

Annual report 2009 Kröller-Müller Museum

Introduction

Mission and history

Foreword

Board of Trustees

Mission and historical perspective

The Kröller-Müller Museum is a museum for the visual arts in the midst of peace, space and nature. When the museum opened its doors in 1938 its success was based upon the high quality of three factors: visual art, architecture and nature. This combination continues to define its unique character today. It is of essential importance for the museum's future that we continue to make connections between these three elements.

The museum offers visitors the opportunity to come eye-to-eye with works of art and to concentrate on the non-material side of existence. Its paradise-like setting and famous collection offer an escape from the hectic nature of daily life, while its displays and exhibitions promote an awareness of visual art's importance in modern society.

The collection has a history of almost a hundred years. The museum's founders, Helene and Anton Kröller-Müller, were convinced early on that the collection should have an idealistic purpose and should be accessible to the public. Helene Kröller-Müller, advised by the writer and educator H.P. Bremmer and later by the architect and designer Henry van de Velde, cultivated an understanding of the abstract, 'idealistic' tendencies of the art of her time by exhibiting historical and contemporary art together. Whereas she emphasised the development of painting, in building a post-war collection her successors have focussed upon sculpture and three-dimensional works, centred on the sculpture garden.

The following are important and unique constants within the collection: the equal value of historical, modern and contemporary art; the equal value of Western and non-Western art forms; the appreciation for the artist as philosopher; and world-class ambitions.

The following are important and unique constants within the presentation of the collection: the experience of the collection in the here and now; making the collection a vehicle for a spiritual experience; displaying a historical continuity free of dogma or rigid hierarchy; providing a counterpoint to the dominant ideology of the time; promoting reflection on the significance of art in society.

Through its character and location the Kröller-Müller Museum invites contemplation, reflection and peaceful enjoyment – things that contemporary society rarely affords us. Noise, excess, competitiveness, impatience and instant gratification have become ever more a part of our daily lives. For many museums, whose programming is increasingly dependent on free-market sponsorship, it is tempting to be sucked in by these developments. The Kröller-Müller Museum keeps an eye on these developments, but chooses for art and wishes to provide a retreat for those who seek peace and quiet, authenticity and a concentrated presentation of art in relation to architecture and nature.

The museum operates on the basis that art can help us to explain the world through visual means and can contribute to giving meaning to our lives.

Art contributes to the formation of our personal convictions about the world because it can disregard the existing codes for interpreting reality. Art can develop a role as a permanent mechanism for expanding our vision.

The museum's architecture has a special relationship to the collection and the landscape of the Hoge Veluwe – a park landscape whose situation at the beginning of the twentieth century remains a benchmark. It is experienced as a 'natural' landscape, but is in fact a carefully coordinated whole containing certain ecological elements that are unique within the Netherlands. The museum's buildings modulate the relationship between the interior and the exterior by, on the one hand shutting out the exterior (the Van de Velde building), or making use of it in a theatrical fashion (the Quist building). The sculpture garden, with its pavilions by Rietveld and Van Eyck, is a counterpoint to this whole. Other architectural and sculptural elements put the Kröller-Müllers' ambitions to create a cultural monument within a broader perspective (the St Hubert Hunting Lodge, pumping station, Steynbank, De Wet Monument). The entire complex within the Hoge Veluwe is a carefully composed whole of interwoven natural and artistic parts: a genuinely unique cultural landscape. Our task for the future is to allow the public to continue to experience and enjoy the unity of these special components.



Marta Pan, *Floating sculpture Otterlo*, 1960-1961



selection of Van Gogh collection

Foreword

Many visitors continue to find their way to the Kröller-Müller Museum, this year nearly 258.000, an increase compared to the previous year, and the museum's collection is also increasingly finding its way to an audience abroad. An exhibition with drawings and a selection of paintings by Vincent van Gogh attracted almost 213.000 visitors in Brescia (Italy) and just a few weeks after it opened in Taipei (Taiwan) in December 2009, had already received 80.000 visitors (the exhibition runs until March 2010). The number of works on loan continues to increase. 369 works are being loaned to 53 institutions worldwide in 2009.

In the museum itself, two exhibitions are carried over from 2008: Nature, space and time (a review of the museum's recent acquisitions) and the Kubus Project, 1969-1971, by Carel Visser and Ton Bruynèl. Two smaller presentations are taking place in the museum's older section, with work from the collection by Brancusi (entitled Brancusi and Co), prompted by the acquisition of a drawing by this artist, and by Loes van der Horst Spatial structures and vast landscapes, to celebrate her 90th birthday.

The Quist Wing hosts various presentations of works from the collection: *Young classics - chapters from the contemporary art collection*, new acquisitions and an existing work from the collection by Simon Starling, a presentation of work by Bart van der Leek in response to a donation, the retrospective *unity* by Herman de Vries and a retrospective with work by Christiaan Bastiaans entitled *Club Mama Gemütlich*. The cleaning of works of art is also on public display in the exhibition *To clean or not to clean*. Work that hails largely from outside our own collection is presented in *A procession of sculptures - ten Dutch sculptors*. The guest curators of the exhibition are Maarten Bertheux and Rudi Fuchs. This year the museum's staff has again carried out its various responsibilities with verve and commitment. Alongside the temporary projects, naturally, there remains the ongoing work of processing loans, organizing exhibitions, conservation, structural and technical maintenance, the plentiful routine business, work on the biographies of Helene and Anton Kröller-Müller, cataloguing the new acquisitions, maintaining the website, receiving schoolchildren, fundraising, organizing the 'Sweet Summer Nights', generating publicity, maintenance of the sculpture garden, security, the museum shop (the entire proceeds of which go toward our acquisitions budget), staff training and welfare etc. etc.

The museum's relationship with the BankGiro Lottery has so far been highly successful. Without the Goede Doelen Loterijen (Lotteries for Charitable Causes), which includes the BankGiro Lottery, the museum would be unable to properly fund its acquisitions policy or realize special projects. The lottery stipulates that its funds allocated to the Kröller-Müller Museum may only be paid to a foundation with a CBF Seal of Approval issued by the Central Bureau on Fundraising. To meet this condition, in 2007 the Stichting Kröller-Müller Fonds was established, with the principal aim of providing material support to the Kröller-Müller Museum in areas not covered by the museum's normal budget. Since 2007 contributions from the BankGiro Lottery have been paid to this foundation. In 2008 we began discussions with the CBF on the criteria for awarding the CBF Seal. Our obtaining the CBF Seal of Approval in December 2009 is, thus, something of a milestone. With the support of the BankGiro Lottery, through the agency of the Kröller-Müller Fund, the museum has acquired important works, such as a drawing by Constantin Brancusi, a key early work and one recent piece by Ger van Elk, 4 photographic works by Gerard Byrne and a highly impressive film by Christiaan Bastiaans. In addition to these, the museum has obtained 27 other works, either through purchase or donation, which can be seen in the acquisitions, accompanied by my personal comments.

The Mondriaan Foundation has made funds for acquisitions available to the museum until the end of 2009, and has resolved to do likewise in 2010 and 2011. The Stichting Herinneringsfonds Vincent van Gogh made a dissolution payment to the museum of € 75.000. In accordance with the statutes of the Herinneringsfonds, the funds may be reserved for the start-up and development costs of several large exhibitions in the future. Samsung provides the museum with audiovisual equipment. After the first phase of the project 'Video Conservation' the Netherlands Media Art Institute/Time Based Arts has made part of the Kröller-Müller Museum's collection of video art available in digital form, as part of the project 'Play Out'. SenterNovem facilitated both this project and a study into uncompressed storage on hard disks, in the framework of the subsidy regulation Digitaliseren met Beleid (DmB). The Municipality of Ede provided a significant financial contribution to the 'Sweet Summer Nights'. The Van den Broek Lohman Fund Nunspeet funded the annual Nuborgh day.

