

Frames: The Northern European Tradition

A CONFERENCE IN DRESDEN, GERMANY

An official part of the celebration of the 150th anniversary of the Old Masters Picture Gallery in the Semper Building (Dresden State Art Collections), the conference is a sequel to "From Classicism to Expressionism," and takes place at the Dresden State Art Collections from October 20 – 22, 2005. We focus on German frames and the Northern European tradition in framing to highlight the various German framing traditions, their importance, and the interactions, cultural exchange, and influence of Germanic traditions in framing. Such a conference – another milestone in frame history – will go far toward redressing the slant in the presentation of frame history that is often tilted toward the French and Italian traditions.



Courtesy, Staatliche Kunstsammlungen Dresden.

We begin with the Renaissance and move forward to include modernism and present-day artists' attitudes toward framing. Attended by leaders in the museum world, conservators, curators, scholars, collectors, and dealers, the conference features a special exhibition organized specifically for this conference, and site and gallery visits such as receptions in the Old Masters Picture Gallery, and the New Masters Gallery to view the Impressionist frames and those of Die Brücke.

We are honored to thank the Staatliche Kunstsammlungen Dresden for their invitation, gracious support, and invaluable advice and counsel.

**S T A A T L I C H E
K U N S T S A M M L U N G E N
D R E S D E N**

We gratefully recognize Eli Wilner & Company and Julius Lowy Frame & Restoring Company Inc. as the American Leadership Supporters.

We also gratefully acknowledge the generous support of Bark Frameworks; Bonham's; F. G. Conzen, Düsseldorf; Cultural Department of the City of Dresden; Martin Dickel, Hamburg; Thomas Knöll, Basel; Gill & Lagodich Fine Period Frames, New York; Olaf Lemke, Berlin; W. Mürer, Munich; the National Gallery of Art, Washington, D.C.; Picture Framing Magazine, Timothy Plaut, London; The Exeter Group; the J. Paul Getty Museum; The Society of Gilders; Pfefferle, Werkstatt für Rahmen & Restaurierungen, Munich; and Luke Welles.

Courtesy, the J. Paul Getty Museum.



Thursday, October 20, 2005

The day's sessions will take place at the Gobelinsaal, Old Masters Picture Gallery, Zwinger, Semper Building, Theaterplatz 1, 01067 Dresden.

1:15 – 1:45 p.m.

Coffee and Registration.

1:45 – 1:55 p.m.

Welcome. Martin Roth, Director General, Dresden State Art Collections, Germany.

1:55 – 2:15 p.m.

Remarks: The Museum and Its Frames — 150 Years at the Semper.

Harald Marx, Director, Old Masters Picture Gallery, Dresden State Art Collections.

2:15 – 2:35 p.m.

Frames in International Context: A Perspective. Lisa Koenigsberg.

2:35 – 3:25 p.m.

The Meaning of Frames: The Relationship between the Reality of Pictures and the Form of Frames. Claus Grimm.

3:30 – 4:15 p.m.

Framing the Northern European Collection at the J. Paul Getty Museum. D. Gene Karakker.

4:15 – 4:30 p.m.

Break.

4:30 – 5:10 p.m.

Bernardo Buontalenti (1536 – 1608) and Decorative Arts at the Medici Court: A Possible Source of the Dutch Auricular Style?

George Bisacca.

5:15 – 5:55 p.m.

Celebrating the Frame: A Conversation on Making, Studying and Collecting. Olaf Lemke and Paul Levi.

6:00 – 7:45 p.m.

Reception at the Old Masters Picture Gallery and Viewing of the Permanent Collection and the Exhibition, “Der Blendende Rahmen — Der Dresdner Galerierahmen” (The Splendid Frames — The Dresden Gallery’s Frame).

Remarks by Harald Marx, Director of the Old Masters Picture Gallery, Dresden State Art Collections.



Courtesy, Gunnar Heydenreich.

Friday, October 21, 2005

The day's sessions will take place at Großer Saal, Cultural Department of the City of Dresden (Kulturrahus), Königstr. 15, 01097 Dresden.

8:45 – 9:15 a.m.

Coffee.

9:15 – 10:00 a.m.

Five Centuries of Netherlandish Profile Frames. Hubert Baija.

10:05 – 10:40 a.m.

Frames of the 15th and 16th centuries in the Southern Low Countries. Hèlène M. Verougstraete.

10:40 – 11:00 a.m.

Break.

11:00 – 11:45 a.m.

Archival Evidence on Frames in the 17th- century Low Countries.

Elisabeth Bruyns.

11:50 a.m. – 12:30 p.m.

Restoration as a Path to Inspiration: A Past for the Future, A Future for the Past.

Robert Maarten.

12:30 – 2:00 p.m.

Lunch (on your own).

2:00 – 2:40 p.m.

The Practice of Framing in the Workshop of Lucas Cranach the Elder. Gunnar Heydenreich.



2:45 – 3:25 p.m.

Court and Popular Styles: Baroque Framing Traditions in Southern Germany in the 17th and 18th century. Christian Burchard.

3:25 – 3:45 p.m.

Break.

3:45 – 4:25 p.m.

An Early 18th- century German Chinoiserie Decorated Frame: Historical Context, Research, and Treatment/Conservation.

Katharina Walch-von Miller.

4:30 – 5:15 p.m.

History and Practice in Dresden: Picture Framing at the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), Semperbau am Zwinger. Christoph Schölzel.

6:00 – 8:00 p.m.

Reception and Viewing of Period and Artist-designed Period Frames at the New Masters Gallery, Albertinum, Brühlsche Terrasse, 01067 Dresden.

Remarks by Ulrich Bischoff, Director of the New Masters Gallery, Dresden State Art Collections.



Collection, Walker Art Gallery, reproduced in *In Perfect Harmony: Picture+ Frame, 1850-1920* (Eva Mendgen et al., the Van Gogh Museum/Kunstforum Wien, 1995) p. 74.

Saturday, October 22, 2005

The day's sessions will take place at Großer Saal, Cultural Department of the City of Dresden (Kulturrahus), Königstr. 15, 01097 Dresden.

8:45 – 9:15 a.m.

Coffee.

9:15 – 9:55 a.m.

The Shift to the North: 19th- century British Frames and the Break from the Classical Tradition. Lynn Roberts.

10:00 – 10:40 a.m.

A Centennial Tribute: Historicism to the Birth of Die Brücke.

Eva Mendgen.

10:40 – 11:00 a.m.

Break.

11:00 – 11:40 a.m.

The Germanic Legacy in American Frame Design and Craftsmanship.

Suzanne Smeaton.

11:45 a.m. – 12:15 p.m.

The History of the Frame in Russia: Research and Restoration.

Oksana Lysenko.

12:20 – 12:50 p.m.

