half of 2020, the change of General Director was already being reflected in the new *Activity Plan 2021-2024*. This activity plan is based on the sub-plans of the Collection & Science, Education & Programming, Marketing & Communications, Development & Hospitality and Facilities Management departments, together with two freestanding sub-plans relating to Exhibitions and Diversity & Inclusion. The Mauritshuis has therefore firmly mapped out the developments envisaged for the museum in the next few years.

Awards

The Supervisory Board is proud to report that the museum was awarded various prizes during the year, especially for the exhibition *Shifting Image – In search of Johan Maurits* held in 2019. A particular highlight was its nomination for the BankGiro Loterij Museum Prize for the exhibition in response to the theme *Achter de Schermen, voor het voetlicht* (Behind the Scenes, in the limelight). The jury wrote: “Since 2015, the Mauritshuis has pursued a consistent course in its projects and exhibitions, in which the theme *Behind the Scenes, in the limelight* is manifested. The museum places the things that take place behind the scenes centre stage, has the courage to be vulnerable and still manages to provide exhibitions of the highest standard.” Following a count of the public’s votes, we ultimately came second behind Naturalis Biodiversity Center.

Governance

As indicated in the Governance Code for Culture, the Supervisory Board carried out a self-evaluation in 2020, under the leadership of an external supervisor. The composition of the Supervisory Board also changed over the course of the year. In spring, Ben van Doesburgh joined the Supervisory Board and his role is to be responsible for liaison with the Friends of the Mauritshuis. During the transition into 2021, Siela Ardjosemito-Jethoe was appointed as seventh member of the Supervisory Board, with her core competency being Diversity & Inclusion, and with an explicit connection to the city of The Hague.

In addition to this annual report, a separate financial report for 2020 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 regarding the collection.

Open

At the time of writing, museums have been closed for almost six consecutive months. The cultural sector is therefore becoming more outspoken. Its aim is to ensure that the cultural sector is provided with a clear picture with regard to the future, and how soon we can reopen and welcome visitors back. As a Supervisory Board, we can of course only support that demand. Art feeds our spirit, and our inspiring stories need to be heard and experienced. This is essential and can be achieved in a safe way. A museum without visitors is like a body without oxygen. The Mauritshuis – which in spite of the challenging circumstances, is still in possession of strong and healthy body – is ready to open up its gates once again.

Lokke Moerel, *Chairman*

Ila Kasem, *Vice-Chairman*

Rob Lelieveld, *Quaestor*

Siela Ardjosemito-Jethoe (*joined the Supervisory Board as of 1 February 2021*)

Ben van Doesburgh (*liaison with the Friends of the Mauritshuis Foundation, joined the Supervisory Board as of 1 March 2020*)

Manfred Sellink

Titia Vellenga

Alone with Vermeer

Johannes Vermeer, *View of Delft*, c. 1660 - 1661, photo: Ivo Hoekstra





01

COVID-19

Although working from home may have got off to an awkward start when the Netherlands first went into lockdown in March 2020 (“Can you hear me now?”, “No, you’re on mute!”), employees soon got the hang of this new way of working. Meanwhile, the security of the collection and the building was of course safeguarded by the necessary presence of staff, while the rest of the organisation quickly made the transition to working from home thanks to Zoom, Teams or Hangouts. By means of newsletters, Q&As, the intranet and vlogs, the organisation kept up to date with the relevant developments of the pandemic. Homeworkers received the necessary office supplies, together with a monthly financial allowance in accordance with the NIBUD guidelines.

While the museum’s gate remained closed for a large part of the year, we did everything we could to welcome in the public via our digital programming online. One of the results of this was the creation of *Mauritshuis at home*: part of the website where we offered activities for adults and children alike. By making use of livestreams, we were able to allow physical events, such as the guided tour of the highlights of the Mauritshuis, to take place virtually. It was precisely because of the restrictions imposed upon us that our efforts to encourage people to visit the museum online were stepped up.

As a result of COVID-19, two of our scheduled exhibitions, *Fleeting – Scents in Colour* and *Facelifts & Make-overs*, were postponed until 2021. Fortunately, we had another experimental exhibition plan on the shelf, which had never been implemented before due to the usually large numbers of visitors in the museum. Due to the unusual circumstances, it became possible: an exhibition you could see on your own. During a pre-booked timeslot, visitors could view the painting alone (or in very small groups) and experience Vermeer’s *View of Delft* in complete silence. Alone with Vermeer. “As I sat staring at the illuminated canvas so intently, the skyline of the city imprinted itself on my retina, as if I were sitting peering at the quayside itself. A unique moment that you never experience in a museum. It was actually almost spiritual”, wrote a reviewer from the Dutch daily newspaper *Trouw*.

02

Mission Statement & Vision

Only recently museums in Western countries became aware of their somewhat one-sided view of art and history. This also applies to the Mauritshuis. Over the last few years, our museum has devoted a lot of attention in the programming and exhibitions to new perspectives, in addition to the existing ones.

In order to set the direction of these ambitions, we reformulated our mission and vision in 2020. Inside our houses, which can be accessed by everyone (physically and digitally), you will be inspired and moved by the beauty of the buildings and by the works of art, but also by the stories behind the works. The history of the Mauritshuis is not only of relevance to the city of The Hague, but also to the Kingdom of the Netherlands as a whole, to our national and international audience, and also to our employees. By bringing together the past with the present, our museum plays a central role within society.

With that in mind, the mission of the Mauritshuis is: *In our house, everyone must feel at home, be moved and be inspired.*

An important part of feeling genuinely at home in a place is to feel a personal connection with a sense of recognition in that place. Moreover, everyone can identify themselves in things that are personal, human and, in some cases, imperfect. After all, that is what makes life exciting. Our works of art and the stories behind them are timeless, and are all about human values and ethics. Our responsibility is to seek out the history behind the works of art, the buildings and the historical figures connected with them. It is essential that the complex colonial history of the building and of its founder is told. We look to connect with contemporary issues via the collection, time and time again. Our collection stimulates us to reflect upon our lives and our society.

That is why the vision of the Mauritshuis is: *To offer a majestic experience, in which human stories and perspectives encourage us to reflect and imagine.*

A Broader Perspective on Johan Maurits



Room 8, photo: Ivo Hoekstra, see p. 36-37



Over the last few years, encouraging Diversity & Inclusion has come to play a key role, as these values will strengthen our organisation and our position within society. We believe in the power of complementing each other, and increasing the diversity of teamwork can result in many improvements. Moreover, a diverse workforce reflects society, which makes a positive contribution to the outreach of our organisation. At the same time, this is clearly not easy to achieve, simply because the turnover of staff is limited; however, by hiring self-employed workers, offering internships and traineeships and by seeking to ensure that we engage a variety of partners, service-providers and suppliers, we are nevertheless trying to make progress in the field of Diversity and Inclusion.

In 2020, a museum-wide programme was rolled out, consisting of training courses, interdisciplinary and cross-departmental dialogue, collaborations with external organisations and plans in terms of plurality of voices and accessibility. We received some external advice from the Diversity & Inclusion Manager of the Rijksmuseum, an organisational adviser and a coach, who had already carried out a diversity scan for us in 2019. A plan has been drawn up for the period 2020–2024, in which ambitions and specific objectives have been set in the areas of Human Resources, Public, Partners and Programming. The Mauritshuis is taking part in the initiative *Musea Bekennen Kleur* (Museums Acknowledge Colour): a network of museums in the Netherlands that are putting this theme on the agenda and translating it into museum policy on a practical level.

In the past year, Diversity & Inclusion has been interwoven in exhibitions, research, educational programmes and events. The history of Johan Maurits has been given a permanent location in the Mauritshuis in Room 8, and his role in the country's colonial past and his involvement in slavery has been brought to the fore in debates and discussions. Together with the city tour entitled *Den Haag en Slavernij* (The Hague and Slavery), we participated in Ketikoti The Hague. In our lectures and guided tours, we also present a story about the Mauritshuis and its collection from different perspectives. In *Maurits Talks*, in collaboration with the media platform VICE, we asked young creatives from a variety of backgrounds whether they feel represented in museums. The six members of the panel expressed their hope and expectations that they would be able to see themselves reflected to a greater extent in the culture of artistic imagery in the future. For one day, the museum was even used as a tattoo studio on the occasion of the *Human Rights Tattoo*.

04

The Mauritshuis Online

In a world in which we are resorting *en masse* to digital channels for information and experiences, the Mauritshuis rapidly made the switch from physical to online programming. This year, the number of physical museum visitors dropped to a historic low; however, our online channels fortunately grew substantially parallel to this. The number of visitors to our website increased significantly compared to the number of visitors in 2019, and all of our social media channels grew both in terms of size and engagement.

As a means of keeping in touch with our audience while the museum remained closed, we launched the *Mauritshuis at home* in the early spring of 2020. There, we published a broad online range of activities based around our exhibitions, collection and programme, workshops for young and old, as well as special activities for children and holidays. *The Mauritshuis at home* successfully increased our visitor numbers and most of all enabled us to reach a much wider audience, including many families.