Outstanding donations were received from artists such as Stanley Broun, Ger van Elk, Loes van der Horst and Herman de Vries, but also from the heirs of artists Oswald Wenckebach and Shoichi Ida, and by private individuals.



entrance museum with Oswald Wenckebach, *Mister Jacques*, 1955 and Mark di Suvero, *K-piece*, 1972



Sculpture room Van de Velde wing



Jean Dubuffet, *Jardin d'émail*, 1974

In 2009, Martin Visser passed away. Through the years, the museum has obtained a highly significant collection of Visser's art from the 1960s, '70s and '80s, partly through donations and partly through acquisitions. We will always remember him as a true friend of the museum.

The museum's budget remains under pressure in 2009. In recent years the museum has experienced an annual structural deficit of around € 450.000, which can be attributed to increased general costs, such as depreciation, higher consultancy fees, networking costs, increased costs of ticketing and higher personal costs. The economizing measures introduced in 2006 continue to run on schedule and are due to conclude in 2012.

This year the salaries were again approximately equivalent to the operational subsidy the museum receives from the Ministry of Education Culture and Science. Because the Ministry allocates 80% of this subsidy for personal costs and allows it to rise in relation to salary increases, the museum is constantly living on this subsidy. Moreover, the costs related to marketing and education have only recently been included in the budget and place considerable strain on the museum's finances.

Structural revenues have risen slightly. As in previous years, the museum has been unable to procure general sponsoring. However, in 2009 the museum was again successful in obtaining incidental income from special subsidies, grants and loan fees.

Concerns also exist about how uncertain factors, such as the global financial crisis, will play out in the context of the museum. This has already led to a substantial increase in pensions costs and a reduction in the possibilities for project subsidies.

As in previous years, the state subsidy and revenues from ticket sales covered the basic costs required to carry out the museum's maintenance and administration, and part of the public programme, to an acceptable standard. Income from sponsoring, loan fees, project subsidies and commercial activities are the museum's main source of funding for its other activities such as exhibitions, publications, acquisitions, educational activities, PR and marketing. This means that, in view of the unpredictable nature of these four sources of revenue, the museum will struggle to present a satisfactory and well-planned program of activities in these areas for the coming years.

The Ministry of Education Culture and Science announced that its subsidy for the period 2009-2012 will be the same as in 2008, on the understanding that this entails a reduction of 1.7% over 2009 and a further 3.4% per year in the following years. All the denationalised museums, united in the VRM, have instigated a legal action to dispute (a part of) this reduction. In 2009 the Ministry has been unable to provide clarity regarding an announced financial plan that would provide some compensation for the reduction.

In 2009 the staff of the Kröller-Müller Museum actively embraced the process of self-evaluation with great dedication and commitment. The process spread through the organization in a broad wave-like motion, via a selected group of staff members/key figures, to the internal meetings of the directorate, works council, Board of Trustees and management, finally drawing to a close in the directorate meeting in November 2009. In one respect this has served to reinforce us in the conviction that the museum complex for which we are responsible is unique, well-loved and of great cultural value, and on the other hand, we have come to realize that there is still much we could do to allow the public to remember their visit to the Kröller-Müller Museum feeling even more satisfied and enriched.

The process has served to increase self-awareness and highlight points for improvement. Some points are already being tackled vigorously, while others depend on interventions for which external assistance is prerequisite. The museum hopes that the visitation process will also help us mobilize extra forces to contribute towards achieving the objectives of the Kröller-Müller Museum. The visitation itself takes place in January 2010 and we anticipate the committee's report in the course of the following spring. A plan of attack will subsequently be drawn up, detailing and prioritising the points for improvement in the coming year.

Looking back on the year I have reached the conclusion that the Kröller-Müller Museum has no immediate cause for alarm, as it has a clearly formulated policy and its finances are in order. There is, however, very little flesh on the bones. Our aims for the coming years are:

1. to build up a financial buffer with which to offer the public special presentations or events on a regular basis. The foundation for this was laid in 2009 when the 'Bestemmingsfonds OCW' allocated funds to it.
2. to work towards the extension of the museum in order to improve the

collection's visibility and enable it to receive the public better and in greater numbers.

3. to organize regular exhibition projects abroad.

4. to remain true to our mission to display modern and contemporary art of the highest quality in all its forms relating to human endeavour and its relationship with nature.

The director, Mr E.J. van Straaten (also chairman of the Foundation), Mr M.J. Vonhof (deputy director), Ms L. Kreijn (assistant director collection and presentation) and the Board of Trustees met on four occasions in 2009 to discuss matters including the following: the financial report for 2008, the budget for 2010, the museum's short- and long-term financial management, the economy measures, the Code Cultural Governance, the cooperation with the Hoge Veluwe National Park, the composition of the Board, the process of self-evaluation and visitation. The composition of the Board of Trustees remained unchanged in 2009. As of 31 December 2009, the Board of Trustees comprises the following six members: Ms F.M.J. Houben, Mr P. Mackay, Ms J. van Nieuwenhoven, His Royal Highness the Prince of Orange, Mr A. H.G. Rinnooy Kan, and Mr A.L. Stal (Chairman).

I am extremely grateful to the staff of the Kröller-Müller Museum and the Board of Trustees for their dedication and effort.

Otterlo, April 2010

Evert J. van Straaten
Director

Board of Trustees

The Board of Trustees met four times during 2009. In addition to the usual matters the agenda included several important points that recurred throughout the year. These were firstly the visitor figures and the museum's finances, which are discussed and analysed at each meeting. And since their instigation in 2006, an update on the situation of the economy measures for 2008-2012 is also discussed at each meeting. The points 'self evaluation' and 'visitation' remain on the agenda all year.

The cooperation with the Hoge Veluwe National Park was another important recurring issue. Both parties and their respective Boards of Trustees wish to work together more intensively. In 2009 representatives from the directorates and trustees of both institutions met on several occasions to develop a common viewpoint on the cooperation and discuss current issues. The focus is the improvement of the partnership in terms of marketing, education and practical matters that ensure closer and more intensive contact. The National Park's plans for changes to the central area of the Park were also discussed at length. In 2009 the Kröller-Müller Museum's landscape architects Bureau West 8 and the government architect Liesbeth van der Pol presented their vision on the possible expansion of the museum and the role of the sculpture garden. This meeting will have a sequel in 2010, which will also involve the Hoge Veluwe National Park.

In addition to the regular meetings, an informal meeting is held once a year with the Board of Trustees of the Hoge Veluwe National Park and both directors.

The last structural point on the agenda is the Code Cultural Governance. Cultural governance means good, responsible and transparent management and supervision in the cultural sector. The professionalization and commercialisation of the sector make it essential to consider the quality of management and supervision. Thus cultural governance is also consistent with the social trend of making a clear distinction between the duties and responsibilities of the directorate and the Board of Trustees. There is a need for greater transparency, particularly within institutions that are largely dependent on government funding. Cultural governance benefits not only the management and board members, but also other interested parties such as government departments and funding bodies. A well-functioning Board of Trustees contributes to better results, both artistic and financial. During the final meeting of the year, the Board met briefly without the directorate to engage in self-evaluation. This will serve to accentuate the points for particular attention and lead to more efficient meetings in the future.