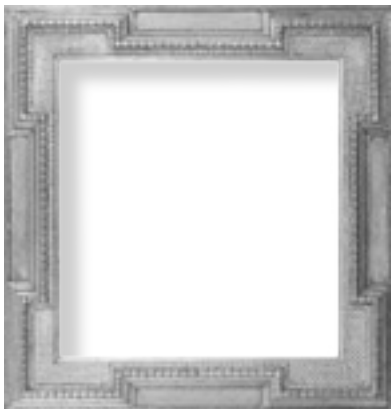
Frames in Sweden: 17th to 19th century with Special Regard to Portraiture. Eva-Lena Karlsson.



Collection, Öffentliche Kunstsammlung (Kunstmuseum) Basel, reproduced in *In Perfect Harmony: Picture+ Frame, 1850-1920* (Eva Mendgen et al., the Van Gogh Museum/Kunstforum Wien, 1995) p. 53.

12:50 – 2:05 p.m.

Lunch (On your own).



Courtesy, Eli Wilner & Company, New York.

2:05 – 2:45 p.m.

Schmidt-Rottluff and Feininger: Expressionist Framers. Richard Ford.

2:50 – 3:10 p.m.

Designed for Artists: 150 Years of Custom Picture Framing in Düsseldorf. George Friedrich Conzen Jr.

3:15 – 3:55 p.m.

What Happened to the Frames — Problems of Displaying and Reproducing Mondrian's Paintings.

Tilo Grabach.

4:00 – 4:40 p.m.

Munich Past and Present: 19th- century New Uses of Gilding to 21st- century Post-modern Historicism.

Karl Pfefferle.

4:45 – 5:25 p.m.

The Collection of Frames in the Berlin Gemäldegalerie. Bernd Lindemann.

Presenters

Lisa Koenigsberg, conference director; advisor to the Dean for Arts Initiatives and adjunct professor of the arts, NYU School of Continuing and Professional Studies. She organized and chaired, the NYU frames conferences: *The Centrality of the Edge: American Frames, 1740 – 1940* (1997), *Global Embrace: Celebrating 500 Years of European Frames* (2002), and *From Classicism to Expressionism: A Synthetic Approach to the Frame* (2004). Former positions include: assistant director for project funding, Museum of the City of New York; executive assistant, Office of the President, American Museum of Natural History; architectural historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. Her writings have appeared in books and journals, among them *Architecture: A Place for Women* (1990), *The Architectural Historian in America* (1991), *The Gilded Edge: The Art of the Frame* (2000), *The Archives of American Art Journal*, the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*. She is the founder and President of Initiatives in Art and Culture.

Hubert Baija, senior conservator of frames, Department of Paintings, Rijksmuseum, Amsterdam, The Netherlands; contributor to the translation of *Prijst de Lijst: De Hollandse schilderijlijst in de zeventiende eeuw* (P. J. J. van Thiel and C. J. de Bruyn Kops, 1984), which appeared as *Framing in the Golden Age: Picture and Frame in 17th-Century Holland* (1995); consultant to the exhibition "In Perfect Harmony, Picture + Frame 1850 – 1920" (1995); contributor to *A Manual for Conservation for Students at The Reinwardt Academy, Museology Department* (1993) and of three articles on aspects of reframing a late gothic panel painting by Geertgen tot Sint Jans in *CR* (publication on conservation and restoration, autumn 2002), *KM* (publication on artists' materials and techniques, Spring 2003), and *Bulletin van het Rijksmuseum* (2003); and presenter at ICOM-CC; Wood, Furniture and Lacquer Group (The Hague, 2005) on "Gilding in the Rococo" at the Symposium on Wood and Furniture Conservation (Amsterdam, 2001) and at a meeting of IIC-Nederland membership Amsterdam (1991). His most recent publication is "Original Gilding on Auricular Frames: Research Results on Dutch 17th Century Gilding Technique" in *Art Matters* (2005). Since 1997, he has taught frame history to paintings conservation students at the *Stichting Restauratie Atelier Limburg* (SRAL), Maastricht, and frame history and conservation to wood and furniture conservation students at the Netherlands Institute for Cultural Heritage (ICN), Amsterdam; and has been a workshop instructor, gilding and conservation, Campbell Center for Historic Conservation Studies, Mount Carroll, IL, USA, since 2002.

George Bisacca, Conservator, Paintings Conservation Department, The Metropolitan Museum of Art (MMA). Trained in the conservation of paintings at Palazzo Pitti, Florence (1979 – 1983), with a specialization in the structural problems related to panel paintings. In 1981, he was invited to work on government-sponsored restoration projects in Munich and Stuttgart. Since joining the MMA in 1983, he has been invited to work on panel paintings from other institutions including the J. Paul Getty Museum, National Gallery of Art, Washington, D.C., the Kunsthistorisches Museum, Vienna, The Philadelphia Museum of Art, the Chrysler Museum, Norfolk, the Indianapolis Museum of Art and the Prado, Madrid, where he has performed major structural interventions on the "Deposition from the Cross," Rogier Van der Weyden (1992); "The Three Graces," Peter Paul Rubens (1995); and the "The Adoration of the Shepherds," Anton Rafael Mengs (1999). He co-curated "Italian Renaissance Frames," and co-authored the accompanying publication (with L. Kanter and T. Newbery, 1990). He also wrote the technical section of "Las Tres Gracias de Rubens, Estudio Técnico y Restauración" (1998) and contributed to the international symposium on the conservation of panel paintings held at the Getty (1995) and the published proceedings, "The Structural Conservation of Panel Paintings" (1999). Among his other publications are contributions to *The Picture Restorer* (Spring 2000) and *From Filippo Lippi to Piero della Francesca: Fra Carnevale and the Making of a Renaissance Master* (K. Christiansen, 2005). He is the recipient of a grant from the National Endowment for the Arts.

Elisabeth Bruyns, art historian; she has served as Assistant at the *Institut royal du patrimoine artistique Laboratoire d'étude des œuvres d'art par les méthodes scientifiques* since 2004 and collaborated actively in the preparation of the exhibition "Fake not Fake," held at the Groeningemuseum in Bruges (26/11/2004 – 28/02/2005). She studied Art History at the Faculté Universitaires de Namur and Louvain-la-Neuve. She is currently writing her doctoral dissertation on frames of the 17th century in the Southern Netherlands.