During the summer, the entire museum – all of the paintings and every centimetre of the plinths and wall coverings in the rooms – was turned into images by a digitalisation robot. Based on this, the online *Gigapixel Museum* was launched in the autumn. This was a world first. Thanks to the link with our existing *Second Canvas Mauritshuis* app, visitors can wander through the museum while the most beautiful stories behind the masterpieces are revealed. For no less than 36 masterpieces, it is possible to zoom in right up to the brushstrokes.

2020 was also characterised by preparations for the (digital) future. In collaboration with Deloitte digital, we previously reconstructed the ideal (digital) customer journey, which forms a blueprint for the development of new functionalities. In the summer, we commissioned the digital consultancy, Dept, to create a new website and multimedia tour that would offer greater scope for a plurality of voices, as a means of engaging our online audience in a more narrative manner. The new website is expected to be launched in the late summer of 2021.

05

*George Stubbs –
The man, The horse,
The obsession*

In the Mauritshuis, the emphasis is mostly on the work of Dutch painters, but in our exhibitions, we sometimes make an excursion into art from other countries or eras. That was what we did with our exhibition *George Stubbs – The man, The horse, The obsession*, which was realised in collaboration with MK Gallery in Milton Keynes (in the United Kingdom). Never before had an exhibition in the Netherlands been devoted to this eighteenth-century British artist.

Stubbs's specialism – the portraiture of horses – is a genre that attained great popularity in England in his time. Horse racing was (and still is) one of the great loves of the English upper class. Stubbs amazed his contemporaries with his lifelike depictions of horses with shiny coats, soft equine noses and powerfully muscled necks and legs in a manner unmatched by any other painter. Stubbs was a genuine 'scientist-artist' who also studied equine anatomy. His research culminated in the ground-breaking scientific publication entitled *The Anatomy of the Horse* (1766). Copies of this book were on view in the exhibition, along with an extremely special item provided on loan: the skeleton of the racehorse Eclipse. He was the fastest and most renowned racehorse of the eighteenth century. Eclipse was never beaten and, as you might expect, was immortalised on canvas by George Stubbs.

The highpoint of Stubbs's career was undoubtedly his masterpiece *Whistlejacket* from the National Gallery in London, which was exhibited in continental Europe for the first time. This is an impressive painting: a portrait – almost 3 metres high – of a horse rearing up from the ground against a blank background. For many visitors, it was an unforgettable experience to be able to see this painting in real life. You could almost hear *Whistlejacket* snorting.

George Stubbs – The man, The horse, The obsession received rave reviews, and the public interest during the first few weeks of the exhibition was overwhelming. This exhibition meant that a good many horse-lovers also found their way to the Mauritshuis, in some cases for the first time. As a result of the pandemic, the exhibition was not available to view between 13 March and 1 June, but thanks to the generous cooperation of the artworks' owners, it was possible to extend the exhibition until the end of August.

*George Stubbs –
The man, The horse, The obsession*





George Stubbs, *Whistlerjacket*, c. 1762, National Gallery, photo: Ivo Hoekstra

06

A New Permanent Display Focusing on the Story of Johan Maurits

Until recently, we usually looked back upon the founder and original owner of our seventeenth-century building, Count Johan Maurits van Nassau-Siegen (1604-1679), from the viewpoint of the history of art. From that limited perspective, we only came to know one part of the story behind the man – and therefore the history of our country. After all, he also played an important role in the transatlantic slave trade: on his authority, 24,000 enslaved African people were transported to Brazil. New research has shown that he traded in humans for his own profit.

Following a temporary exhibition mounted in 2019 entitled *Shifting Image*, this story has now become a permanent part of any visit to this museum thanks to the presentation *Johan Maurits and the Mauritshuis*, which was created in 2020. Eleven works of art from the museum's permanent collection that were previously on show in different parts of the museum have now been brought together in Room 8 to tell the story of Johan Maurits and Dutch Brazil, and the history of the Mauritshuis as a building and as a museum.

Partly as a result of this new presentation, we are often asked whether we intend to change the name of the museum. We are not going to do that. The reason is that Johan Maurits happened to be the owner of the Mauritshuis and therefore gave his name to the building; it wasn't named after him because he was once regarded as a great hero. The building has always been known as simply 'Maurits' house'.

Our broadened outlook was picked up by many publications. For example, the Dutch newspaper *de Volkskrant* ran a headline that read 'The Mauritshuis in The Hague presents a more complete picture of Johan Maurits'. We also actively sought feedback ourselves from the *Haagse CultuurAcademie*: a society of cultural professionals from The Hague aged between 25 and 35 years, in order to receive a critical appraisal. Their observations and recommendations about the texts in the room and the appearance of the room itself will be used to improve the presentation.

In September 2020, with support from the Gieskes-Strijbis Fund, four international researchers embarked on a study into various aspects of the history surrounding Dutch Brazil and Johan Maurits. The project focuses on historical (archival) research into the period during which Johan Maurits was the governor of Brazil, with an emphasis on topics that have received little attention to date, such as his role in the transatlantic slave trade. This fellowship programme will result in various academic publications and in a symposium, but we also want to share the findings with a wide audience to contribute towards discussions about the colonial past.

07

The Girl in the Spotlight

Whenever you ask visitors what their favourite painting in the Mauritshuis is, the answer you receive most often is: the *Girl with a Pearl Earring* by Johannes Vermeer (c. 1665). Many visitors feel a strong connection with that painting and often wonder *who* the girl actually was. The answer to that question remains a mystery to this day, but since this year, we now know a lot more about *how* Vermeer painted her.

In early 2018, an international team of scientists – led by the Mauritshuis Paintings Conservator, Abbie Vandivere – examined the *Girl with a Pearl Earring* in full view of the public. The aim of this examination was to find out which materials and techniques Vermeer used, and how the painting has changed over the course of the centuries. The investigation lasted two weeks, after which a further two years were needed to compare and process the terabytes of data. Each minute brushstroke has been recorded using scanners and microscopes. You see this for yourself online by zooming in on an image made up of 10 billion pixels: www.micro-pano.com/pearl.

The most exciting results of the investigation were that the girl actually has eyelashes, and that the background originally consisted of a green curtain (not a greyish backdrop as it appears today). It also turned out that Vermeer's materials came from all over the world, including areas that nowadays form part of Mexico and Central America, or even from Asia or the West Indies.

As a result of the COVID-19 pandemic, a scientific symposium about the results of the investigation was unable to go ahead. Instead, the decision was taken to hold a digital presentation for the national and international press. This news was met with great enthusiasm, showing that people all over the world are not only interested in our *Girl with a Pearl Earring*, but also in the scientific research techniques that were used to examine the painting.

The scientific research techniques used to examine our girl caused a media sensation.

Composite image of the *Girl with a Pearl Earring* from images made during the research project. Sylvain Fleur and the Girl in the Spotlight team.



In early 2020, thanks to support from the BankGiro Loterij, the Rembrandt Association (Vereniging Rembrandt) and from Mr H.B. van der Ven, the Mauritshuis acquired the work entitled *Portrait of Jakob Omphalius*, which was painted by Bartholomäus Bruyn the Elder (1493–1555). This acquisition meant that the museum was able to reunite a married couple that had become separated from each other almost 125 years ago.

The portrait of Elisabeth Bellinghausen by this artist from Cologne has been on display in the Mauritshuis since 1951, on loan from the Rijksmuseum. Twenty years ago, we learned that there had to be a pendant portrait: the portrait of her fiancée Jakob Omphalius. At one time, the two paintings had formed a diptych, but each one was sold to a different buyer at an auction in 1896. All we had seen of the male portrait was a photograph; the work itself had gone missing. To our great joy, it resurfaced at an art dealer in 2020, and we were able to purchase it in close consultation with the Rijksmuseum.

When you view the two paintings side by side, it is immediately apparent how well the portraits go together, especially due to the bright colours used, the azurite blue background, the red velvet sleeves and the fine gold embroideries on the clothing. Jakob and Elisabeth are seated, turned towards one another behind a stone balustrade that continues across both portraits. Jakob is holding a folded-up piece of paper in his right hand (a letter?), while Elisabeth offers him a bittersweet branch as a sign of her love. If we study Elisabeth in more detail, we can see that the couple are not yet married. The fact that her plaits are tied upwards around her face points to her unmarried state. Bruyn must therefore have painted her before the couple were married on 8 February 1539.

The original frame of Jakob's portrait has been lost, but the portrait of Elisabeth is still surrounded by a gilded inner edge of the frame integrated with the wood of the panel. That border was used as a starting point for the new frames that were made by Guy Sainthill in Haarlem, based on the original framing of a portrait diptych by Bruyn in the Wallraf-Richartz-Museum in Cologne. The new frames are joined together by hinges: the reunited portrait pair now forms a genuine diptych once again.