The chair of the Board of Trustees has taken the initiative to make contact with the chairs of the boards of several other large art museums in the Netherlands. This resulted in the first informal discussion in 2009.

This year the Board held a performance evaluation with the director.

In the various meetings, the Board approved the annual accounts for 2008, the self-evaluation, the revised profile of the members of the Board of Trustees and the budget for 2010. The Board has also discussed the administrative organisation and the internal checks and has met with the external accountant.

The Board of Trustees wishes to thank the directorate and the staff of the Kröller-Müller Museum for their dedication, enthusiasm and the enjoyable collaboration.

A.L. Stal
Chairman of The Board of Trustees



Part of Van de Velde wing

Exhibitions

Nature, space and time

Kubus Project 1969-1971

Bart van der Leek

Brancusi and Co

Young classics

Simon Starling

To clean or not to clean

unity - herman de vries

A procession of sculptures

Club Mama Gemütlich

Loes van der Horst 90th anniversary

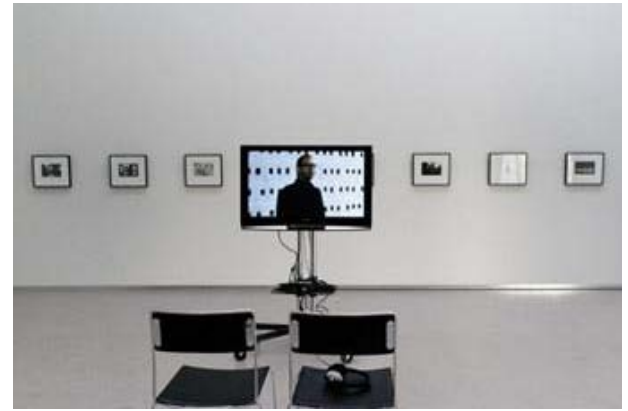
Exhibitions abroad

Van Gogh, Disegni e Dipinti

Van Gogh, the Flaming Soul

Nature, space and time - recent acquisitions
October 24th, 2008 - February 1st, 2009

The museum regularly exhibits its recent acquisitions in special presentations. On this occasion the presentation is based upon a free interpretation of the theme: nature, space and time. The exhibition contains mainly installations, photographs and video works by the following artists: Lara Almarcegui, Gerard Byrne, Wessel Couzijn, Jan Dibbets, Willie Doherty, Stanislav Filko, Mario Garcia Torres, Stephen Kaltenbach, On Kawara, Marta Pan, Jan van de Pavert, Robert Smithson, Simon Starling, Thomas Struth, Peter Struycken, Rob Sweere, Ana Maria Tavares and Jeff Wall.



Gerard Byrne, *1984 and beyond*, 2005-2007

Kubus Project, 1969-1971
July 5th, 2008 - January 4th, 2009

At the end of 2007, the Kröller-Müller Museum received a unique work of art: the Kubus Project by composer Ton Bruynèl (1934-1998) and sculptor Carel Visser (1928). The work, an environment in which music and sculpture form an inseparable unity and wherein the visitor is also invited to partake, came into being in Ton Bruynèl's studio between 1969 and 1971. It was first set up in 1971 at the Stedelijk Museum Amsterdam within the context of experimental music and the visual arts and was considered a special experience by both young and old. In 1976, it was exhibited in a slightly altered set-up at the Centraal Museum Utrecht. After that, it disappeared from view.

In 2008, exactly 10 years after Bruynèl's death and in Visser's 80th year, it turned up again. For many years, friends of Bruynèl kept the work, two impressive sound machines and the accompanying tapes with Bruynèl's composition as well as Visser's steel cubes in and around their house, first in the Netherlands and later in France. The museum is pleased with the gift. On the one hand, because it concerns artist Carel Visser, who could be regarded as the father of Dutch modern sculpture. In the museum's collection, Visser's oeuvre is represented by a valuable overview of sculptures and works on paper. The *Kubus project* is a unique addition to this. On the other hand, because it fits so well into the sphere of interest of the Kröller-Müller Museum, which is forever alert to new developments in sculpture, including those moments wherein creating disciplines explore each other's territories and reach unexpected results.

The *Kubus Project* was restored in cooperation with the Royal Conservatory for Music and Dance in The Hague. Sound technicians of the past and present recovered the sound track by track, the museum's conservation experts gave the cubes a new museological life and the indispensable third party, the visitor, is heartily welcome to partake in the project and experience Bruynèl and Visser's 'environment'.



Carel Visser and Ton Bruynèl, *Kubus Project*, 1969-1971

Bart van der Leek
January 17th - May 17th 2009

In addition to the paintings by Bart van der Leek that are included in the permanent display in the Van de Velde Wing, the museum is showing a modest selection of works on paper and ceramic pieces by this artist in the Quist Wing's print room. The reason for the presentation is the gift to the museum made by Annelies and Jan Vriens. This year they donated their collection of work by Bart van der Leek. (see also In the Spotlight).



Bart van der Leek, *Study for a 'Majolica plate'*, 1939

Brancusi and Co
July 11th - November 1st, 2009

In the presentation Brancusi and Co, all works by Constantin Brancusi (1876-1957) in the museum's collection are on display. Brancusi is regarded as the pioneer of modern sculpture. It is a playful presentation with 18th and 19th century Chinese philosophers' stones and with works by Stanley Brouwn, Sol LeWitt, Daan van Golden and Konrad Lueg. The presentation came about in connection with the recent acquisition of an exceptional drawing by the artist from a private collector. The drawing consists of the highly stylized head of a woman, executed in pencil on coarse paper. The acquisition of the drawing further enriches the context in which the Brancusi sculpture acquired by the museum in 1995, *Le Commencement du monde* from 1924, can be displayed. The collection now contains two sculptures, two drawings and four photographs by the artist, which focus on the theme of the abstracted head.



Constantin Brancusi, *Head of a woman*, c. 1909-1920

Young classics - chapters from the contemporary art collection
June 20th - August 23rd, 2009

In *Young classics* the museum presents a selection from its international collection of modern art from the 1960s, '70s and '80s. These works, which were then avant-garde, and as such suited the purchasing policy, are now increasingly regarded as established art. The exhibition is structured chronologically. The first part covers the '60s and '70s, with artists who turned away from the generations that preceded them. The exhibition includes work by Ger van Elk, Jan Dibbets, Joseph Kosuth, Bruce Nauman, Sol LeWitt, Dan Flavin, Robert Morris, Eva Hesse, Louise Bourgeois, Mario Merz, Gilberto Zorio, Luciano Fabro, Jannis Kounellis and Giovanni Anselmo. In the form of a solo presentation, the continuation represents young artists from the years that followed, who actually appear more inclined to seek great examples and role models, than to react against their artistic predecessors. These include the now leading artists Anselm Kiefer and Sigmar Polke.



overview *Young Classics* with work by
Dan Flavin en Alan Charlton

Simon Starling - works from the collection
May 21st - September 13th, 2009

Throughout the summer, the museum presents an installation and series of photographs by Simon Starling in the large sculpture gallery. In many of his works, the quasi-uselessness of the artist's manipulation of his materials (the act of charging them with artistic meaning) is directly linked to 'useful', economically meaningful processes.