Christian Burchard, lecturer, University of Applied Sciences in Munich and freelance curator for museums and galleries. Author of "Historical Frames of the Baroque. Language of Ornaments – Historische Bilderrahmen, Sprache der Ornamente" in *Barockberichte* 24 – 25 (1999) and curator of the exhibition "Frames of the Baroque – Bilderrahmen im Barock." Salzburg. His recent publications include the *Water House* (2005); dossier on contemporary design for Goethe Institute online with essays on Ingo Maurer, Richard Sapper, Konstantin Grcic, Anna Berkenbush, Graphics in Germany (2004). He studied physical science, history of art, social sciences at University of Hamburg and Munich, completing his M.A. Prior to that he received a diploma in handicraft, design and management from the Academy for Design and Management, Munich. He has served as a research associate for architectural drawings and trade literature of the 19th and 20th-century and for 19th- and 20th-century art, Museum Villa Stuck, Munich and Deutsches Museum, Munich.

Friedrich G. Conzen Jr., managing director of F. G. CONZEN GmbH in Düsseldorf (Germany) since 2004; he is the fifth generation of his family to serve in the business which celebrated its 150th anniversary in 2004. He studied business administration at the University of Mannheim (Germany) and the Università Luigi Bocconi in Milan (Italy) and accumulated three years of management consulting experience for A. T. Kearney in central Europe. The company was founded in 1854 as a mirror and a picture frame factory, with a gallery, in Düsseldorf. In 1880, F. G. CONZEN received the title "purveyor to the Prussian court." At the 1902 industrial show in Düsseldorf, F. G. CONZEN, which exhibited a copy of a Louis XVI salon, received the "silver state medal" for its commercial achievements. In 1959, the "Old House" in Bilker Street was bought; it serves as company logo, and houses a collection of views, maps and books from the 16th to the 20th century and the company's collection of antique frames. In 1960, the acquisition of the moulding manufacturer A.H. Freiberg in Düsseldorf-Oberkassel expanded F. G. CONZEN's production capacities. In 1971 at 25 the current owner Friedrich Georg Conzen Sr. entered the company. In 1990 the year of German's reunification F.G. CONZEN founded a new factory near Magdeburg to produce mouldings. In 2002, production in Düsseldorf was relocated to a new building which includes a new retail store and an exhibition of F. G. CONZEN Glas.

Richard Ford, conservator of frames, National Gallery of Art (NGA), Washington, D.C. since 1989. He has examined, researched, written, and lectured about, as well as created databases and reproductions of Nolde's, Kirchner's, and other Expressionist's original frames, and presented a poster on Nolde's frames at an AIC Painted Wood conference in 1994. In 2000, Ford and Eva Mendgen received a Kress/Bruce paired fellowship from the NGA Center for the Advanced Study in the Visual Arts (CASVA) to further their study of Expressionist frames. Several talks resulted and a condensed synopsis of their work was published in *CASVA's Center* 20. He participated in a scholarly study day on Kirchner and lectured on the artist's frames during the NGA Kirchner exhibit in 2003. He received his M.F.A. from the University of Maryland in 1985 and exhibited paintings from 1986 – 1998; recipient, Maryland State Arts Council Grant (1992). In 1995, he built a Ripple molding machine and has specialized in creating, restoring, as well as studying Dutch 17th-century, Northern Gothic, Italian Baroque, and Modernist frames.

Tilo Grabach, assistant to the director, Kunstsammlungen und Museen Augsburg; previously junior curator at the Saarländmuseum Saarbrücken, where he curated several exhibitions of classical, modern and contemporary art (2003 – 2005) and assistant at the Galerie für Zeitgenössische Kunst, Leipzig (1998 – 1999); since 1994 author of more than 2000 articles in the *Allgemeines Künstlerlexikon* Leipzig. He studied art history at Ruhr-Universität-Bochum and Philipps-Universität-Marburg (1994, M.A.), where he wrote his thesis on Claes Oldenburg's Chicago "Batcolumn." He wrote his dissertation, entitled "Kiesler, Glarner, Barr. Ansätze zur Rekonstruktion der Aesthetic Community um Piet Mondrian," at Martin-Luther-Universität Halle-Wittenberg, receiving his Ph.D. in 2004.

Claus Grimm, director, Haus der Bayerischen Geschichte (Centre of Bavarian History), a post he assumed in 1983. He earned a Ph.D. in History of Art from Munich University (1969), pursued museum training, Bavarian State Museum (1970 – 1971), and served as assistant professor, Munich University (1972 – 1978). After completing a "Habilitation" 1978 for Cultural Sociology, he served as professor of sociology, Stuttgart University (1979 – 1981) and at Munich University (1982), and

as professor of history of art, Konstanz University (1984/85). He was the editor of *Maltechnik/Restauro* (1971–1991) and became Professor, Munich University ("apl.", 1993). He has authored books on Frans Hals (1972, 1974, 1989), Rembrandt (1990), still life painting (1977, 1994), picture frames (1977), and the relationship of master and workshop ("Meister oder Schler?," 2003). Among his exhibition catalogues are: *Furstenberg-Collections, Donaueschingen* (in cooperation with B. Konrad, 1990), he was editor of the exhibition catalogues: *Gluck und Glas* (1984), *Cranach* (1994), and *Grunewald* (2002).

Gunnar Heydenreich, head of the department for paintings and contemporary art conservation, Restaurierungszentrum Düsseldorf; after earning a diploma in paintings conservation from the Hochschule für bildende Künste, Dresden (1992) he served as a paintings conservation intern at the Tate, London (1992–1993); he received his Ph.D. from the Courtauld Institute of Art where he wrote his dissertation on the painting materials, techniques and workshop practice of Lucas Cranach the Elder (2002). His publications focus on 16th-century artists' materials and techniques, and the conservation of contemporary art; among them are: 'Canvas painting in the workshop of Lucas Cranach the Elder' in *Preprints to the ICOM-CC 13th Triennial Meeting in Rio de Janeiro...* London (2002); "'Modello' oder...Faksimile"? Eine Studie zur frühen Werkstattpraxis Lucas Cranachs d.Ä." in *Begegnungen mit Alten Meistern – Altdeutsche Tafelmalerie auf dem Prüfstand* (2000); "Artistic exchange and experimental variation: Studies in the workshop practice of Lucas Cranach the Elder," in *Painting techniques, History, Materials and Studio Practice*, Contributions to the Dublin IIC Congress ... (London, 1998); "Herstellung, Grundierung und Rahmung der Holzbildträger in den Werkstätten Lucas Cranachs d.Ä.", *Unsichtbare Meisterzeichnungen auf dem Malgrund. Cranach und seine Zeitgenossen* (1998); his forthcoming work includes *Lucas Cranach the Elder. Painting Materials Techniques and Workshop Practice* (2005).

D. Gene Karakker, Conservator of Frames for the European paintings collection, J. Paul Getty Museum since 1994. He oversees framing for new painting acquisitions and is involved with special projects of the paintings department. He oversaw major framing projects for the decorative arts and paintings departments when the Getty Center opened in 1997. Mr. Karakker has presented talks at national and international conferences on the framing principles of the Getty Museum. He received an M.F.A. Degree in Sculpture. He worked in exhibition design and installation at several museums and galleries in Southern California and the Midwestern United States before joining the Getty.