Bartholomäus Bruyn The Elder, *Portrait of Jakob Omphalius (1500-1567)*, 1538/39. Panel, 31 x 21.5 cm Mauritshuis. Acquired with support from the BankGiro Loterij, from the Rembrandt Association (Vereniging Rembrandt) (thanks, in part, to its Schorer Romeijn Grothe Fund and its Themed Fund for the Middle Ages and Renaissance) and from Mr H.B. van der Ven, 2020

Bartholomäus Bruyn The Elder, *Portrait of Elisabeth Bellinghausen (1538/39)*. Panel, 31 x 21.5 cm Mauritshuis (on loan from the Rijksmuseum since 1951)





09

Expanding and Extending our Public Reach

NN Group has been helping the museum expand and broaden its public reach since 2016, in line with the motto: “NN Group and the Mauritshuis share the ideal to enable as many people as possible to enjoy art.” One of the most important outcomes of this highly fruitful collaboration is the music project *View the Mauritshuis With Your Ears*. By means of this project, we look at the collection through the eyes of musicians, in the hope of reaching new target groups from amongst their fans. In 2020, the singer MEROL, Harrie Jekkers, a singer from The Hague, the rapper Willie Wartaal and the Rotterdam-based band The Kik each selected a painting and translated the inspiration it provided into a song. A survey carried out by Motivaction shows that 9% of those questioned had seen or heard of the project and that their view of the Mauritshuis had been positively influenced by it.

With financial support from NN Group, we offered a free guided tour to digital visitors and customers of NN Group. Viewers were taken on a tour of the highlights of the Mauritshuis and asked questions live via the chat function. This made a guided tour accessible to a national and international audience, where up to 8,000 participants could wander through the rooms online at the same time. The digital version of the tour was also used to strengthen bonds between various corporate partners.

In *Maurits Talks*, developed by NN Group and Vice Media, the Mauritshuis became an open house, in which we hold discussions with young people about social themes. We are curious to find out their thoughts on a variety of topics that have aspects in common with the collection and the Mauritshuis. The first panel was about representation in art throughout the centuries, beginning in the seventeenth century and ending with their ideas about how the Old Masters and their presentation in the museum can be looked upon in the future. The conversation is available online and can be viewed by everyone.

View the Mauritshuis With Your Ears

The Klik, Golden Room, 10 December 2020, photo: Ivo Hoekstra



Release and performance MEROL, 23 January 2020, photo: Fred Ernst





10

Review



- Left
Rembrandt van Rijn (studio copy), *Portrait of Rembrandt (1606-1669) with a Gorget*, after c. 1629
- Center
Rembrandt van Rijn (?), *'Tronie' of an Old Man*, c. 1630 - 1631
- Right
Rembrandt van Rijn (?), *Study of an Old Man*, 1650

Ⓐ Collection & Science

Acquisition

In 2020, the Mauritshuis successfully acquired one painting for the collection: the *Portrait of Jakob Omphalius* by Bartholomäus Bruyn The Elder (see also pp. 43). The painting was purchased with support from the BankGiro Loterij, the Rembrandt Association (Vereniging Rembrandt) (thanks, in part, to its Schorer Romeijn Grothe Fund and its Themed Fund for the Middle Ages and Renaissance) and from Mr H.B. van der Ven. A special presentation has been dedicated to this acquisition in Room 7.

Research

The Mauritshuis collection is being systematically examined and described in the form of sub-catalogues written in the English language. Each part deals with one of the main genres in painting. As a result of this prestigious project, the Mauritshuis is playing a pioneering role within the international museum world. Following the historical pieces, portraits and genre paintings, it is now the turn of the museum's 75 or so still-life paintings. This sub-collection, which includes first-class works from master painters such as Ambrosius Bosschaert, Pieter Claesz, Adriaen Coorte, Jan Davidsz de Heem and Clara Peeters, is one of the most important in the world. This year, support from the Johan Maurits Compagnie Foundation made it possible to start carrying out the material investigation that forms part of this project.

In response to the exhibition entitled *Rembrandt and the Mauritshuis* that took place in 2019 to mark 350 years since Rembrandt's death, the past year saw the launch of a multi-year restoration and research project under the name 'Rembrandt?'. The project will focus on three paintings that were added to the collection as works by Rembrandt, but whose authenticity was later called into question: *Study of an Old Man* [INV. 560], *Tronie of an Old Man* [INV. 565] and *Portrait of Rembrandt with a Gorget*, [INV. 148]. By combining the results of the technical and historical research, we are not only seeking to make a significant contribution towards current research into Rembrandt, but we also hope to provide outsiders more insight into problems of attribution.

This year, the project *Revisiting Dutch Brazil and Johan Maurits*, funded by the Gieskes-Strijbis Fonds underwent an important development. Four international fellows, under the leadership of Dr Erik Odegard, started carrying out historical research into the period that Johan Maurits spent as governor in Brazil, with an emphasis upon topics that have received little attention

to date:

- Mark Ponte (The Netherlands): *Tracing black lives in Brazil and the Dutch Atlantic*
- Irene Maria Vicente Martín (Spain): *Johan Maurits' relations with the city of Salvador: war, diplomacy and cultural exchanges between Dutch Recife and Portuguese Bahia, c. 1637-1644*
- André Luís Bezerra Ferreira (Brazil): *Negotiated freedoms: Indigenous memories of the Portuguese-Dutch wars and the indigenous policies in the Portuguese Amazon*
- Miguel Geraudes Rodrigues (Portugal): *The South Atlantic slave trade: Competition, collaboration, and trans-imperial association between Dutch and Portuguese agents in Brazil and Angola (1600-1654)*

As a result of the closure of archives and the travel restrictions due to the COVID-19 pandemic, some fellows had to make certain adaptations to their projects. In the meantime, however, the research is now well under way. In addition to organising a scientific symposium and a series of articles in peer reviewed journals, the Mauritshuis also wants to share the results with a wide audience, in order to contribute towards social discussion about the colonial past.

Collection Management and Safety

The Collection Plan was rewritten in 2020, thereby providing a strong foundation for the next four years. Based on recommendations from the themed report entitled *Veiligheidszorg rijkscollectie geborgd?* (Is the safety of the national art collection guaranteed?) and in consultation with the Information and Heritage Inspectorate (IOE), a start has been made with the drawing up of a plan to ensure the safety of the entire collection and of the historical buildings. This describes the plans, documents and consultative structures that set out how the collection has been safeguarded, the way that risks can be identified and analysed. The documents examine the extent to which each risk is currently being controlled, and which measures will be needed in future. Due to COVID-19, incoming and outgoing items on loan now make use of virtual courier services, in which the lender can monitor all actions digitally and remotely. For that purpose, good use is being made of the digital condition report that was developed by the Mauritshuis a few years ago.

ⓑ Education & Programming

Due to the extraordinary circumstances of 2020, the shift to three types of educational programming – live, hybrid and digital – was made accelerated. The harsh reality was that – because our live projects bring people together as a matter of course – many of the activities were unable to go ahead, such as the workshops during the Christmas holidays and the (Children’s) Museum Night. For those activities that *could* take place, the number of participants was restricted and motivating the public to come to the museum wasn’t always an easy task; however, for those who did take part in the activities in person, this was a positive thing, as they received more personal attention as a result.

Digital Offering

Shortly after the first lockdown in March, the Online programming team was created, and was assigned the task of keeping the museum open online. More than 10,000 viewers were present during some of the livestream guided tours (including chat function), which meant that the number of participants in the guided tours in 2020 increased massively. In 2020, the Mauritshuis website became a platform for videos, stories read out loud, and other content primarily aimed at families. In the case of the online workshops, participants learned to paint or take photographs using the objects they had available in their home, garden or kitchen. We also explained the background behind some of the most special paintings in our vast collection during two series of mini-lectures. From November onwards, the Mauritshuis could either be visited in person, or by means of the new virtual environment (the *Gigapixel Museum*), for which the whole of the museum’s interior was scanned at high resolution.

Education, Children and Families

Despite the restrictions, we had a relatively large number of visits from schools in 2020 and the number of visits was more or less equally distributed between

primary and secondary schools. At the beginning of the year, before the first lockdown, many foreign students were still coming to the museum. Wherever possible, we allowed small-scale family activities to continue in the Art Workshop and in the museum. During the summer and autumn holidays, almost all activities were sold out. Unfortunately, it turned out that the Family activity package, consisting of bags containing materials and sketchbooks, was not coronavirus-proof.

We kept in contact with our collaboration partners and helped them to realise projects that take place outside of the museum. For example, we collaborated with The Hague Street Art and the Children’s Work Foundation/Samsam community centre on a project in which children painted outdoor containers. While the museum was closed, we were fortunate enough to be able to continue teaching lessons at a few schools in The Hague, thanks to the constructive cooperation of the schools themselves and our dedicated museum educators. In the summer, we contributed to the Summer School and Catch-up classes at the De Mussen community centre in the Schilderswijk district of The Hague.