The installation *Blue, Red, Yellow, Djungel* investigates the functionality of the artistic process. The work consists of an enormous, hand-printed curtain – a replica of a famous 1928 design by Josef Frank – and all the materials that were needed to make the curtain, from the tree cut down in Trinidad on 22 March 2002, and from which the wood blocks used for the pattern have been taken, to the tables on which the work was done and the pots of dye used in printing the pattern. It seems obvious that the time-consuming process of making the replica has no economic utility. Starling seems to invite us to think about how much material and energy it is worth using to make art or anything else.

The work *Trinidad tree house* is closely connected to *Blue, Red, Yellow, Djungel*. The photographs in this series show the construction of a log cabin using the timber from an unsuccessful attempt to replace rainforest with commercial silviculture. The cabin was built on the very site of the failed project.



overview *Simon Starling - works from the collection*

To clean or not to clean - cleaning of works of art on show
March 10th - May 10th, 2009

For this exhibition the museum brings the everyday work of our restoration and conservation staff, complete with works of art from the depot, out of the restoration studio and into the exhibition space, where around 150 works, mainly sculptures, will be examined and treated. These works constitute a cross-section of the collection of modern art and sculpture, including works by Bourgeois, Constant, Tinguely, Visser, Rådecker and Mendes da Costa. This is part of an exhibition highlighting the work of conservators and the dilemma's with which they are faced. For three months, visitors will have the opportunity to observe the conservation process at first hand. (see also In the spotlight).



Conservation on display in *To clean or not to clean*

unity - herman de vries
February 20th – June 7th 2009

In the exhibition *unity* the museum presents its extensive collection of works by herman de vries (born 1931). The exhibition provides an overview of the various angles and methods that de vries has employed in the past 50 years, but it also throws light on the conceptual unity of his oeuvre. The connections between the different works are examined on the basis of universal themes such as 'order vs. chaos' and 'uniqueness vs. plurality'. Recent acquisitions complement the collection, which consists of drawings, paintings, graphics, reliefs, nature collages, 'earth rubbings', installations, films and many artist's books.

de vries gave up his job as a biological researcher to pursue his artist practice in the fifties. His early work displays an affinity with the Informelen and Zero, although he developed a highly individual notion of art in which nature, art and science merge together. Thus the works *on a road near restinga* (1971) and *from earth* (2007) consist respectively of collections of plants and soil samples presented with almost scientific objectivity. This literal use of natural materials stems from his passion for, and knowledge of nature. In 1993 de vries wrote 'nature itself is enough, and must also be enough for the people', thus emphasizing that in his opinion nature does not need additions or representation in order to be art.

During his many travels de vries records nature and its processes and collects items including soil samples and psychoactive plants. With this project he is working on a comprehensive document in which he assembles knowledge of nature and preserves it from being lost. This philosophy is in keeping with the increased public awareness of nature and environmental conservation. Because of his wide-ranging themes, de vries's oeuvre also invites making other connections, such as those with quantum mechanics, the philosophies of Aristotle and Wittgenstein, and with Eastern mysticism.

In *unity* the central work *mesa* (1997-2008) is on display for the first time. This collage containing dozens of objects from different continents is based on the collection of 'power objects' that South American shamans use in their rituals. A new artist's book by de vries has been published to accompany this exceptional work.



herman de vries with his work *from earth*, 2007

A procession of sculptures - ten Dutch sculptors
September 11th - March 14th, 2010

Guest curators Rudi Fuchs and Maarten Bertheux have made a selection of works by ten Dutch (or Dutch-based) sculptors, who belong to the generation born during or around the time of the Second World War. This involves figurative, abstract and, particularly, recent work by Adam Colton, Jeroen Henneman, Michael Jacklin, Jos Kruit, Jan Maaskant, Avery Preesman, Shinkichi Tajiri, Piet Tuytel, Peer Veneman and Leo Vroegindeweij. Fuchs and Bertheux place sculptures next to or opposite each other in a meticulous mise en scène, which invites the visitor to draw comparisons: the observation of all manner of differences is, in fact, the way to see and experience this enigmatic art. By simply walking through the exhibition halls, the visitors can imagine themselves in a paradisiacal garden filled with sculptures, reliefs and drawings.

Fuchs on his selection: 'There are games, for children, in which you have to spot the hidden differences between two images. In this way, we hope that you will also look at these sculptures and notice how they appear: form, size, material, colour – those sorts of characteristics. In the game, at a certain moment you have found the five differences and the game is over. Here though, there is no quantifiable end. You will have to continue looking. That is what the sculptures (and all art) ask of you. To facilitate this, they are placed in such a way that they cannot be avoided'.



overview *A procession of sculptures* with works by Jan Maaskant, Avery Preesman and Peer Veneman

Club Mama Gemütlich - Christiaan Bastiaans
October 30th, 2009- February 21st, 2010

From October 30th the Museum presents an exhibition with work by Dutch artist Christiaan Bastiaans (Amsterdam, 1951). *Club Mama Gemütlich* is not only a retrospective of Christiaan Bastiaans' oeuvre from the past twenty years, but also a total work of art. The exhibition's structure is based on the architectural layout of the classical Japanese Noh Theatre, in which the relationship between the world of the dead and the world of the living is represented symbolically. The visitor is guided past thirteen sections to the main stage, where the film *Club Mama Gemütlich*, to which the exhibition owes its title, is showing (see also In the Spotlight).



Opening *Club Mama Gemütlich*, f.l.t.r.
Rutger Hauer, Christiaan Bastiaans and Jeanne Moreau

Loes van der Horst - 90th anniversary
Spatial structures and vast landscapes
November 7th, 2009 - January 31st, 2010

In honour of the 90th birthday of Loes van der Horst on December 11th 2009, the museum is showing drawings from the collection and two sculptures.

After completing her studies at the Kunstgewerbeschule in Vienna and the Koninklijke Academie in The Hague, Loes van der Horst was initially active as a painter and draughtswoman and from 1959 as a weaver. Since the early nineteen seventies she has been making three-dimensional work with a constructional character, whereby the internal tension of the piece combined with its location leads to an intensification of the experience of the space. By stretching lines and surfaces across the space, she steers the eye and offers a helping hand in a personal exploration of the space. This aspect comes to the fore in a much freer form in her drawings.

In the exhibited drawings, different examples of her approach can be found: lines that dissect the space, small surfaces that balance in a diffuse space, three-dimensional structures and vast landscapes. The display case contains sketches for projects, which are on loan from Loes van der Horst for this occasion. The two sculptures are fine examples of the seemingly nonchalant way in which she manipulates material and space. The auto-monograph 'Loes van der Horst' is published on December 3rd 2009 and presented in the museum.



Loes van der Horst

Exhibitions abroad

Van Gogh, Disegni e Dipinti – Capolavori dal Kröller-Müller Museum Brescia, Museo di Santa Giulia (Italy) October 18th, 2008 to January 25th, 2009 (extended to February 8th, 2009)

The Kröller-Müller Museum loaned 115 works, including 99 works by Vincent Van Gogh, to the Museo di Santa Giulia. The exhibition *Van Gogh, Disegni e Dipinti - Capolavori dal Kröller-Müller Museum* took place in the Mediaeval Benedictine monastery in the centre of old Brescia that houses the museum. The exhibition attracted 212,325 visitors and allowed many Italian schoolchildren from the region to become acquainted with the work of Van Gogh. The point of departure for this exhibition was the exhibition *The riddle of 'Double Ingres' - Van Gogh's drawings in the Kröller-Müller Museum re-examined*, which took place in the Kröller-Müller Museum in 2007. In addition to the 84 works on paper, 15 paintings by Van Gogh were also exhibited, including the *Self-portrait* that served as the logo of the exhibition and appeared all over Brescia on banners and other advertisements. Alongside the work of Van Gogh, a selection of highlights from the collection of Helene Kröller-Müller is displayed, including work by artists such as Seurat, Signac, Mondrian and Van der Leek. Thus the visitors are introduced to the museum's collection and to its history of collecting. In addition to the works of art, archive material is also shown, which offers one a more personal impression of the collector, Helene Kröller-Müller.