Eva-Lena Karlsson, Curator, Department of Castles Collections and Swedish National Portrait Gallery, Nationalmuseum, Stockholm; specializes in portraiture and frame history within the context of portrait painting and portrait galleries. She studied art history at Uppsala University and has, at Nationalmuseum, actively participated in preparing exhibitions, among them "Catherine the Great & Gustav III" (1998 – 1999) and "Face to Face, Portraits from Five Centuries" (2001–2002). Among her publications are "Fredrik den store i miniatyr" (Portrait miniatures depicting Frederic the Great) in *Europeiskt miniatyrmåleri i Nationalmusei samlingar* (1994), "Vom preussischen Rheinsberg ins schwedische Tullgarn, Ein Porträt Hans Joachims von Zietens wiederentdeckt" in *Jahrbuch Preussischer Kulturbesitz* (1995), "Die Porträtsammlung des schwedischen Staates auf Schloss Gripsholm" in *Christina, Königin von Schweden* (1997), "Pillars of Society, Series of Painted Portraits" in *Face to Face, Portraits from Five Centuries* (2001), "Polish Portraits in the Swedish National Portrait Collection at Gripsholm Castle" in *Stosunki polsko-szwedzkie w epoce nowożytnej* (2001), "The Curs'd Face Business", *How Portraits Come into Being* (with M. Olausson) in *Art Bulletin of Nationalmuseum* (2002), "Ett galleri av lärde fruntimmer" (A Gallery of Learned Ladies) in *Drottning Lovisa Ulrika och Vitterhetsakademien* (2003) and "Porträtt av turkiska sändebud i Bibysamlingen" (Portraits of Turkish Ambassadors in the Collection at Biby Manor) in *Minnet av Konstantinopel, Den osmanskt-turkiska 1700-talssamlingen på Biby* (2003).

Olaf Lemke, specialist dealer in 15th- to mid-19th century frames, who in 1953 became an apprentice gilder at Georg Sprengel in Berlin. When the company dissolved, he was taken on by the company Bruna Wormuth in Berlin where he completed his apprenticeship, receiving the apprenticeship diploma in 1955. He remained with the company Bruna Wormuth as a qualified gilder for a year. In 1957, he began working for the company F. A. Pollak in London. The company founder, F. A. Pollak, emigrated to London in 1938 having escaped the Nazis at the last minute; a manufacturer of premium-quality frame copies in Berlin, he continued his

workshop in London establishing an internationally-recognized company which still exists today and is managed by Hans Roeder. The company F. A. Pollak consisted of Paul Levi, London, emigrant from Leipzig, Hermann Guttman, New York, emigrant from Berlin, and Olaf Lemke, Berlin. In 1959, Lemke returned to Berlin and from 1960 – 1969 was a partner in the company, Werner Wormuth, Berlin. In 1970, he founded his own business with his wife, Johanna. Lemke's time in London was of fundamental importance in his first years in the business, during this time he supported himself with the manufacture of premium-quality copies of frames and by investing in frames he bought in Spain.

Paul Levi, framemaker and dealer in antique frames; born in Leipzig, his training as a framemaker started after World War II when he joined the workshop of F. A. Pollak, a well-known framemaker in London during the mid-20th century. Under his guidance, Levi became interested in antique frames and learned to reproduce reproductions, starting his own workshop in 1950. He has been engaged in dealing with frames until his recent retirement at the age of 77. Prior to retiring, he supplied antique frames and frames that he had made to collectors, museums and dealers in Europe and the United States. To raise interest in and awareness of old frames, he undertook numerous inventories and surveys of frames in museums, among them The Metropolitan Museum of Art, the J. Paul Getty Museum, The Museum of Fine Arts, Boston, National Gallery of Art, Washington, D.C., The National Gallery of Scotland, the National Gallery Cardiff, the National Gallery, London, and The Art Institute of Chicago which resulted in the exhibition and accompanying publication, "The Art of the Edge" (1987). He has also carried out frame surveys in approximately 20 British National Trust houses. The core purpose of his enterprise was to find the best solution for any given framing problem, with dealing in antique frames being a necessary aspect of providing frames to his clients. Since closing his workshop, Mr. Levi has been disbanding his collection of approximately 2,000 antique frames.

Bernd Lindemann, director, Berlin Gemäldegalerie and honorary professor, department of history and cultural studies, Free University of Berlin. After university study in Stuttgart, Bonn, Vienna and Kiel, he received his Ph.D. from Kiel University (1981), and further advanced degrees from Free University of Berlin (*Habilitation* 1992), and University of Basel (*Umhabilitation*, 1995). After serving as an assistant professor (1981–1990) and a researcher and curator in the Sculpture Collection of the Berlin State Museums (1990 – 1994), he became curator of the Old Masters Department at the Kunstmuseum Basel (1994 – 2001), where he was appointed assistant director in 1999. In 2001 he was appointed an honorary professor at the University of Basel. Among his most recent publications are: *Ernst Stückelberg 1831 – 1903. Katalog der Ausstellung im Kunstmuseum Basel* (2003); *Vorbild Holland – Genre und Landschaft im 19. Jahrhundert. Katalog der Ausstellung im Kunstmuseum Basel* (2002); *Fin de Siècle in Basel. Hans Sandreuter 1850 – 1901. Katalog der Ausstellung im Kunstmuseum Basel* (2001); "Böcklins Thrill – Bildmotive, Ikonographie, Inszenierung" in *Arnold Böcklin. Eine Retrospektive. Katalog der Ausstellung im Kunstmuseum Basel* (2001); "Sandrart beim Wort genommen: Holbein und Caravaggio" in *Begegnungen mit Alten Meistern. Altdeutsche Malerei auf dem Prüfstand*. (Hg. Von F. M. Kammel und C. B. Gries, 2000); and *Was man selten ansieht: Rückseiten. Katalog der Ausstellung im Kunstmuseum Basel* (Ins Licht gerückt 4, 1999). Forthcoming works focus on 18th century sepulchral design and on Velazquez.

Oksana Lysenko, senior academic staff member, the Russian Museum, St. Petersburg, where she has been since 1995. She organized "The Clothing of Pictures, Russian Frames From the 18th to the 20th century", an exhibition at the Russian Museum, St. Petersburg and was responsible for the accompanying publication. Among her other publications are: "The History of Two Frames in the Collection of the Russian Museum," "About Frames in the Collection of the Russian Museum – The Question of Academic Recording of the Stored Collection," "The Question of the History of Frames in Russia of the 19th Century and the Beginning of the 20th with the Aid of the Inventory Records of His Imperial Majesties Administration," "The Difficulties of Research and Restoration of Frames of the Russian Museum," "The History of the Frame in Russia in the Last Quarter of the 17th Century and the 18th Century," and "The History of the Frame in Russia in the 19th and the beginning of the 20th Century." She holds a Master's degree in Art History from the Art Academy of St. Petersburg (1993).