Visitor Support

In order to keep the multi-media tour (a free app in nine languages) alive, it needed to be transferred into a web-based environment. This was a major task being carried out behind the scenes. Our Education & Programming department contributed towards the partially-renewed content and adapted narratives, in which additional attention was paid to inclusive vocabulary and plurality of voices.

An important part of the knowledge transfer that takes place in the museum is still being provided by our guides and our museum educators. They have now received further training in ‘emotional networking’: a new method that helps professionals become ‘heritage savvy’. By paying attention to the social dynamics associated with our collection and the building, they were given points of reference to enable them to convey the diversity of voices behind the stories and to be aware of their own position within that story.

© Marketing & Communications

In 2020, the focus of the marketing team was shifted further online. The team was also expanded with the addition of an online marketer and a content marketer. We also created a new position, in the form of a project manager for digital engagement. We chose to appoint this combination of employees to enable us to become systematically involved in designing and creating the content for our online customer journey. The website and the multimedia tour are examples of projects that we are now positioned to pick up and proceed with in earnest. Other examples include the development (and ongoing development) of digital products and programming.

All Press Opportunities Utilised

In a year that saw 70% fewer visitors, we seized every opportunity to generate press and publicity. We received a great deal of media attention in connection with the presentation of the results of the material investigation into the *Girl with the Pearl Earring*. In a period when positive news was thin on the ground, our findings caused a veritable media sensation amongst Dutch and international journalists (and their readers). In total, over 600 articles in the Netherlands and abroad were devoted to these new findings, though the exhibitions *George Stubbs – The man, The horse, The obsession* and *Alone with Vermeer* also received a good amount of coverage. In addition, the arrival of Martine Gosselink as the new General Director, the opening of the exhibition in Room 8 that is devoted to Johan Maurits van Nassau-Siegen, the music project *View the Mauritshuis With Your Ears* and the introduction of the *Gigapixel-museum* also generated a great deal of attention in the media. The net effect of all of this is that the Mauritshuis achieved a PR value that was 30% higher in 2020 than in 2019, even though we were still very satisfied with the PR value we achieved during the Rembrandt year which commemorated the 350th anniversary of Rembrandt's death.

Licensing Partnerships as a New Initiative

Over the course of 2020, we seized the opportunity to seek out new ways of reaching our audience and generating different types of revenue streams. In collaboration with our Development & Hospitality department, a project group was created to actively seek out these licensing partnerships. 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 share in the turnover. Based on a list of potential collaboration partners, we came to an agreement with several parties. In 2021, we intend to work with them to bring out a product line inspired by the collection at the Mauritshuis. and our assumption is that from 2021 onwards, this promising new source of income will start to bear fruit.

Urban Omnivores

In 2020, the Mauritshuis used a new system of target group segmentation for the first time, in which the museum's target group was defined in terms of eight individual segments based on the way they are accustomed to 'consuming' traditional culture (museums, concerts, the performing arts, etc.) Our visitor profile was examined in collaboration with The Hague & Partners. What we found was that our strength lies in reaching and attracting the High-End Culture Vulture (index 187, which means that we reach 187% in relation to the proportion of households in the Netherlands included in that category), the Classical Art Lover (index 127) and the Urban Omnivore (index 145). The visitor profile that is more challenging to reach is the District-focused Leisure Fan (index 45) and the Urban Future Builder (index 60). In its policy for the next few years, the Mauritshuis has designated the Urban Omnivore, the Active Family and the Urban Future Builder as the target groups on which it intends to focus and on which its programming and marketing will largely be based.

Ⓓ Development & Hospitality

Amongst other things, Development & Hospitality is involved in raising the museum's own income by means of funds, private donations and sponsorships. In addition, the department is also responsible for event management, international tourism and the service provision via the Service Desk. The COVID-19 outbreak has had a major effect on all of these tasks.

Hospitality

After the museum reopened on 1 June, we were very pleased that we were able to start offering tickets almost exclusively online. By steering groups (schools and tour operators) and individual visitors to specific time slots, we were able to manage the influx of visitors more effectively. In the museum, a member of staff from the Service desk checked tickets on the museum forecourt, thereby providing a personalised reception that made a positive impression on visitors. During the purchase process, we asked visitors to make a donation and we encouraged them to become a Friend or to follow the museum by subscribing to its email newsletter. At the end of 2020, in order to expand online ticket sales even further, we started to look for a replacement for our current ticketing and point of sale system.

Sponsoring & Fundraising

As a main sponsor, the BankGiro Loterij also formed an important support pillar for the Mauritshuis in 2020. The fixed contribution we received each year from the Lottery has remained more or less stable. With this contribution, the BankGiro Loterij supports the museum's Acquisition Fund. What is more, we endeavour to recruit visitors to the museum as new participants in the Lottery. Part of the income that this generates then serves to benefit the museum. This method of fundraising also continued to form a significant source of new revenue in 2020. At the end of 2020, more than 4,000 visitors played the Lottery, having been recruited by the Mauritshuis: this represents a substantial increase, which is a considerable achievement in such a tumultuous year.

In 2020, the NN Group had been a faithful partner of the Mauritshuis for over five years. As a main sponsor, the company supports the museum by expanding and broadening its public reach. The NN Group's contribution as a partner was largely invested in the successful project *View the Mauritshuis With Your Ears*, the George Stubbs exhibition and the *Alone with Vermeer* exhibition. This fundamental commitment by the NN Group has made it possible for us to develop innovative formats that will enable us to reach new target groups.

In addition, we made use of 2020 as an opportunity to become innovative in our use of digital formats so that we could continue to be accessible while the museum itself was closed. For example, we organised digital guided tours for employees of NN Group and on 27 December, we offered a livestream to customers of Nationale-Nederlanden (part of NN Group), in which we reached no fewer than 10,000 people. This is a successful example of the way in which our sponsors make a financial contribution, work with us in a substantive way and introduce us to their own customers.

Our sponsors are all members of the Mauritshuis Business Platform: a meeting place for innovative companies, scientists, creatives and policymakers. Due to the fact that in 2020, seeing each other live was a difficult matter, the activities took place at a less intensive rate than usual. Nevertheless, parties such as Deloitte and BMW extended their contracts, which were about to expire, thereby giving us additional encouragement to prioritise the recruitment of additional companies in 2021. The partnership with Canon Production Printing in connection with the 3D printing of masterpiece from the collection was extended up to and including 2022.

Just like in previous years, the foundations that support us were very generous and despite the pandemic, the number of donors remained at the same level. The Friends of the Mauritshuis Foundation and the Dutch Masters Foundation contributed towards the Stubbs exhibition. The Johan Maurits Compagnie Foundation supported collection projects and an initial study into the alterations to the Willem V Gallery. In 2020, the American Friends of the Mauritshuis also facilitated the chance for an American Fulbright Fellow to work in the conservation studio.

Other revenue was obtained from equity funds and private donations. The exhibition *Alone with Vermeer* was supported by the Rembrandt Association and the Turing Foundation. In the case of *Fleeting – Scents in Colour*, which was postponed until 2021, contributions were promised by the Prins Bernhard Cultuurfonds, the Stichting Zabawas and the MAOC Gravin van Bylandt Foundation. Together with other institutions, such as the Van Gogh Museum and the Rembrandt Association, the Mauritshuis was one of the instigators behind the creation, in 2020, of *Nalaten aan Cultuur*, a national platform for bequests to the cultural sector.

Commercial Events

As a result of the COVID-19 measures, hardly any commercial events took place in the museum. For that reason, amongst others, we discovered and ventured into a new market for paid-for digital guided tours (live or pre-recorded). For example, we organised one of those as a customer gift for the clients of ABN Amro Mees Pierson and as part of an international congress for the company Smartly.io. Just under 100,000 people also logged on to view a livestream for NBTC China (to promote the Netherlands).

Travel Trade

As the tourism sector is almost at a standstill, we had hardly any opportunities to attend international trade fairs (Travel Trade). Since last summer, the Online Travel Agency, Tiqets, has been selling our tickets on its platform. In return for their marketing activities and customer service (providing a route to obtain tickets in dozens of languages and a wide variety of payment options), the company receives a commission on each ticket. In order to reach even more potential visitors at an even wider variety of locations, we also started to work with a select number of other resellers.