Van Gogh: the Flaming Soul National Museum of History, Taipei (Taiwan) December 11th, 2009 – March 28th, 2010

The National Museum of History in Taipei exhibits more than 70 drawings and 20 paintings by Vincent van Gogh from the collection of the Kröller-Müller Museum. The exhibition is an introduction for the people of Taiwan to the work of Vincent van Gogh. This is the first time an exhibition of work by Van Gogh has been organized in a (Chinese) Mandarin-speaking country. In the first few weeks the exhibition had already attracted over 80,000 Taiwanese visitors.

This exhibition is sponsored by the United Daily News Group. In the Far East it is common for a media corporation or a large newspaper to act as the main sponsor of an event. Having the support of a media corporation also means a great deal of activity in the area of PR: in addition to a notice on the wall of the museum, large advertisements were placed next to the escalator in one of the busiest metro stations in the city. The newspaper United Daily News also appeared with a special Van Gogh cover.



President Ma Ying-jeou opens
Van Gogh: The Flaming Soul exhibition

Spotlight

Public activities

Artist at work

Training in philosophising greatly appreciated

Conservation on display

Work of art marks intersections of underground streams

Collecting as a way of life

BankGiro Lottery supports the Kröller-Müller Museum

Storage life of audiovisual art examined

Restoration for exhibition in Taipei

Retrospective Christiaan Bastiaans

Public activities

A fabulously Sweet Summer

The Sweet Summer event has a different format in 2009. Instead of the existing concept of four Sweet Summer Nights the museum is organizing two nights and two afternoons. The nights following the by now familiar (and successful) concept, the afternoons are smaller in scale, with a concert and a children's workshop. This year, for the first time the museum also presents two 'Sweet Summer Guests': fascinating artists invited to display a work in our sculpture garden for the duration of the summer. This year's 'Sweet Summer Guests' are the sound artists Nathalie Bruys with *Earthly Whispers* and Geert Jonkers with *Rebell*. This year the new Sweet Summer (with performances by De Nits, Aaf Brandt Corstius, Jan Rot, Eva de Roovere and others) again attracted around 5000 visitors, in spite of the somewhat quieter afternoons. In compiling the programme the museum again worked in collaboration with various (cultural) partners, including the Internationale Muzieksomer Gelderland, Schrijver School Samenleving and the AR+RFID-Lab (of the Royal Academy of Art in The Hague). The media devoted much attention to the Sweet Summer. In addition to a large number of announcements, several highly enthusiastic reviews are also published, with particular attention given to the central role of the festival's unique, relaxed atmosphere and the magnificent interaction between the performances and the location.

Colourful Autumn

In 2009 the museum organizes the very first Colourful Autumn, with concerts by the Riccioti Ensemble and the Sarakasi Allstars. Both performances are a huge success and play to a packed auditorium (around 300 visitors), the Allstars even play three concerts in a single day.

Grandma & Grandpa weekend

Every weekend in November is Grandma & Grandpa weekend, when grandparents are entitled to bring their grandchildren to the Park and the museum free of charge, so they can enjoy the beautiful colours in the forest and in the museum together.

Winter walk through the sculpture garden

In the winter months the museum organizes free activities for the whole family, the first of which is a surprising winter walk through the sculpture garden in the company of two guides. When the trees are bare, sculptures become visible that are hidden by the foliage during in the summer. Visitors have the opportunity to discover the background of their favourite sculpture. With around 80 participants the winter walk is a great success



Sweet Summer Night: Joe Baele



Sweet Summer Night: Lavalu



Colourful Autumn: Sarakasi Allstars

Artist at work

In April of this year, in a gallery in the Van de Velde Wing, artist Jan Dibbets realizes his work *All shadows that struck me in the Kröller-Müller Museum*. This piece is all about the aesthetic pleasure of recording a process in space and time. The work, in which the shadow lines cast in a space are marked-out with tape every five, ten or fifteen minutes for a previously determined period, is perhaps the most immaterial of Dibbets' conceptual works: it can be carried out at any sunny moment and in any light space, and exists for as long as the tape is left in place. Thus the acquisition consists not of a physical object, but of the instructions for a procedure that can be repeated indefinitely. The interesting aspect of the work is that it offers us a spatial experience that at first seems so terribly mundane, but which on further consideration allows us to experience the eternal mystery of the passing of time and movement in space in a surprising way, very different to the experience that science offers.

Partly due to the acquisition of the Van Eelen-Weeber Collection, the museum has a magnificent group of works by Dibbets, which establishes his important role in the conceptual art of the 1960s and '70s. Director Evert van Straaten devoted the following column to Dibbets on the website:

"Since Good Friday, 2009, the Kröller-Müller Museum has been displaying a work by Jan Dibbets (Weert, 1941), which he first created forty years ago at Museum Haus Lange in Krefeld. The title is *All shadows that struck me in...* The work consists of masking tape outlining shadows on the floor and walls of a museum gallery. The taping process was repeated several times, and the result is a complex composition of lines, which shows the path of the sunlight in an unconventional way. This work, which Dibbets has created only a few times since 1969, deals with time, light, and space, and is typical of the conceptual art of the 1960s. The beautiful thing about it is that the idea has been executed with a minimum of materials, but its impact is surprising and visually rich. To give artistic expression to his fascination with time, light, and space, Dibbets decided as early as 1967 – after an experimental period – to concentrate on the medium of photography. His Perspective Corrections series, in which he explored the deception involved in the photographic representation of space, quickly established his reputation internationally. In his shadow line project, he found a different way of manipulating space, in which the distortion of perspective can be traced through successive moments by marking and thereby arresting the incoming sunlight in space. This is the only project he has ever carried out in the medium.

It is a work I admire a great deal, because it fires the imagination tremendously and demonstrates the complexity and relativity of existence in a non-scientific way. This is truly the work of an artist who seeks to push the limits. I must admit, however, that my opinion is strongly coloured by personal experience. In 1969, when I was 21 years old, I saw the exhibition for which this work was originally made. The riddles posed by it, and by Dibbets' other works, were so stimulating and fascinating to me that I decided to say farewell to my dream of becoming an archaeologist and pursue modern art. I realized that the art of my own day confronted me with more adventurous and romantic problems than that of the ancient world.

In 2007, it emerged that Dibbets was still "in possession" of the shadow line project, and that it fit perfectly into the overview of conceptual art that the museum had built up over the years. Obviously, a buyer could no longer acquire the 1969 version from the museum in Krefeld, but could obtain the right to re-create the work again and again in accordance with the concept (described by Dibbets in a certificate). The artist is happy to come create the work with you the first time, but after that he assumes you can do it yourself and grants you complete freedom to do so. The purchase was made with the support of the Mondriaan Foundation, and the Kröller-Müller Museum is now the work's exclusive owner. Jan Dibbets ultimately carried out the project at this museum for the first time this past Good Friday, working with a few museum employees in a gallery where two works by Carl Andre had been placed two weeks earlier. "Leave them there," Dibbets said, "we'll tape around them. I'm sure the two works won't bite each other."