TRAVEL TO DRESDEN, GERMANY: Special discounted rates for airfare from the United States to Dresden, Germany are available through Linden Travel Bureau, Inc., 909 Third Avenue 12th Floor, New York, New York 10022. Please call Maria Guerrieri to make arrangements at 1-212-784-0233 or email her at mguerrieri@lindentravel.com. Linden Travel will charge a \$100 fee for each ticket issued. Special fares include:

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- A 15% discount on published roundtrip or one-way F, C, Y, B, M or H fares purchased and originating in the US on Lufthansa flights from Boston, Los Angeles or New York (JFK only) to Dresden, Germany.
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DRESDEN, GERMANY HOTEL ACCOMMODATIONS: A special rate is available to participants at the following hotels:

Art'Otel Dresden: Located at OstraAllee 33, the art'otel dresden has single and double occupancy rooms available at the NYU rate of 95 – 110 Euros (includes service, VAT and buffet breakfast). Reserve by calling +49 351 49 22 730 or by faxing +49 351 49 2278 or sending an email to aodrsales@artotels.de. Please identify yourself as an "NYU conference participant." Reservations must be made by September 14, 2005.

Bulow Residenz Dresden: Located at Rahnitzgasse 19, the Bulow Residenz Dresden has single and double occupancy rooms available at the NYU rate of 180 – 220 Euros. Reserve by calling +49 351 800 30, by faxing +49 351 800 3100, or by email at info@buelow-residenz.de. Please identify yourself as an "NYU conference participant." Reservations must be made by August 16, 2005.

Hilton Dresden: Located at An der Frauenkirche 5, the Hilton Dresden has single and double occupancy rooms available at the NYU rate of 150 – 170 Euros and Business Rooms are available at the rate of 200 Euros. Reserve by calling +49 351 864 277715, by faxing +49 351 864 2889, or by email at roomreservations.dresden@hilton.com. Please identify yourself as an "NYU conference participant." Reservations must be made by September 12, 2005.

Kempinski Hotel Taschenbergpalais, Dresden: Located at Taschenberg Hotelbetriebs GmbH, the Kempinski Hotel Taschenbergpalais has single and double occupancy rooms available at the NYU rate of 185 – 215 Euros (includes breakfast) for reservations during the following dates: **October 16 – 28, 2005.** The NYU rate for single and double occupancy rooms is 300 – 330 Euros (does not include breakfast) for reservations during the following dates: **October 28 – 30, 2005.** Reserve by calling +49 351 491 2636 or fax at +49 351 491 2619 or email at meetings.taschenbergpalais@kempinski.com. Please identify yourself as an "NYU conference participant." Reservations must be made by August 15, 2005.

The Westin Bellevue, Dresden: Located at Grosse Meissner Strasse 15, The Westin Bellevue has single and double occupancy rooms available at the NYU rate of 120 Euros (includes VAT, service charge, and full buffet breakfast). Reserve by calling +49 351 805 1733, by faxing +49 351 805 1749, or by email at hotelinfo@westin-bellevue.com. Please identify yourself as an "NYU conference participant." Reservations must be made by September 14, 2005.

To Register

Your email address is your registration ID; registration confirmations are sent via email.

TO REGISTER ONLINE

By Internet: Register online with your credit card at www.scps.nyu.edu/dresdenframes.

OTHER REGISTRATION OPTIONS

By Fax: Fill in the registration form, including credit card information, and dial (212) 995-4677, 24 hours a day.

By Mail: Return form with a check or money order payable to New York University and mail to: NYU/SCPS Budget Office, 25 West 4th Street Room 203, New York, NY 10012.

Or complete the credit card information on the form.

By Phone: Using American Express®, Visa®, Discover® Card, or MasterCard®, call (212) 998-7171. Please refer to conference number SCPS 040.

Fee: The conference fee is \$355.

Withdrawal and Refunds: Notice of withdrawal must be made in writing to: Lisa Koenigsberg, NYU School of Continuing and Professional Studies, 10 Astor Place 5th Floor, New York, NY 10003 or via email at lisa.koenigsberg@nyu.edu. Refunds are computed from the day on which the written notice is received. No refunds will be made after October 10, 2005.

Conference Location: The conference is held at various locations in Dresden, Germany as listed in the program schedule. NYU's School of Continuing and Professional Studies offers a wide range of Programs in Appraisal Studies in Fine and Decorative Arts, in Arts Administration, and in Liberal Arts. For more information, write NYU School of Continuing and Professional Studies, 10 Astor Place, 5th Floor, New York, NY 10003.

Note: Certificate students registered for this conference may earn the equivalent of one 10-session elective toward the Certificate in Appraisal Studies in Fine and Decorative Arts or Arts Administration.

Program Administration:

Lisa Koenigsberg
Advisor to the Dean for Arts Initiatives

New York University is an affirmative action/equal opportunity institution.

Program subject to change.

Do not use this form to register for **Berlin and Dresden: Museum Architecture in Context**. See course information inside this brochure.

REGISTRATION FORM

Please register me for **Frames: The Northern European Tradition SCPS040/\$355**

Please register me for **Strategies for the Future of Culture: Dresden in Global Context SCPS039/\$285**

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Robert Maarten, sculptor and woodcarver, mainly in the fields of restoration, and faculty member, The School for Restoration, part of the Instituut Collectie Nederland (ICN); he was educated at the Studio for Restoration of Ornaments and Architectural Sculpture "Uilenburg" at Amsterdam. In the late 1980's, a commission to make an important sculpted frame for a portrait by the 17th-century painter Ferdinand Bol for the Rijksmuseum Amsterdam inspired him to make a number of frames based on the 17th century Dutch style known as Kwab Stijl or Lutma-style; after subsequent work in Florence, he completed a number of sculpted frames inspired by the Italian Renaissance which well-known painters were invited to fill with their works; the second exhibition pairing such frames and canvases will take place at the 'Nijssinghuis' at Eelde, Holland (2005).