⑤ Human Resources

In 2020, the Mauritshuis employed a workforce numbering 68.5 FTE consisting of 77 employees (62 permanent and 15 temporary), along with a flexible workforce of 23 employees provided via external organisations and 5 volunteers, who altogether formed the equivalent of 11 FTE. In the past year, a total of 12 employees joined the organisation on the basis of an employment contract, while five employees left the Mauritshuis. The museum's workforce was boosted in 2020 by 24 interns. The Management consists of one General Director and a Business Director. The museum is made up of the following departments: Collection & Science, Education & Programming, Marketing & Communications, 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-Strategy

The year 2020 saw the roll-out of an HR Strategy for the Mauritshuis, which contributes to the overall strategy of the museum. In developing the HR Strategy, we formulated five critical success factors. The Mauritshuis sets out to be a diverse and inclusive organisation, in the broadest sense of the word. We are focusing on the further optimisation of personnel management systems and procedures, such as the digitalisation of HR processes to improve efficiency and obtain information that can be used more effectively for management purposes. 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. We set out to promote service-oriented leadership and promote good employment practices within a safe and pleasant working environment.

COVID-19

As far as personnel management at the Mauritshuis is concerned, the year 2020 was dominated almost completely by the COVID-19 pandemic. We had to postpone filling two vacancies (in Education & Programming and Marketing & Communications) and were obliged to say (a temporary) goodbye to various 'flexible' workers at the Service Desk and a number of our guides/museum educators. An Office Protocol and a Safe Homeworking Protocol were developed and the payment of an allowance introduced for employees working from home. Fortunately, the pandemic and working from home had hardly any effect on the rate of sickness absence, which came to 3.7% in 2020 (in 2019, it was 3.4%).

The Collective Labour Agreement (CLA) for the museums sector expired on 1 September 2020. At that point in time, the specific consequences of COVID-19 on the museums sector and employment were still very uncertain and the trade unions did not have enough time to supervise CLA negotiations. For that reason, the Museums Association and the trade unions proposed to extend the CLA without any modifications until spring 2021, after which negotiations will get under way once again.

Pension, Labour Law and Overtime

The contract between the Mauritshuis and the PFZW pension fund expires on 1 January 2021, but in the meantime, the Museums Association and the institutions affiliated to the CLA for the museums sector have decided to extend it for ten years. The Balanced Labour Market Act entered into force in 2020. At the Mauritshuis, this primarily affects what is known as the flexible cohort of employees, namely the guides/museum educators and the employees at the Service Desk. In the past year, this group became employees of the agency *Hôtes Cultures*, which provides them with the same terms and conditions of employment but enables them to work in other museums in the Rotterdam/Amsterdam region.

In 2020, it was decided that the recording and payment for overtime hours worked from a certain scale and above will be implemented in accordance with the CLA for the museums sector. Over the years, the organisation has been generous in its approach towards overtime, leading to substantial financial compensation and the accruing of large numbers of additional hours.

The Mauritshuis, photo: Joni Israeli



ⓕ Facilities Management

In 2017, following the entry into force of the Heritage Act, the Mauritshuis decided to carry out the management and maintenance of its buildings and installation on its own account. Now that the museum has ‘stood on its own two feet’ for a period of four years, we have concluded that was the right decision to make. In a recent benchmarking exercise, it was found that the condition of the interior and exterior of the buildings is as good, if not better than it was at the end of 2016.

COVID-19

Following the closure of the museum, we took advantage of the situation and set out to address a large number of facility maintenance tasks in and outside the building: the cleaning and treatment of all wooden floors, the cleaning and recoating of the floor installation, the dismantling and cleaning of the lifts, the checking and testing of all electrical installations, the renovation of the Art Workshop, the replacement of the controls of the safety shutters, the replacement of part of the roof covering and finally, maintenance work on the sun shades, air treatment systems, the aerial work platform and the control systems. The lighting in the stairwell (square side) and the lighting in the Randstad Room and Nassau Room has been converted from ordinary TL lighting to sustainable LED lighting. Ultimately, this will generate a saving in energy costs and will help make the museum more sustainable.

Security

Last year, the security system at the Mauritshuis was completely replaced by a state-of-the-art system from a new supplier. The migration of all of the data was a complex operation, but it was completed satisfactorily.

Sustainability

Having obtained BREEAM certification in 2019, further steps were taken in the area of sustainability in 2020. The Sustainability Working Group of the Museums Association drew up an action plan regarding the system to make the national museums more sustainable. This was in response to requirements from within the sector and to the statutory requirements governing sustainability that will enter into force in the years to come. The ambition of the museums is in line with the *Routekaart Verduurzaming Monumenten* (Route Map to Improve Sustainability of Listed Buildings), namely, to reduce CO2 emissions by 40% by 2030 and by 60% by 2040. Both of the buildings at the Mauritshuis (the Mauritshuis and the Prince William V Gallery) will participate in this sustainability project.

Renovation of the Binnenhof

Prior to the renovation of the Binnenhof in autumn 2021, a benchmarking exercise was carried out in 2020. With the assistance of Building Information Management (BIM) 3D technology, the buildings were fully scanned on the outside and the inside, so that we can measure the condition of the buildings prior to, during and after the renovation. Checks will be carried out again during and after the renovation and any deviation greater than three millimetres will be visible.

11

Abridged Annual Financial Report

Balance Sheet as of 31 December 2020

(EUR x 1,000)

Assets	As at 31 December 2020	As at 31 December 2019
Intangible fixed assets	122	
Tangible fixed assets		
Inventory	612	583
Financial fixed assets		
Deferred payment for outstanding maintenance	293	330
Total fixed assets	1.027	913
Current assets		
Inventories	31	25
Claims	1.759	2.298
— Debtors	837	733
— Taxes and social security premiums	183	206
— Other receivables and accrued assets	739	1.359
Liquid assets	18.923	15.237
Total current assets	20.713	17.560
Total assets	21.740	18.473

Balance Sheet as of 31 December 2020

(EUR x 1,000)

Liabilities	As at 31 December 2020	As at 31 December 2019
<hr/>		
Equity		
Reserves		
— General reserve	2.198	1.538
— Appropriated reserve	6.400	6.400
— Assets objective	0	0
— Operational assets	0	0
Long-term capital		
— Ministry of Education, Culture and Science (OCW) Appropriation Fund	0	86
Total equity	8.598	8.024
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Acquisition Fund	7.515	6.160
<hr/>		
Provisions		
— Provisions for service anniversaries	31	25
— Provisions for sponsor obligations	47	0
— Provisions for major maintenance	1.500	882
— Provisions for incapacity to work	0	133
Total provisions	1.578	1.040
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Debts		
Long-term debts	1.803	1.239
— Long-term debts	35	10
— OCW housing grant still available	1.768	1.229
Current liabilities	2.246	2.010
— Accounts payable	602	766
— Taxes and social security premiums	182	177
— Other debts and accrued liabilities	1.462	1.067
Total debts	4.049	3.249
<hr/>		
Total liabilities	21.740	18.473

Statement of Revenue and Expenditure

(EUR x 1,000)

Revenue	2020	2019
Subsidies	4.411	4.312
Incidental public subsidy	2.873	0
Admission tickets	1.283	4.965
Sponsorship income	656	2.221
Other contributions	2.449	2.983
Revenues in kind	183	0
Sales proceeds	12	67
Other direct revenues	76	304
Other indirect revenues	212	346
Total revenue	12.155	15.198

Expenditure	2020	2019
Employee expenses		
Salaries	4.151	3.925
Hiring of third parties	943	1.849
Training expenses	30	24
Other employee expenses	60	182
Amount received under Temporary Emergency Bridging Measure	-696	0
Total personnel costs	4.488	5.980
Depreciation		
Operations inventory	162	131
Museum inventory	10	10
Total depreciation	172	141
Miscellaneous expenditures		
Acquisitions	260	0
Rental fees	1.124	1.127
Housing costs	1.920	1.693
Organisation costs	866	953
Activity costs	1.407	3.036
Total miscellaneous costs	5.577	6.809
Total expenditure	10.237	12.930
Balance from regular business operations	1.918	2.268
Financial revenue and expenditure		
Interest revenue	-7	3
Revenue and expenditure in previous years	17	18
Total financial revenue and expenditure	10	21
Acquisition fund mutation	-1.355	-1.952
Operating result	573	337

Remuneration

The Public and Semi-public Sector Senior Officials (Standard Remuneration) Act (WNT) has been in effect since 1 January 2013. Within the Mauritshuis, the General Director and the Business Director are subject to the WNT. The WNT norm for 2020 is €201,000. The Mauritshuis remains significantly below that amount. The WNT for the year 2019 can be found in the Annual Report 2019. The members of the Supervisory Board fulfil their duties unpaid.

Remuneration

Amounts x € 1	Martine Gosselink	Renée Jongejan
Position(s)	Directeur	Zakelijk Directeur
Period employed in 2020	1/4 - 31/12	1/1 - 31/12
Tenure (in fte)	1,0	1,0
Employee contract	Ja	Ja
Remuneration		
Remuneration including taxable expenses allowance	100.260	97.787
Deferred remuneration	10.546	12.216
Subtotal	110.806	110.003
Individually applicable WNT-maximum 2020	151.025	201.000
-/- unduly paid and not yet refunded amount	n.v.t.	n.v.t.
Remuneration	110.806	110.003
The amount of exceeding	n.v.t.	n.v.t.
Explanation of the claim for undue payment	n.v.t.	n.v.t.