I'm curious how you'll respond to this work. I hope you'll enjoy it, and even if it doesn't leave as strong an impression on you as it did on me all those years ago, I hope it will leave you with something – the insight, perhaps, that art still has the power to transform our experience of reality."



Jan Dibbets realizes *All shadows that struck me* in the Kröller-Müller Museum



Jan Dibbets realizes *All shadows that struck me* in the Kröller-Müller Museum



Jan Dibbets, *All shadows that struck me* in the Kröller-Müller Museum, 1969, realization in 2009 with Carl Andre, *Philemon* and *Baucis*, 1981

Training in philosophising greatly appreciated

In 2009 the museum, together with EDU-ART and Groot Denkraam, organizes four training days on 'Philosophising with art'. Developed specially for teachers and art consultants, the training is about formulating good (philosophical) opening questions when viewing a work of art and – on the participants' request – a follow-up that deals with holding a philosophical discussion. The museum previously developed three philosophising publications, *Philosophising with paintings* (with eight exceptional works from the painting collection), *Philosophising with sculptures* (on the sculpture garden) and *Philosophising with nature* (on landscapes; a joint publication of the Park and museum), which served as the basis for this training.

The days are fully booked (75 participants) and a resounding success. The participants rate the intensive programme with an average score of 8.4 and the vast majority indicates that they certainly intend to put their acquired knowledge and experiences to use.

During this training a number of participants leads a discussion themselves. The works of art in the museum's sculpture garden provide the inspiration for this. Those attending learn how to give, and receive feedback and how a group can be transformed into a research group, how to deepen a discussion and how to wind it up.

In 2009 the Kröller-Müller-method is anyway the subject of plenty of attention, due to the direct link with the learning competencies and goals in education. The museum organizes, on occasion in combination with children's philosopher Marja van Rossum, various trainings/workshops and lectures, incl. for ICC trainers, art brokers and other institutions.



Training 'Philosophising with Art'



Training 'Philosophising with Art'



Training 'Philosophising with Art'



Training 'Philosophising with Art'

Conservation on display

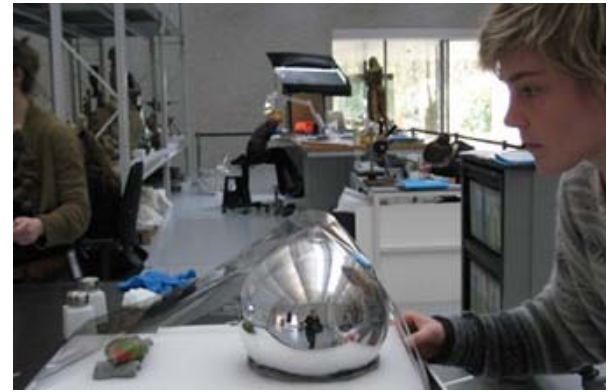
In the exhibition *To clean or not to clean* the daily work of conservators and preventive conservation specialists is literally transported from the conservation studio and the storage facilities into the Quist gallery. Approximately 150 works of art, mostly sculptures, are examined and conserved. On display is a cross section of the sculpture and modern art collection, including work by Bourgeois, Constant, Tinguely, Visser, Rädecker and Mendes da Costa. This is part of an exhibition highlighting the work of conservators and the dilemma's with which they are faced. For three months the public has the opportunity to watch the conservation process at first hand. The title of the exhibition *To clean or not to clean* draws attention to a central problem that conservators are faced with when deciding how to best care for art objects. A small informative display provides insight into specific aspects of conservation practice. Questions are considered: What is dirt? Why should it be removed? When is the decision made not to clean an object? What does one have to know about an artwork before making the decision whether and how to proceed with treatment? Before actively treating the artworks, the conservators are occupied with the initial process of study and documentation of the works.

While the conservator's task would seem to consist of active treatment of the artworks, the central activity of caring for collections involves the prevention of the contamination and damage of objects. Visitors actively see how objects are stored, handled and transported. What are the ideal climate conditions for certain materials in storage facilities? Why does one see staff wearing different types of gloves when handling objects? Why are certain wood or packing materials never used in a storage area? How are storage mounts designed to support and safeguard the object during storage and transport? How does one prevent beetles from wandering into the museum and what damage could they do?

This exhibition provides the opportunity to see art objects from all sides – figuratively and literally. The exhibition is a dynamic and ever changing experience. Visitors witness museum practice and gain an insight into the thought, expertise and attention that goes into caring for collections - the art of caring for art.

Among other works, the modern sculpture from 1963 entitled *Double Negative* by Louise Bourgeois (1911) was extensively analysed and conserved. It is a relatively early work by the artist who, while being French by origin, worked and lived in New York. The sculpture is primarily constructed of a plaster core with a latex rubber skin. Over the years the brushed-on latex has darkened and become brittle. Both the damages in the latex layer and the cracks in the plaster core are being treated with special restoration products that have been extensively tested before use. The possibilities for permanent storage in an oxygen-free display-case are being analysed in order to enable protection against further aging of the latex layer in the future. During this exhibition, a ceramic tortoise was also treated which until now was anonymously included in the museum's collection. A monogram on the animal's tail was used in an attempt to identify the maker. Art historian Erik Koopman of the Jewish Historical Museum recognized the monogram. He is able to prove that the tortoise was made in the factory of Brouwer's Aardewerk. He states that this is mark is rarely found and can be dated between 1935 and 1940, which is after the death of the owner and designer Willem Coenraad Brouwer (1877-1933). The tortoise was produced by Brouwer's sons who continued running the factory for some time. Erik Koopman is currently working on a monograph of J. C. Brouwer, which will incorporate the newly acquired knowledge on this piece in our collection.

The exhibition garners a lot of publicity. Visitors are delighted they can pose questions to the restoration staff. The TV show 'Het Klokhuis' devotes an entire episode to the restoration and cleaning of art at the Kröller-Müller Museum.



Conservation on display in *To clean or not to clean*



Conservation on display in *To clean or not to clean*



Conservation on display in *To clean or not to clean*

Work of art marks intersections of underground streams

From April the new five-piece work *Secrets of the waters*, by Brazilian artist Ana Maria Tavares (1958) is on display in the sculpture garden. This work was made for the exhibition 'Sonsbeek 2008 Grandeur'. Ana Maria Tavares selects new locations for these five mantra-bearing mirrors herself; in the museum's sculpture garden, marking five underground water junctions.

In this work Tavares is inspired by water, particularly the way in which water is present in the surrounding area. Water symbolises the source of life and the power of nature. During her research in the surrounding area Tavares discovered 81 springs and brooks around the Veluwe. Five underground water junctions, so-called 'fountainheads', are now marked by large round mirrors with stone edgings bearing the mantra 'Desire, Deserve, Delight, Still Life, Sparkling Water, Still Water, Sparkling Life'. This mantra refers to longing and to life.

Tavares' works *Crystal Waters* and *The Wish-Ribbon Net*, which the museum acquired in 2008, are on display in one of the temporary exhibition spaces in the museum's Van de Velde Wing. *Crystal Waters* is made of coloured, reflective layers of Perspex. The same mantra is also woven into the ribbons of the banner *The Wish-Ribbon Net*, which was carried through Arnhem in the Procession of Sonsbeek.

