

The application is based on the glow-in-the-dark principle and inspired by beautiful light-producing jellyfish. There is also paint being developed to change colour when it freezes. Blue snowflakes can then appear on the road surface, warning drivers of slippery conditions. Windmills and solar panels feed the road with its dynamic light patterns. Roosegaarde's dream is to light the Afsluitdijk (the connection between the west and the north of the Netherlands constructed in 1932) in the same way. He has further plans: he is working with Delft University of Technology on a technique for charging electric cars wirelessly while driving along the motorway. Inductive charging through electromagnetic fields in the road surface would allow sustainable drivers of the future to charge their vehicles without having to find a charging station.

Recently six hundred metres of cycle path in Nuenen in Brabant were fitted with glow stones. The thousands of stones recharge during the day to light up together in the evening, transforming the cycle path into the painting *The Starry Night* (1889) by Vincent van Gogh, who lived in Nuenen between 1883 and 1885. It truly creates the feeling of cycling or walking in Van Gogh's sparkling starry night in the south of France.

For Daan Roosegaarde it is clear. He likes to quote the famous media expert Marshall McLuhan: 'There are no passengers on Spaceship Earth. We are all crew.'⁵

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Translated by Anna Asbury

www.studioroosegaarde.net

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'The Most Hated Man in America'

The Frick Collection on Show in The Hague

A young New Yorker with a growing taste for art will first find his way to the Museum of Modern Art, for Picasso and van Gogh, then to the Metropolitan Museum of Art for - in my case in the 1950s - the Etruscan warrior and the Cellini cup, the most spectacular works in the museum, both of which were later exposed as forgeries. Eventually, you got wind of a smaller, more exclusive museum with a higher threshold than the Big Two. The Frick Collection, on Seventieth Street at Fifth Avenue, is not a simple walk-in attraction. It is a town palace, built in 1913-1914 as the private home of Henry Clay Frick (1849-1919). When I first visited it, as a student of art history, it was still intimidating, as if Frick himself were about to collar you and ask you what was so special about Turner's *Harbour of Dieppe* or Goya's *Forge*.

Since then, the Frick has bent over backwards to become as accessible as it can, at least online. It was one of the first museums to offer a virtual visit on the Internet, allowing you to go from room to room and to click on any object that you want to see or study in detail. If Frick's original intention was to enable Americans to appreciate great art without crossing the Atlantic, the museum now gives Europeans (and everyone else) access to a great American collection without even getting up from their chairs.

The lover of Dutch and Flemish art finds himself in the company of Frick himself, whose first acquisition of an Old Master, in 1896, was a still life by Jan van Os (1744-1808) and one of whose proudest possessions, bought in 1906, was the magisterial Rembrandt self-portrait of 1658. From 1899 - Frick's 'breakthrough Rembrandt year', as one source has aptly described it - until 1919, the year of his death, Frick would acquire at least 145 paintings, of which more than one-fifth belonged to the Dutch and Flemish schools. None of those paintings, nor the hundreds of objets d'art and sculptures Frick

bought in the 1910s, may, under the terms of the donor's will, ever be shown outside the Frick Collection. Therefore, the exhibition organized by the Mauritshuis in The Hague till 10 May 2015 consists exclusively of art that was purchased after Frick's death. This exhibition of 36 works is the largest that the Frick has ever allowed out of its doors. The occasion was a typical museum quid pro quo deal. In 2013-2014, during the renovation of the Mauritshuis, the museum lent 15 of its greatest paintings, crowned by Vermeer's *Girl with a Pearl Earring*, to the Frick for what turned out to be the greatest public success the museum has ever experienced. In exchange the Frick and the Mauritshuis agreed on a selection of mainly non-Netherlandish pieces from the Frick.

As few as they may be, how can one not be thankful for the opportunity to savour a *Virgin and Child* from the studio of Jan van Eyck, a portrait by Hans Memling, *The Three Soldiers* by Pieter Bruegel, a 1652 landscape by Jacob van Ruisdael and a two-sided sheet of studies by Pieter Paul Rubens, in the company of choice works by such as Cimabue, Pisanello, Boucher, Constable and Ingres? The grisaille by Bruegel is perhaps the rarest work in the exhibition. Signed and dated 1568, a year before the artist's death, it is the only grisaille by Bruegel of a secular subject. One soldier, seen in profile, raises a flag; a second, full face, plays a flute, with a horn on his belt; and the third, seen from behind and armed with a sword, beats a drum.

The Frick Collection and the Mauritshuis have a number of things in common. They are both jewel boxes of museums, the secret pride of their respective city-states, New York and the Dutch urban agglomeration called the Randstad. The giants for whom they are named - Johan Maurits van Nassau (1604-1679) and Henry Clay Frick - shared an impassioned love for art that they did not allow to interfere with their effectiveness as leaders, earners and, each in his own way, conquistadors. While Johan Maurits was a notably humane ruler of Dutch Brazil and Cleves



Pieter Bruegel the Elder, *The Three Soldiers*, 1568, oil on oak
© Frick Collection

and the robber baron Frick was called 'the most hated man in America' for his ruthless treatment of labourers in his coal and steel plants, the virtues of the one and the vices of the other have been smoothed level by time and shared patronage of the arts.

GARY SCHWARTZ

<http://www.frick.org/>

The Frick Collection. Art Treasures from New York: till 10 May 2015 in the Mauritshuis in The Hague (www.mauritshuis.nl).

ESMÉE QUODBACH, '“I want this collection to be my monument”: Henry Clay Frick and the formation of The Frick Collection', *Journal of the History of Collections*, XXI, 2009, pp. 229-240..