Explanatory notes to the balance sheet of 31 December 2020

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 29 March 2021. 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. Income is only included to the extent that it has been realised on the balance sheet date. 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.

Reflections on 2020 and the Financial Result

The year 2020 ended with a positive result of €573,000. As a result of the pandemic, the Mauritshuis suffered a substantial loss with regard to its income from the public; however, this was compensated for by the implementation of savings in operating costs and programming and by the financial support received from the emergency fund for culture operated by the Ministry of Education, Culture and Science and the Temporary Emergency Bridging Measure for Sustained Employment (NOW). The financial result achieved in 2020 will be urgently needed to enable the museum to maintain its operations in 2021. In order to achieve this, it is already apparent that the museum will also need to draw upon its reserves.

Profit Appropriation

Once approved by the Supervisory Board, the profit will be appropriated to the various elements of the equity, in accordance with the 2020 profit 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 €8,598,100 as of 31 December 2020. This has increased by €573,800 compared to 2019, primarily as a consequence of the positive result. The equity can be subdivided into the following reserves and funds: the general reserve of €2,198,100, the appropriated reserve for continuity of €5,400,000 and an appropriated reserve for public activities of €1,000,000.

Future Prospects as a Result of COVID-19

By order of the government, the museum was closed once again from 15 December 2020 to 5 June 2021, as a result of which no entry fees were received. At the beginning of 2021, the vaccination programme got underway, with the expectation that normal life will resume this autumn. Where possible, staff continued to work from home, supported by a suitable ICT infrastructure. Only those positions deemed vital, such as a pool of security and facilities staff, are still working on site in order to ensure the security of the building and of the collection.

The museum has been assured that it will receive the full amount of its funding for 2021, namely €4,477,500. The Mauritshuis has also received additional funding of €1,813,400. The most important income earned by the museum in its own right involve its direct revenues, the largest component of which takes the form of the entry fees. The museum's budget for 2021 assumes that the museum will receive 198,714 visitors.

Given that fact that in the past, and in anticipation of setbacks, the Mauritshuis has put financial buffers in place, it is expected that this coronavirus epidemic will have no negative impact in the short and medium term in terms of liquidity, solvency and, therefore, of continuity.

12

Programme for 2021-2022

→ Top

Detail of painting by Abraham Mignon,
Flowers in a Glass Vase, c. 1670

→ Bottom

Detail of painting by Frans Hals, *Portrait of
Aletta Olycan*, 1625, during renovation.

*Fleeting –
Scents in Colour*

11 February – 29 August 2021



*Facelifts &
Make-overs*

7 October 2021 – 9 January 2022





Willem van Mieris, *A Grocer's Shop*, 1717

Restored for the Exhibition
Fleeting - Scents in Colour

Ⓐ Awards & Nominations

Awards

The mobile application, *Rembrandt Reality*, in collaboration with Capitola and Nationale Nederlanden, received one of the Spin Awards: a golden Award in de “mobile” category and a silver Award in de category AR/VR; a bronze lamp in the Dutch Creativity Awards, a Gold Award in the category of craft – digital; a Gold Award and a People Loves Award in the Lovie Awards in the category of Apps, Mobile Sites & Voice.

The exhibition *Shifting Image – In search of Johan Maurits* (2019), in collaboration with Studio Louter and OPERA Amsterdam, received an award from the Museums + Heritage Awards, in the category of international projects below £1 million, together with an AVICOM F@IMP 2.0 award, in the category of scenography.

Nominations

The Mauritshuis was nominated for the BankGiro Loterij Museum Prize, in connection with the topic *Achter de Schermen, voor het voetlicht* (Behind the Scenes, in the limelight).

Ⓑ Acquisitions

The following painting was acquired for the Mauritshuis in 2020:

Bartholomäus Bruyn The Elder (1493-1555)
Portrait of Jakob Omphalius (1500-1567)
 1538/39
 Panel (rounded off at the top), 31 x 21.5 cm
 [INV. 1225]

Acquired with support from the BankGiro Loterij, from the Rembrandt Association (Vereniging Rembrandt) (thanks, in part, to its Schorer Romeijn Grothe Fund and its Themed Fund for the Middle Ages and Renaissance) and from Mr H.B. van der Ven, 2020

See pp. 42-45 and A. van Suchtelen, ‘Eindelijk weer bij elkaar’ (Finally together again), *Mauritshuis in focus* 33 (2020), no. 2, pp. 9-14

New Picture Frames

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

- Bartholomäus Bruyn The Elder, *Portrait of Elisabeth Bellinghausen (c.1520- after 1570)*, [INV. 889]
- Bartholomäus Bruyn The Elder, *Portrait of Jakob Omphalius (1500-1567)*, [INV. 1225]

These portraits form a unified work, but the original frame was largely lost. Thanks to the new frames, which are based on a surviving diptych by the same painter, the portraits have been reunited. See pp. 44-45.

© Exhibitions

Nicolaes Maes – Rembrandt's Versatile Pupil

17 October 2019 – 19 January 2020

George Stubbs – The man, The horse, The obsession

20 February – 1 June 2020

extended to 30 August 2020*

Echtpaar Bellinghausen herenigd

1 July 2020 – 3 January 2021*

Alone with Vermeer – 'The most beautiful painting in the world'

26 September 2020 – 3 January 2021*

*On 12 March, museums were required to close their doors due to the measures implemented to combat COVID-19. This first lockdown continued until 1 June. From 5 to 18 November, museums were closed once again and on 15 December, the Netherlands went into lockdown once more.

Ⓓ Loans Overview

Short-Term Loans Received

(as of 31 December 2020: 43 paintings, 11 drawings, 2 books of prints and 1 skeleton of a horse)

For the exhibition *Nicolaes Maes – Rembrandt's Versatile Pupil*, the museum received 30 paintings on loan from various lenders in the Netherlands and abroad; see Nicolaes Maes, *The Hague–London–Zwolle 2019*.

For the exhibition *George Stubbs – The Man, The Horse, The Obsession*, the museum received 13 paintings, 11 drawings, 2 illustrated books and 1 skeleton of a horse on loan from various lenders in the United Kingdom; see *George Stubbs – The man, The horse, The obsession*, *The Hague–Zwolle 2020*.

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

Outgoing Short-Term Loans to Exhibitions in the Netherlands and Abroad

(as of 31 December 2020: 24 loans, 22 of which are objects)

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.

Franschoys Ryckhals – A Zeeland Master from the Golden Age

Zierikzee, Stadhuismuseum

14 April 2019 – 29 March 2020

- François Ryckhals, *Boy Sleeping in a Barn*, [INV. 929]

Pieter de Hooch in Delft – From the Shadow of Vermeer

Delft, Museum Prinsenhof

11 October 2019 – 16 February 2020

- Pieter de Hooch, *A Man Smoking and a Woman Drinking in a Courtyard*, [INV. 835]

Rembrandt–Velázquez – Dutch and Spanish masters

Amsterdam, Rijksmuseum
11 October 2019 – 19 January 2020

- Rachel Ruysch, *Vase with Flowers*, [INV. 151]

Early Rubens

Toronto, Art Gallery of Ontario
12 October 2019 – 5 January 2020

- Peter Paul Rubens, *Portrait of Michael Ophovius*, [INV. 252]

The Witch of Dongen – An Artists' Village in the 19th Century

Breda, Stedelijk Museum
12 October 2019 – 15 May 2020

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

Rubens, Van Dyck and the Splendour of Flemish Painting

Budapest, Museum of Fine Arts
30 October 2019 – 16 February 2020

- Adriaen Brouwer, *Fighting Peasants*, [INV. 919]
- Frans Francken de Jonge, Paul Vredeman de Vries, Anonymous (Southern Netherlands), *Ballroom Scene at a Court in Brussels*, [INV. 244]

Young Rembrandt – Rising Star

Leiden, Museum De Lakenhal
2 November 2019 – 9 February 2020

- Rembrandt, *Simeon's Song of Praise*, [INV. 145]
- Rembrandt (workshop copy), *Portrait of Rembrandt with a Gorget*, [INV. 148]

Nicolaes Maes – Dutch Master of the Golden Age

London, The National Gallery
10 February - 20 September 2020

- Nicolaes Maes, *Portrait of Jacob Trip*, [INV. 90]
- Nicolaes Maes, *The Old Lacemaker*, [INV. 1101]

Rembrandt and Portraiture in Amsterdam, 1590–1670

Madrid, Museo Thyssen–Bornemisza
18 February – 30 August 2020

- Jacob Backer, *Portrait of Boy in Grey*, [INV. 747]
- Frans Hals, *Portrait of a Man*, [INV. 618]
- Thomas de Keyser, *Portrait of Loef Vredericx*, [INV. 806]
- Pieter Pietersz, *Portrait of Cornelis Schellinger*, [INV. 4]

Young Rembrandt

Oxford, Ashmolean Museum
27 February – 1 November 2020

- Rembrandt, *Simeon's Song of Praise*, [INV. 145]
- Rembrandt-copy, *Portrait of Rembrandt with a Gorget*, [INV. 148]

Beer – Amsterdam, city of beer and brewers

Amsterdam, Amsterdam Museum
10 July – 1 November 2020

- Jan van der Heyden, *View of the Oudezijds Voorburgwal with the Oude Kerk in Amsterdam*, [INV. 868]

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

Wolfsburg, Kunstmuseum
31 October 2020 – 5 April 2021

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

Rembrandt's Orient – West Meets East in Dutch Art of the 17th Century

Bazel, Kunstmuseum
31 October 2020 – 14 February 2021

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

Deeply rooted – Trees in Dutch paintings

Dordrecht, Dordrechts Museum

19 November 2020 – 15 August 2021

- Meindert Hobbema, *Wooded Landscape with Cottages*, [INV. 1061]
- Jacob van Ruysdael, *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

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]

Long-Term Loans Received

(as of 31 December 2020: 69 objects, namely 54 paintings and 15 other objects)

The following changes took place in 2020:

- Jan van Mieris, *An Allegory of Painting (Pictura)*. On long-term loan from Liberty Globus CV for the period 2020-2025.