Harald Marx, director, Old Masters Picture Gallery, Dresden State Art Collections since 1991. He began his career at the Old Masters Picture Gallery in 1966 and was appointed curator in 1980. Among the exhibitions he has conceived and executed are: "Louis de Silvestre. Die Gemälde in der Dresdener Gemäldegalerie" (1975); "Matthäus Daniel Pöppelmann" (1987); the travelling exhibition "Dresdener Malerei des 18. Jahrhunderts," held in Madrid in 1998 (in cooperation with J. Luna), in Columbus, Ohio in 1999 (in cooperation with G. J. M. Weber) and Dijon in 2001 (in cooperation with E. Starcky); "Johann Alexander Thiele" (2002); "Meisterwerke aus Dresden," held in Berlin (2002 – 2003); and "Kunst für Könige," held in Köln (2003). He studied art history at Humboldt-University in Berlin where he wrote his master's thesis on Karl Friedrich Schinkel and German romanticism. He received his Ph.D. from Martin-Luther-University Halle/Wittenberg in 1972; his dissertation was entitled "Decorative Painting of the 18th century in Saxony". His Habilitation at the University of Freiberg was completed in 1991 and resulted in the work "Bergbau und Kunst in Sachsen" (Mining and Art in Saxony) which was also an exhibition. He was appointed honorary professor of art history at the University of Dresden (1996) and was awarded Officer of the French Legion of Honor (1998).

Eva Mendgen, frame authority; among her publications are *Franz von Stuck – A Prince of Art* (1994) and *In Perfect Harmony: Picture + Frame 1850 – 1920* (1995), which accompanied an exhibition of the same name in the Van Gogh Museum, Amsterdam (1995) and "Bild und Rahmen der Moderne – Van Gogh bis Dalí" in the Kunstforum der Bank Austria, Vienna (1995 – 1996). In 1999 – 2000, she was a Fellow, CASVA, National Gallery of Art (with Richard Ford, project on German Expressionist frames) and in 1998 – 2000, she was a scholar of the European Community for the German-French research project "Glaskunst im Saarland und in Lothringen / Art Verrier en Sarre et en Lorraine" (CD-ROM and internet publication). She is the author of *Franz von Stuck: The Art of Persuasion: The Trade Mark of Franz von Stuck, a successful Artistic Strategy* (2002), and organized a series of related exhibitions in Tetterweis (Nachlass Franz von Stuck), Munich (Villa Stuck), Passau (Museum Moderner Kunst), Wernigerode (Schloss), Neu-Ulm (Edwin-Scharff-Museum). Her current projects include a large exhibition on picture and frame (Neu-Ulm, Edwin-Scharff-Museum, December 2006), as well as a book on the culture and history, work and life in the Greater Region / Grande Région Saarland, Lothringen, Luxemburg, Rheinland-Pfalz, Wallonien framed by the concept that Luxemburg and the Greater Region are the European capital of culture (2007).

Karl Pfefferle, 4th generation proprietor of Pfefferle Arts and Crafts Workshop, founded in 1859 by the "Fassmaler" (painter and gilder of sculptures and other such artworks) Joseph Pfefferle, the great-grandfather of the current proprietor, who founded the Pfefferle Framing and Gilding Workshop, the oldest specialized business in Munich. He worked closely with distinguished artists such as Defregger and Gabriel von Seidl. His son Karl Pfefferle initiated the present varied individual, handcrafted, and customized frames. During this time, the firm undertook extensive reframing of pictures for the Old and New Pinakothek, and numerous ecclesiastical restoration contracts. In 1939 the firm received the contract to restore the interior and the fixtures and fittings of the Franciscan Church in Salzburg. Under the administration of his son Karl Pfefferle (3rd generation), after the Second World War the following projects were carried out: restoration of the interior fittings in the Cuvillies Theatre, Munich; the reconstruction of the frame for the "Schaffner Altar" in the Old Pinakothek; new frames for the Lenbachhaus museum, Munich, as well as the restoration of the Gothic timber ceiling in the High Castle of Füssen, and the reconstruction of the Renaissance organ cabinet for the Church of St. Anna, Augsburg. The firm supervised the fittings during the restoration of the Frauenkirche (Church of Our Lady), Munich. Recent and current projects include

supplying new frames for the Nußbaum collection in the Felix Nußbaum museum, in Osnabrück, and the reconstruction of the frames for the historical paintings in the Augsburg town hall. Recently, the conceptual designs of frames for the Villa Stuck museum in Munich, for a Rembrandt painting in the Prince of Liechtenstein's collection, and for the Museum at the Ostwall in Dortmund were executed. The firm was also involved in new concepts for framing graphic art in the Albertina, Vienna; as of today, approximately 70 European masterpieces have been framed in accordance with historical master copies made by the firm.

Lynn Roberts, art historian, has worked closely with one of the world's leading dealers in picture frames as a researcher, author, and archivist; among her publications are *FRAMEWORKS* and *A History of European Picture Frames* (both with P. Mitchell, 1996); she has contributed: "Nineteenth Century English Picture Frames I: The Pre-Raphaelites" (1985), "Notes on Turner's Picture Frames" (1998), "Nineteenth Century English Picture Frames II: The Victorian High Renaissance" (1986) to *The International Journal of Museum Management and Curatorship*; and "Victorian Frames" to *In Perfect Harmony: Picture + Frame* (ed. Eva Mendgen, 1996), "Frames" to *The Oxford Companion to Western Art* (ed. Hugh Brigstocke, 2000); "Burne-Jones's Picture Frames," to *The Burlington Magazine* (June 2000), and "Notes on Turner's Picture Frames" to *The Oxford Companion to J. M. W. Turner* (ed. Joll, Butlin & Herrmann, 2001). Since 2003, she has been contributing essays, reviews & bibliographical updates to the Frames section of the National Portrait Gallery Web site.

Christoph Schölzel, diploma – restorer, Dresden State Art Collections, since 1989; he is the author of publications on painting restorations, history of painting restoration, art history and Dresden frames. After school education and military service, he studied at the Academy of Fine Arts in Dresden (1984 – 1989) completing a diploma in painting restoration; this was followed by an internship at the Academy of Fine Arts in Vienna. In 2002 he spent three months at the J. Paul Getty Museum, restoring the Dresden-Gallery-Painting "Holy family" by Andrea Mantegna. Among his publications is "Der Dresdener Galerierahmen Geschichte, Technik, Restaurierung" in *Zeitschrift für Kunsttechnologie und Konservierung* 16 (2002).

Suzanne Smeaton, frame historian and gallery director, Eli Wilner & Co., has been studying American frames and framing works of art for over 26 years. Through her work at the gallery, she has curated over 16 exhibitions dedicated to American frames, consulted to numerous private and public collections and framed artworks for many institutions including The White House, The Metropolitan Museum of Art, and the Smithsonian American Art Museum. Frequent lecturer and author of numerous articles, among them contributions to *The Gilded Edge: The Art of the Frame* (2000), *The Magazine ANTIQUES*, and *Picture Framing Magazine*. She wrote the text and narration for two videos. Since 1994, adjunct faculty member teaching about 19th- and early 20th century frames in the NYU Program in Appraisal Studies in Fine and Decorative Arts. Current work includes research for two forthcoming publications: a chapter on frames (with L. Koenigsberg) for the Munson-Williams-Proctor Arts Institute's publication accompanying the exhibition celebrating the 50th anniversary of the (Edwin) Root Bequest (2006) and a chapter on frames of the Ash Can painters to accompany the exhibition tentatively entitled *The Ashcan at Leisure* organized by the Detroit Institute of Arts (2007).