Ana Maria Tavares gave a lecture on her work specifically for holders of an annual pass. Using short video films, the artist provided an inspiring explanation of her motives and how her works come into being. Her presentation was received with great enthusiasm.



Ana Maria Tavares, *Secrets of the waters*, (for mnemosyne), 2008



Ana Maria Tavares, *The Wish-ribbon net* and *Crystal waters*, 2008

Collecting as a way of life

For the Kröller-Müller Museum, the death of Martin Visser on October 23rd 2009 means the demise of a friend and benefactor. With his death, the international art world has also lost a striking personality, a great art lover and collector, who, with nerve and great precision has spotted and wholeheartedly supported new developments in visual art for decades, from the early sixties to the present.

Martin Visser was and is of great significance to the Kröller-Müller Museum. His intense involvement in the similarly pioneering acquisition policy of the museum has resulted in ever more components of his impressive collection of avant-garde art becoming part of the Kröller-Müller collection via acquisition or donation. Consequently, the collection now includes a magnificent group of works by conceptual artists such as Sol Lewitt, Bruce Nauman and Gilbert & George, in addition to a rich and balanced selection from the oeuvre of Anselm Kiefer. As a tribute to this inspiring collaboration of many years, in 2000 the museum described the entire former Visser collection of over 400 works and published this in the form of a book.

The majority, if not all the texts are based on fascinating and informative conversations with Martin Visser supported by an equally fascinating archive. For him, collecting was a way of life; curious about the continuing developments in art and the ins and outs of our museum to the last moment. Director Evert van Straaten wrote the following column on the website, entitled 'In praise of our donors':

"This museum could not exist without the generosity of many people and organizations. In the Netherlands, the main force behind museums may still be the government, but contributions from individuals are constantly growing in importance, as is the role of the business sector. The Kröller-Müller Museum was created by the generosity of the Kröller-Müllers, whose inspiration was the visionary idea of erecting a lasting monument for the community in the form of a museum of modern and contemporary art in the natural setting of the Hoge Veluwe, in the heart of Gelderland. Since the museum's opening, however, many other people have helped it on its way. What I would like to highlight here, specifically, is the phenomenon of privately donated works of art. It is always exciting and moving when people offer us works of art, and even though we weigh our decisions with the utmost care – as a museum like ours must, given the clearly thought-out principles that guide our acquisitions – it is always a treat to converse with potential donors. In the past few years alone, the Kröller-Müller collection has been greatly enhanced by both direct and notarized donations, by the finance ministry's tax benefit scheme for those who leave valuable works of art to state institutions, by specific legacies, and by other means. If you visit the museum today, you will see numerous works – by such artists as Vincent van Gogh, Piet Mondriaan, Theo van Doesburg, Gino Severini, Auguste Herbin, and Marta Pan – that were just put on display recently, after they were acquired from people who care deeply about this museum.

When such works are added to this museum's collection, they become part of the public domain; the donors demonstrate their community spirit and emphasize the value and significance of culture. Furthermore, the Dutch authorities have become more cooperative in recent years, creating tax benefits for donors, so that selfless gifts now often bring considerable benefits to the givers themselves. The most recent gift to the museum came from Annelies and Jan Vriens, who donated their collection of works by Bart van der Leck, which they had assembled with passion and discrimination over a period of years. Lucebert is another great favourite of theirs, and they had previously donated the works of his that they possessed to the Cobra Museum. Bart van der Leck, having been a favourite of Helene Kröller, was already one of the artists emphasized at this museum, but the Vriens donation sheds a fascinating new light on several under-appreciated aspects of his oeuvre. Until May 17th 2009, a selection of these works will be on display in the museum's print room alongside earlier acquisitions. I am deeply grateful to these donors, who are a shining example of the modern way of giving in that they understood what they had to offer and brought their collection to just the right places. Museums need this type of support, which keeps them on their toes and adds to their appeal. Would you like to learn more? If you're thinking of donating a work of art to the Kröller-Müller Museum, or offering any other form of support, then I cordially invite you to request our brochure, *Schep een blijvend monument. In de voetsporen van Anton en Helene Kröller-Müller* [Create a lasting monument. In the footsteps of Anton and Helene Kröller-Müller], which contains more information about the numerous options and the unexpected advantages of giving. Hats off to our donors! "



Bart van der Leck, *Tile 'Goat', 'Fish' and 'Beehive'*, 1942



Bruce Nauman, *Study for Untitled (Model for trench, shaft and tunnel)*, 1977 and Anselm Kiefer, *Ludwig II von Bayern*, 1971



publication *The collection Visser at the Kröller-Müller Museum*

BankGiro Lottery supports the Kröller-Müller Museum

On February 9th the BankGiro Lottery pledged a sum in excess of 58 million euro to over fifty cultural institutions across the country. These funds (half of the total investment of 116 million euro) are raised by the nearly 900,000 participants in the BankGiro Lottery. For the Kröller-Müller Museum, one of the first beneficiaries along with the Rijksmuseum, Van Gogh Museum and the Mauritshuis, this means a sum of € 1.084.531, which is earmarked for the acquisition of works (see also acquisitions). During a meeting in the Dutch Railway Museum in Utrecht, guest speaker Alexander Rinnooy Kan, member of the Board of Trustees of the Kröller-Müller Museum, says the following on this: "The BankGiro Lottery makes culture accessible to a large public. Among other things, it stimulates collaboration with cultural institutions that show great ambition, in combination with cultural entrepreneurship. Renewal and courage are considered of paramount importance in this".

In 2009 the Kröller-Müller Museum took part in a new campaign for the BankGiro Lottery: sending new participants to the museum together. Millions of Dutch residents received a letter from the lottery containing a special voucher. Whoever activates this voucher becomes a member of the BankGiro Lottery and, together with a friend, is entitled to visit one of the thirty participating museums, including the Kröller-Müller Museum, free of charge.

The Rijksmuseum, Van Gogh Museum, Mauritshuis and Kröller-Müller Museum have already been receiving financial support from the BankGiro Lottery for ten years. By way of thanks, these four museums have developed a Widget, a small, easily downloadable desktop application. The Widget shows the most important acquisitions made by these four museums in the past decade, with the support of the BankGiro Lottery. A different work is highlighted every day. The Widget can be downloaded from the websites of the BankGiro Lottery and the museums.

This year it was announced that the 'Museum Plusbus' can continue providing its service in the coming years. The BankGiro Lottery has made 1.2 million euro available for this initiative. Previously, the SNS Reaal Fonds already pledged a contribution of 167,000 euro to this project for 2009. The 'Museum Plusbus' is an initiative of seven museums: the Cobra Museum of Modern Art Amstelveen, Hermitage Amsterdam, Jewish Historical Museum, Kröller-Müller Museum, Royal Picture Gallery, Mauritshuis, the Rijksmuseum and the Van Gogh Museum.. Groups of seniors from nursing homes or receiving homecare visit two museums in one day, or just the Kröller-Müller Museum on its own. In allocating the funds the BankGiro Lottery writes: "Naturally the museums wish to continue the project. This allocation is for a three-year term, with a decreasing contribution of € 500,000, € 400,000 and € 300,000. This enables the bus to continue its service in the first year, and that the organizing museums will need to find additional funding to make up the budget deficit for the years after 2009. The project is original, innovative and sympathetic".