Long-Term Loans of Objects Within the Netherlands

(as of 31 December 2020: 151 objects, namely 127 paintings, 5 drawings, 14 sculptures and 5 other objects)

The following changes took place in 2020:

- Pieter Frederik de la Croix, *Portrait of Johan Arnold Zoutman (1724-1793)*, [INV. 539]. Returned from the National Maritime Museum, Amsterdam.
- Pieter Mulier de Oude, *Stormy sea*, [INV. 549]. Returned from the National Maritime Museum, Amsterdam.
- Egbert van der Poel, *Beach with Fishing Boats at Night*, [INV. 133]. Returned from Museum Rotterdam.
- Anonymous (Northern Netherlands), *Portrait of Adriana Johanna van Heusden (1741-1800)*, [INV. 540]. Returned from the National Maritime Museum, Amsterdam.

Long-Term Loans of Objects Outside the Netherlands

(as of 31 December 2020: 5 objects, namely 3 paintings and 2 pastels)

The following changes took place in 2020:

- Willem van Aelst, *Still Life with Partridges*, [INV. 3]. Issued on long-term loan to The National Gallery, London, in the context of an exchange programme.
- Arent de Gelder, *Judah and Tamar*, [INV. 40]. Returned from The National Gallery, London.

Transferred

Transferred with effect from 5 October 2020 to the RKD Foundation – Netherlands Institute for Art History, The Hague:

(90 drawings and 164 prints made for publications by or on the Mauritshuis)

- J. Steengracht van Oostcapelle, *De voornaamste schilderijen van het Koninklijk Kabinet te 's Gravenhage, in omtrek gegraveerd, met derzelver beschrijving*, [The foremost paintings of the Royal Picture Gallery in The Hague, with a description of the same], 4 parts, The Hague 1826-1830 (two boxes with 97 original reproduction prints, and a box with 90 sketches by Nicolaus Heideloff)
- *Souvenir de la Galerie de Peinture du Musée de La Haye: Contenant 70 esquisses tracées d'après les plus beaux tableaux des maîtres les plus célèbres*, Leiden, A. Arnz & Cie undated [1847] (64 prints in a box, including an envelope containing three prints from: A. Réveil, J. Duchesne, *Musée de peinture et de sculpture, ou recueil des principaux tableaux, statues, et bas-reliefs des collections publiques et particulieres de l'Europe, dessiné et gravé a l'eau-forte*, 6 parts in 3 volumes, Paris 1828-1829)

Ⓔ Lectures at the Mauritshuis (selection)

Employees of the Mauritshuis gave various (online) lectures, interviews and guided tours in 2020 in connection with exhibitions, during conferences and other events. Special activities and gatherings were organised, sometimes in partnership with other institutions.

Webinar: Reassessing Rembrandt in the Mauritshuis Collection

28 October

In collaboration with the American Friends of the Mauritshuis, the Mauritshuis organised a webinar about research into Rembrandt carried out in the museum in the past, present and future. The museum's director, Martine Gosselink, gave an introduction about the history of the research to the paintings attributed to Rembrandt in the Mauritshuis. As part of her introduction, she shed light on three works being examined and restored this year in the Mauritshuis, for which several questions are still unsolved. During some brief interviews, the Paintings Conservators, Abbie Vandivere and Carol Pottasch, provided further information about two of those paintings. By means of several case studies, the Senior curator, Quentin Buvelot, provided an overview of the findings made during 25 years of restoration work and research into the Rembrandts in the Mauritshuis. He also spoke about the future of the research being carried out into the paintings attributed to Rembrandt. This live event was followed by more than 250 people from various countries and afterwards, a recording was made available online.

Ⓕ Lectures by Staff Outside the Mauritshuis

E. Buijsen

- 'Van Middelburg naar Den Haag: de transformatie van Adriaen van de Venne' [From Middelburg to The Hague: the transformation of Adriaen van de Venne], symposium entitled *Pieter de Hooch: een typisch Delftse schilder* [Pieter de Hooch: a typical Delft painter], organised by RKD – Netherlands Institute for Art History, Museum Prinsenhof, Delft, 15 January

Q. Buvelot

- Presenter of the first Codart webinar, 'The Future of Exhibitions', 15 June
- '200 jaar Mauritshuis: Een terugblik' (200 years of the Mauritshuis: a review), online presentation for the Friends of the Mauritshuis, 25 June
- 'Kunst als collectieobject: Oude kunst. Over het verzamelbeleid van het Mauritshuis' (Art as a Collection object: Old art. About the collecting policy of the Mauritshuis), online presentation for students at Utrecht University, led by Chris Stolwijk, 15 October
- 'Reassessing Rembrandt in the Mauritshuis Collection', webinar – American Friends of the Mauritshuis, 28 October (see above)

F. Cliné

- 'Het digitale conditierapport van het Mauritshuis' (The digital report into the condition of the Mauritshuis), online lecture for the Reinwardt Academy, Amsterdam, 6 May
- 'Het digitale conditierapport van het Mauritshuis' (The digital condition report of the Mauritshuis), online lecture for the Virtual Team Sessions of the Dutch Registrars Group, 30 June

M. Gosselink

- 'Museale uitdagingen' (Museum challenges), presentation for the work group 'Common Ground', 2 June
- 'Vervlogen Geuren, Slavernij tentoonstelling en het Mauritshuis', 'Een zaal over Johan Maurits en het Mauritshuis' (Fleeting scents, slavery exhibition and the Mauritshuis, A room on Johan Maurits and the Mauritshuis) lectures for Zonta aan Zee, Oscars Scheveningen, 7 July
- Opening lecture of the exhibition 'Geheim van de Meester' (Secret of the Master), Grachtenhuis (Museum of the Canals), Amsterdam, 14 August
- 'Wat is het Mauritshuis?' (What is the Mauritshuis?), lecture for Rotary Nieuwspoort, Mauritshuis, 4 September

- 'Rembrandt?', webinar – American Friends of the Mauritshuis, 28 October (see above)
- 'Collection Nederland: Koloniaal Erfgoed' (Collection Netherlands: Colonial Heritage), debate about stolen art during the colonial period, De Balie, Amsterdam, 13 November
- 'Dilemma's in terminologie, roofterkunst en beeldenstorm' (Dilemmas in terminology, stolen art and Iconoclastic Fury), an online presentation for the General Administrative Department of the Ministry of Foreign Affairs, 19 November

F. Hameetman

- 'Wat doen we met al die data: data met een doel, de menselijke kant van data' (What we do with all that data: data with a purpose, the human side of data), an online presentation during the debate evening, Nightshift, 17 September
- 'Duurzaam inclusief programmeren' (Sustainable inclusive programming), an online presentation and moderation of discussion for the ArtTable Pitch, ArtTable Nederland, 23 November
- 'Museum in COVID-19-tijden: wat betekent het voor de programmering in deze tijden?', an online presentation for the Hermitage St Petersburg and Amsterdam, 10 December

A. van Loon

- 'Overview technical research *Man in a Red Cap* by Rembrandt', Expert Meeting: *Man in a Red Cap by Rembrandt*, Rembrandthuis, Amsterdam, 11 February
- 'Colour change in paintings', online lecture for *Colour and Discolouration Master Class*, Technical Art History, University of Amsterdam, 8 June
- 'Closer to Vermeer and Rembrandt', online lecture for *Materials in Art and Design Master Class*, Materials Science, University of Technology, 21 October

S. Meloni

- 'Gold-coloured particles sparking questions in Paulus Moreelse's *Self Portrait* (c. 1634-35)', poster presentation – *Joint Interim Meeting of the Paintings and Theory, History, and Ethics of Conservation Working Groups*, Faculty of Science and Technology – NOVA University of Lisbon, Caparica, Portugal, 6 - 7 February (with L. d'Hont)