Katharina Walch-von Miller, conservator, Conservation Department, Bavarian State Conservation Institute in Munich (Bayerisches Landesamt für Denkmalpflege), since 1988, where she is responsible for painted and wooden church interiors, as well as secular interiors. A trained harpsichord maker, her particular interest is research on historical materials and techniques, especially lacquers and varnishes. She studied construction and conservation of historical music instruments and the conservation of wooden objects, holding fellowships in St. Petersburg to study the history and conservation of baroque instruments. In 1986 she moved to Munich, where she was a freelance conservator of wooden objects. She has specialized in research and conservation of historical surfaces having pursued research projects, such as that on the investigation and conservation of lacquers and Japanning as practiced in Germany (1993 – 1999). Among her recent publications are: *Lösemittelgele und Seifen zur Trennung von Überzügen, Fallstudien und Erfahrungen aus der restauratorischen Praxis* (2003); "Zur Konzeption und Restaurierung eines Konsoltischpaares aus der Werkstatt André-Charles Boulle" in *Möbel Uhren Reliefintarsien, Hrsg. Staatliche Kunstsammlungen zu Weimar* (2001); Mitautorin im o.g. AH Nr. 96: "Die Lackarbeiten der Gebrüder Dagly," "Die Lacke der Markgräfin Sibylla Augusta. Frühe deutsche Imitationslacke in badischen Schlössern," "Französische Lackmöbel des 18. Jahrhunderts:

Criard, Deforge und Dubois," "Transparente Glanzlacke des Barock und Rokoko," "Rote and Lacke des Barock und Rokoko," "Transparente Lacke auf Holzoberflächen des Barock und Rokoko," in *Walch und Koller: Arbeitsheft des BLfD Nr. 81*, "Lacke des Barock und Rokoko" (1997).

Hélène M. Verougstraete, Professor, Catholic University of Louvain (UCL) and Katholieke Universiteit, Leuven where she teaches scientific examination of easel paintings, the technology of frames and supports, and is in charge of the restoration workshop, *Institut royal du patrimoine artistique Laboratoire d'étude des oeuvres d'art par les méthodes scientifiques*. After studying at UCL, she trained in restoring panel paintings and polychrome sculptures at Brussels' *Institut royal du patrimoine artistique*.... Among her recent publications are: *Cadres et supports dans la peinture flamande aux 15e et 16e siècles*

(with R. Van Schoute, 1989); "Technology of Frames and Supports in Flemish Panel Painting Around 1400" in *Flanders in a European Perspective. Manuscript Illumination around 1400 in Flanders and Abroad...* (with R. Van Schoute, 1995); "Frames and Supports in Campin's Time" (with R. Van Schoute) in *Robert Campin. New Directions in Scholarship* (ed. S. Foister et S. Nash, 1996); "Cadres et supports chez Memling" (with R. Van Schoute) in *Memling Studies, Proceedings of a Symposium* (éd. H. Verougstraete, R. Van Schoute et M. Smeyers, 1997); "The Significance of Marblings and Other Decorative Paintings on Reverses in Early Netherlandish Painting" (with R. Van Schoute) in *Painting Techniques. History, Materials and Studio Practice... the Dublin Congress, ... 1998* (Dublin, 1998); "Frames and supports of some Eyckian Paintings" (with R. Van Schoute) in *Investigating Jan van Eyck... National Gallery, London* (S. Foister, S. Jones et D. Cool, ed., 2000).

Also of Interest

Strategies for the Future of Culture: Dresden in Global Context — A Conference in Dresden, Germany

October 27 – 29, 2005
SCPS 039 / \$285

Entitled *Strategies for the Future of Culture: Dresden in Global Context*, this major conference takes place in a city celebrated for its historic architecture and home to the Church of Our Lady, to be reconsecrated on October 30, 2005 following one of the major restoration projects of our era. Drawing from and celebrating Dresden, this conference will examine how cultural creation, display, and preservation will evolve in the 21st century.

Overarching themes include the impact of terrorism, increasing urbanism, political instability, and ecological disasters on cultural institutions and on the creation of new artistic works in all fields and media. Equal scrutiny will be given to legal issues: preventing looting; legal ownership of objects or sites versus the notion of stewardship; and the inevitable legal ramifications and effects on cultural heritage of the increased cost of protecting cultural property.

Speakers will address issues related to the presentation of the arts to a diverse public, the preservation of objects, sites, and other forms of cultural expression for future generations, and, in both general and specific senses, the future of culture and the creation of art. Particular attention will be paid to the sensitivities involved in different approaches to the preservation and display of cultural and artistic works, and to the complex relationship between presentation and audience reaction. Last, mindful of the unequal distribution of resources for the creation, perpetuation and preservation of the arts, we will also consider the development of sustainable solutions to this challenging problem.

Among those who have agreed to participate: **Neil Brodie**, archaeologist and research director, Illicit Antiquities Research Center at Cambridge University's McDonald Institute; the attorney **Lawrence Kaye**, who has argued regarding cultural repatriation and antiquities before the U.S. Supreme Court; **Constance Lowenthal**, former Director, Commission for Art Recovery, World Jewish Congress (1998 – 2001) and Executive Director, International Foundation for Art Research [IFAR] (1985 – 1998); architect **Richard Gluckman**, whose commissions include the Guggenheim in Berlin; **Peter Kulka**, architect; his work includes German Horticultural Museum, Erfurt (2000); restorations of the former University Tower, Leipzig-Zentrum; and the Hygiene Museum, Dresden; **Brian Michael Jenkins**, who is Senior Advisor to the President of RAND; **Paul LeClerc**, President, The New York Public Library; contemporary painter, **Ross Bleckner** whose work employs visual metaphors to address memory and history; filmmaker and three-time Academy award winner **Mark Jonathan Harris**; photographer and a member of Magnum Photos, **Gilles Peress**, whose photographs are in the collections of The Metropolitan Museum of Art, Museum of Modern Art, and the Bibliothèque Nationale; **Godfrey Reggio**, who produced and directed

the Squats series of films scored by composer Philip Glass; **Mervin Richard**, Deputy Head of Conservation, the National Gallery of Art, Washington D.C.; **Martin Roth**, Director General of the Dresden State Art Collections; **John Malcolm Russell**, Chairman of the Critical Studies Department, a professor of art history at the Massachusetts College of Art and a member of the UNESCO cultural mission to Iraq in May 2003, and, until June 2004, Deputy Senior Advisor to the Ministry of Culture for the Coalition Provisional Authority in Iraq; **Dorit Straus**, vice president and Worldwide Fine Art Specialty Manager, Chubb Group of Insurance Companies where she is responsible for fine art strategy and underwriting; **Christoph Martin Vogtherr**, curator of French and Italian paintings, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg / Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Potsdam (Germany); and **John Sanday**, one of the leading conservation architects in Asia who serves as Field Director for The Upper Mustang Cultural Heritage Conservation Project and for the Preah Khan Conservation Project in Angkor, Cambodia, and as project adviser to Chinese authorities and the China Heritage Fund regarding reconstruction of the Western Garden Complex in the Imperial Palace, Beijing.

You may use the registration form in this brochure to register for this conference.

Berlin and Dresden: Museum Architecture in Context — A Seminar in Dresden and Berlin, Germany

Sunday – Monday, October 23 – 24, 2005
X03.8118/\$300

Johanna Blokker, architectural historian and Ph.D. candidate, NYU Institute of Fine Arts and an adjunct faculty member, NYU School of Continuing and Professional Studies.

The Baroque setting and the structures of the Dresden museums (the Zwinger, Albertinum, and the Schloss, for example), the focus of an effort to designate Dresden as a world heritage site, exemplify early German museum construction and the use of other building types to house museum collections. The Dresden museums also provide a point of departure and comparison for examining German museum architecture. Following the fall of the Berlin Wall, John Russell wrote that the cultural riches of the city made it the rival of Paris. Berlin was and is a city of museums. From Karl Friedrich Schinkel's Altes Museum to the more recent Jewish Museum by Daniel Libeskind, we consider Berlin's astonishing riches in museum architecture, placing them within the context of those in Germany and the world at large. *5-session arts administration elective. AIA-13 hours.*

Registration for this course is by Internet or phone only. Using your Visa, Mastercard, American Express or Discover Card, go to www.scps.nyu.edu or call (212) 998-7171. Refer to course number X03.8118.

Cover clockwise: *Early 18th-century, Black Lacquered Frame decorated with Chinoiserie Ornaments from the Residenz in Rastatt*, made for the margrave of Baden Baden. Lacquer attributed to Cratochville. Photo courtesy, Katherina Walch-von Miller. Courtesy, Schlösserwaltung in Baden Württemberg; *Original to the portrait of a lady ascribed to Cornelis van Poelenburgh, octagonal ogee-bottom frame, 27.4 x 24.1 cm, 1632*. Courtesy, Rijksmuseum Amsterdam; *Russian carved, gilded frame, last third of the 18th century, 96 x 86 x 8.7 cm*. Courtesy, the Russian Museum, St. Petersburg; Caspar David Friedrich, *Das Kreuz im Gebirge* (The Cross in the Woods) ("Tetschener Altar"), 1808, oil on canvas, 115 x 110 cm, New Masters Gallery, Dresden State Art Collections. Photo: Klut. Courtesy, Staatliche Kunstsammlungen Dresden. **Text Panel:** *Frontal View of Semperbuilding, Dresden State Art Collections*. Photo: Estel/Klut. Courtesy, Staatliche Kunstsammlungen Dresden; *Frame from the Northern European Collection at the J. Paul Getty Museum*, Unknown Franco-Flemish, *The Adoration of the Magi with Saint Anthony Abbot*, 1390-1410, 41-3/16" x 74-3/16". Courtesy, the J. Paul Getty Museum. **Thursday October 20 Panel:** Lucas Cranach the Elder, *Crucifixion*, 1520/30, painted surface 39.3 x 26.5 cm, panel, Evangelische Kirche, Mahlis. Courtesy, Gunnar Heydenreich; Robert Maarten, *Adam en Eve*, 2003 – 2004, carved frame of fine white pine inspired by 15th century Renaissance Siennese sculpture, surrounding a contemporary painting by Matthijs. Röling executed in 2005. Courtesy, Robert

Maarten. **Saturday, October 22 Panel:** Ford Maddox Brown, *The Coat of Many Colours*, 1864-1866, in a frame designed and carved by the artist. Collection, Walker Art Gallery, reproduced in *In Perfect Harmony: Picture+ Frame, 1850-1920* (Eva Mendgen et al., the Van Gogh Museum/Kunstforum Wien, 1995) p. 74; Arnold Böcklin, *Angela Böcklin as a Muse*, 1863, in a frame designed by the artist. Collection, Öffentliche Kunstsammlung (Kunstmuseum) Basel, reproduced in *In Perfect Harmony: Picture+ Frame, 1850-1920* (Eva Mendgen et al., the Van Gogh Museum/Kunstforum Wien, 1995) p. 53; Foster Brothers of Boston, *Dutch-inspired American frame (medallion on verso)*, circa 1910. Outside Size: 59 3/4" X 56", carved, incised, polychromed and gilded. From the Simoni Collection. Courtesy, Eli Wilner & Company, New York. **Mail Panel:** *Detail aus dem Schmuckrahmen des Gemäldes Der Heilige Hieronymus von Peter Paul Rubens*, Old Masters Picture Gallery, Dresden State Art Collections. Photo: Christoph Schölzel. Courtesy, Staatliche Kunstsammlungen Dresden; Karl Schmidt-Rottluff, *Frauenkopf und Maske (Head of Woman and Mask)*, 1912 in a frame designed and carved by the artist, New Masters Gallery. Dresden State Art Collections. Courtesy, Staatliche Kunstsammlungen Dresden; Franz von Stuck, *Sunset*, 1900, in a frame designed by the artist. Collection, T. Baumgarten (courtesy, Galerie Ritthaler Munich), reproduced in *In Perfect Harmony: Picture+ Frame, 1850-1920* (Eva Mendgen et al., the Van Gogh Museum/Kunstforum Wien, 1995) p. 109.

Photo: Christoph Schölzel. Courtesy, Staatliche Kunstsammlungen Dresden.



Frames: The Northern European Tradition

A CONFERENCE IN DRESDEN, GERMANY

October 20 – 22, 2005



Courtesy, Staatliche Kunstsammlungen Dresden.

Collection, T. Baumbach (courtesy, Galerie Rittaler, Munich), reproduced in *in Perfect Harmony: Picture+ Frame, 1850-1920* (Eva Mendgen et al., the Van Gogh Museum/Kunstforum Wien, 1995) p. 109.



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Initiatives

in Art and Culture

Frames: The Northern European Tradition

A CONFERENCE IN DRESDEN, GERMANY

October 20 – 22, 2005



Photo courtesy, Katherina Walch-von Miller.
Courtesy, Schlösserwaltung in Baden Württemberg.



Courtesy, Rijksmuseum Amsterdam.



Photo: Klut. Courtesy, Staatliche Kunstsammlungen Dresden.



Courtesy, the Russian Museum, St. Petersburg.

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