E. Odegard

- 'Van Mauritsstad tot Mauritshuis: Johan Maurits van Nassau-Siegen en de Nederlandse slavernijgeschiedenis' (From Mauritsstad to Mauritshuis: Johan Maurits van Nassau-Siegen and the history of the Netherlands and slavery), lecture for GVGTT Rotterdam History course, 7 November

C. Pottasch

- 'Palets and Selfies', *Technical Art History students*, University of Amsterdam, 12 March
- 'Technical Research and Painting Technique of Rogier van der Weyden's Lamentation', *Technical Art History students*, University of Amsterdam, 4 November

M. van der Steenhoven

- 'Analyse en maatregelen bij hevige neerslag voor het Mauritshuis' (Analysis and measures for the Mauritshuis in the event of extreme precipitation), online lecture for the study day *Extreem Weer!* [Extreme Weather], Collectie Hulpverlening musea Amsterdam, 16 January
- 'Projectmatig analyseren & omgaan met waterrisico's' (The project-based analysis and handling of water risks), a practical and theoretical guest lecture for the Minor course in Collection Management at the Reinwardt Academie, Amsterdam, 30 January

A. van Suchtelen

- 'Nicolaes Maes: tussen Dordrecht en Amsterdam' (Nicolaes Maes: between Dordrecht and Amsterdam), symposium entitled *Pieter de Hooch: een typisch Delftse schilder* (Pieter de Hooch: a typical Delft painter), organised by RKD – Netherlands Institute for Art History, Museum Prinsenhof, Delft, 15 January

A. Vandivere

- 'The Girl in the Spotlight', lecture for the Institut National d'Histoire de l'Art, Paris, 9 January
- 'The Girl in the Spotlight', online lectures for the University of Delaware (USA), 13 May; Princeton Academy of Art (USA), 21 August; University of Syracuse (USA), 14 October; Queens University (CAN), 10 November

S. Verdel

- 'Technologie in toerisme – over digitale toepassingen en data in het Mauritshuis' (Technology in Tourism – about digital applications and data in the Mauritshuis), an online presentation for the Toerisme Top congress of the Nederlands Bureau voor Toerisme & Congressen, 28 September

⑥ Mauritshuis Publications

L. van der Vinde

- Chair of the afternoon programme of the congress entitled 'George Stubbs: all done from Nature', MK Gallery, Milton Keynes (UK), organised in collaboration with the Paul Mellon Centre, 17 January
 - Radio interview about 'George Stubbs – The man, The horse, The obsession', *Met het oog op morgen*, NPO Radio 1, 18 February
 - Television interview about 'George Stubbs – The man, The horse, The obsession', *Nieuwsuur*, NOS-NTR, 18 February
 - Introduction to 'George Stubbs – The man, The horse, The obsession', for Sotheby's Amsterdam/London, Mauritshuis, 4 March
 - 'Shifting Image – In Search of Johan Maurits', lecture and discussion for the Master's degree programme in *Curating Art and Cultures* (University of Amsterdam), Mauritshuis, 6 March
 - 'Shifting Image – In Search of Johan Maurits', lecture and panel discussions for the *Codart Patrons Salon*, Tefaf, Maastricht, 7 March
 - 'George Stubbs – The man, The horse, The obsession', online Q&A for the *Paard Verzameld* / platform for Equine Art, 18 April
 - '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, 1 July
 - Television interview about 'Alone with Vermeer – The most beautiful painting in the world', *5 Uur Show*, Talpa, 23 September
 - 'Johan Maurits and the Mauritshuis', online lecture and discussion, Birmingham Museum of Art, Birmingham (Alabama, USA), 9 October
 - 'Johan Maurits en het Mauritshuis' (Johan Maurits and the Mauritshuis), online lecture and discussion for the Haagse CultuurAcademie, 7 November
 - 'Dialoog Koloniaal Verleden' (Dialogue on the Colonial Past), online panel, Maritime Museum, Rotterdam, 26 November
 - 'Alone with Vermeer – The most beautiful painting in the world', online lecture and Q&A for NN Group, livestream from the Mauritshuis, 7 December
 - 'Johan Maurits and the Mauritshuis – Exhibition and permanent presentation', online lecture and discussion in the series *Diversity Talks* (Leiden University), 8 December
- *A fresh wind blows through the Mauritshuis: Emilie Gordenker as director of the Mauritshuis (2008-2019)*, The Hague 2020, www.mauritshuis.nl/emilie, online from 2 February 2020 onwards, by Q. Buvelot and G.-J. Borgstein, with the assistance of E. Buijsen and I. Hoekstra (the Dutch edition appeared in late 2019)
 - *George Stubbs – The Man, The horse, The obsession*, The Hague-Zwolle 2020 (published in Dutch only), by L. van der Vinde
Mauritshuis in focus, volume 33 (2020), nos. 1-3 (bilingual edition) edited by G.-J. Borgstein et al.
 - *Annual Report 2019: Royal Picture Gallery Mauritshuis/ Prince William V Gallery*, The Hague 2020 (Dutch and English edition) edited by R. Jongejan

Ⓜ Other Staff Publications

With the exception of publications in *Mauritshuis in focus* 33 (2020), nos. 1-3

M. Albrecht

- See S. Meloni

E. Buijsen

- 'Een jeugdwerk van de stillevenschilder Pieter van de Venne?' (An early work by the still-life painter Pieter van de Venne?), in: C. Dumas, R. Ekkart, C. van de Puttelaar (eds.), *Connoisseurship: Essays in Honour of Fred G. Meijer*, Leiden 2020, pp. 68-73

Q. Buvelot

- 'Oude meesters nieuwe technieken' (Old Masters, new techniques), 'Casestudy: Rembrandts *Saul en David*' (Rembrandt's *Saul and David*), 'Case study: Giovanni Pellegrini in de Gouden Zaal' (Giovanni Pellegrini in the Golden Room), *Kunstschrift* 64 (2020), no. 3, pp. 8-19 [with S. Meloni]
- 'Een bloemstillevan van Ludger tom Ring voor het Mauritshuis' (A still life with flowers by Ludger tom Ring for the Mauritshuis), in: C. Dumas, R. Ekkart, C. van de Puttelaar (eds.), *Connoisseurship: Essays in Honour of Fred G. Meijer*, Leiden 2020, pp. 74-80
- 'Recent acquisitions (2006-20) at the Mauritshuis, The Hague', *The Burlington Magazine* 117 (2020), pp. 1013-1024
- 'Frans van Mieris the Elder: "Self-Portrait" in Oriental Dress', in: A.K. Wheelock (red.), *The Leiden Collection Catalogue*, New York 2020; <https://www.theleidencollection.com/artwork/self-portrait-in-fanciful-dress/>
- 'A Clara Peeters for the Mauritshuis'; <https://artherstory.net/a-clara-peeters-for-the-mauritshuis/>
- 'Paintings from the "Cabinet du Stadhouder" Taken from The Hague to Paris, 1795', in: P.-Y. Kairis (red.), *Nouveaux regards sur les saisies patrimoniales en Europe à l'époque de la Révolution française*, Turnhout 2020, pp. 107-132

M. Gosselink

- 'De strijd om taal in het museum' (The language struggle in the museum), in: C. Brinkgreve (red.), *Taalkracht: Andere woorden, andere werelden* (The Power of Language: Other words, other worlds), Leusden 2020, pp. 47-56
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① Conservations and Treatments; Materials Research

Completed:

- Bartholomäus Bruyn the Elder, *Portrait of Jacob Omphalius (1500-1567)*, [INV. 1225]
- Arent de Gelder, *Judah and Tamar*, [INV. 40]
- Willem van Mieris, *A Grocer's Shop*, [INV. 109]
- Pieter Pietersz, *Portrait of Cornelis Cornelisz Schellinger (1551-1635)*, [INV. 4]
- Rembrandt van Rijn (follower of), *Old Woman Praying*, [INV. 610]
- Adriaen van de Venne, *Dancing Beggars*, [INV. 202]

In Progress:

- 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]

Materials Research:

- Willem van Aelst, *Still Life with Partridges*, [INV. 3]
- Balthasar van der Ast, *Flowers in a Wan-Li Vase with Shells*, [INV. 1108]
- Jan Breughel the Elder, *Wan-Li Vase with Flowers*, [INV. 1072]
- Bartholomäus Bruyn de Oude, *Portrait of Elisabeth Bellinghausen (c.1520- after 1570)*, [INV. 889]
- Jan van Mieris, *Pictura*, on long-term loan from Liberty Globus CV
- Abraham Mignon, *Flowers and Fruit*, [INV. 110]
- Ludger tom Ring de Jonge, *Daffodils, periwinkle and violets in a pitcher*, [INV. 1212]
- Elias Vonck, *Dead Birds*, [INV. 404]

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