The directorates of the first beneficiaries (Van Gogh Museum, Mauritshuis, Rijksmuseum Amsterdam and the Kröller-Müller Museum) receive the cheque from the BankGiro Lottery



The Museum Plusbus

Storage life of audiovisual art examined

The museum is participating in the research project 'Obsolete equipment', which relates to the conservation of audio and video equipment for audiovisual art.

The custodianship of audiovisual works of art requires an (pro) active conservation policy. Both analogue and digital formats are highly susceptible to deterioration, making migration to new formats necessary. The sustainability of audiovisual works is not only threatened by the chemical composition of the data carrier, but equally by the rapid pace of technological development, which brings with it an ever-shorter lifecycle of both audio and video equipment. These components are either obsolete or antiquated and thus no longer useable in their current form. The first phase of the project 'Obsolete equipment' focuses on video-based works (01/07/2009 – 30/06/2010) and the second phase on computer-based works (01/07/2010 – 30/06/2011).

The museum will perform two case studies for the project. For the first phase, a video-based work by Christiaan Bastiaans has been selected: *Stragglings*, 1995. The installation consists of five larger than life-size, self-made synthetic coats that hang on special coat hangers made of PVC tubing, and one entirely transparent overall, the pockets of which are filled with items including medicines, 10 mini audio speakers and 3 pocket-sized video monitors. The tiny video images are conspicuous among the large, abstract garments of transparent and semi-transparent synthetic material: they are the only elements with colour and radiate light. Because they are relatively small in relation to the total installation, the public is drawn to them out of curiosity. Only then is it possible to hear the audio clearly. When the work was made, in the mid nineteen nineties, the equipment used was state of the art in video: Casio LCD colour TV EV-500 pocket-sized monitors, and Monacor SP 45/8 mini speakers. Because this equipment is an essential component of the installation and simultaneously interwoven with the character of the era in which it was made, namely long before the i-Pod, importance is attached to examining the possibilities for conserving the function of this equipment in its original form in the installation. How should we deal with the intrinsically obsolete equipment in this work of art? The technical possibilities for good practice and a good conservation strategy form an important part of this research, as does an interview with the artist.

For the second phase of the project the Kröller-Müller Museum, in conjunction with the University of Amsterdam, will study the conservation problems of a computer-based work by Jenny Holzer: *Selections from the Survival Series*, 1983. This is an electronic LED sign with red diodes showing a continuous stream of a three-minute long text. This work is already nearly 30 years old and showing signs of malfunction. Here again, research will be carried out into the production process and software of the device, as well as the technical possibilities of conserving the work for the future.

'Obsolete equipment' is a research project initiated by PACKED in collaboration with the Netherlands Media Art Institute (NIMk). The Dutch partners in the project are the Kröller-Müller Museum, Stedelijk Museum Amsterdam, Van Abbemuseum and the Netherlands Institute for Cultural Heritage via NIMk, and the Flemish partners are the MuHKA and S.M.A.K. via PACKED



Christiaan Bastiaans, *Stragglings*, 1995



Christiaan Bastiaans, *Stragglings*, 1995



Christiaan Bastiaans, *Stragglings*, 1995

Restoration for exhibition in Taipei

For the first time in the museum's history, a part of the Van Gogh collection is travelling to Taiwan, to the National Museum of History in Taipei (see also exhibitions). The painting *Flowers in a blue vase* by Vincent van Gogh is being restored specially for this exhibition. The work was painted by Van Gogh in Paris, around June 1887. He regularly painted floral still lifes during his Parisian period and the blue vase can be recognized in several paintings.

Restoration of the painting is necessary for various reasons. First of all the paint layer is covered with a thick, unevenly applied and unevenly discoloured varnish. A layer of dirt is trapped under the varnish is, which in addition to its yellowing appearance, also gives the surface a greyish colour. These layers reduce the clarity of the colours used by Van Gogh. For the preliminary report, extensive tests are initially carried out in order to determine whether it is possible to remove the varnish without endangering the paint layers. The tests reveal that a number of small coloured areas are vulnerable to the solvents used. In these sections, on some of the yellow and orange-brown flowers, the decision was made to retain the varnish. This vulnerability has arisen due to the degradation of the cadmium yellow pigment used by Van Gogh, which has also resulted in a rough and dull surface. The dullness of these areas means they would not be visually distracting when seen alongside brushstrokes from which the varnish can be safely removed because, by so doing, these also become duller. Research into the degradation of the cadmium yellow pigment is part of an ongoing research project conducted by the Delft University of Technology. A second reason for restoring the painting is the lacunas in the paint layer. The work has an intriguing material-technical history. Van Gogh initially used the linen for a different – horizontal – depiction. This is still faintly visible in X-ray images of the painting and appears to have been a landscape. The artist's motivation for reusing this linen for the current depiction remains unknown, but he seems to have sanded off the landscape before applying a uniform layer of grey paint as a ground layer for the floral still life. The chemical composition of this smooth grey layer may be the cause of the lacunas in the paint layers, as the localized loss of adhesion has always occurred between these layers. The paint loss has revealed this grey layer in these areas.

The removal of the varnish is followed by further research into these lacunas and into sections where the paint has eroded away. It is namely unknown whether the lacunas and paint erosion could have occurred during or shortly after the painting process, or only later in the painting's (restoration) history. This is essential in determining whether or not the painting should be retouched. If Van Gogh himself saw and accepted the lacunas – he never painted over them – then the decision will likely be to leave the lacunas as they are. But if proof were found that the damage occurred later, then retouching the work could produce a more undisturbed and clearer image. These retouches were eventually carried out.



Vincent van Gogh, *Flowers in a blue vase*, 1887 during and after conservation



Paintings conservator at work



Billboards Van Gogh exhibition in Taipei



Billboards Van Gogh exhibition in Taipei

Retrospective Christiaan Bastiaans

From October 30th the museum presents an exhibition with work by Dutch artist Christiaan Bastiaans (Amsterdam, 1951). *Club Mama Gemütlich* is not only a retrospective of his work from the past 20 years, but also a total work of art in its own right.

The exhibition's structure is based on the architectural layout of the classical Japanese Noh Theatre, in which the relationship between the world of the dead and the world of the living is represented symbolically. The visitor is guided past thirteen sections to the main stage, where the film *Club Mama Gemütlich*, to which the exhibition owes its title, is showing.

The film was shot in the fictional 'Club Mama Gemütlich', which is part field hospital, part mission post and part nightclub podium. It is a place where hope, consolation and warmth still remain, due to the film's leading lady, La Vivre, played by Jeanne Moreau. The film is produced by Rudolf Evenhuis and is made with the support of the Netherlands Film Fund and The Netherlands Foundation for Visual Arts, Design and Architecture among others.

The 'human condition' is the central theme in Bastiaans' work. His subjects are derived from political and social realities. He seeks out situations where, through circumstances beyond their control, people find themselves in an unfamiliar environment and are forced to find a way to survive. He travels to conflict areas and war zones, refugee camps and former leper colonies: regions where terror reigns. There he meets child soldiers, refugees, psychiatric patients, victims of the human organ trade, the elderly and transsexual people. The stories these people tell him form the basis of his art.

The exhibition is the largest retrospective of Christiaan Bastiaans' work to date. The book *Club Mama Gemütlich* is published to accompany the exhibition, in collaboration with Kerber Verlag. The actress Jeanne Moreau visits Otterlo especially for the opening and the press is unanimously full of praise for the exhibition, which includes an interview with the actress Jeanne Moreau. The programme is shown in a room adjacent to the exhibition space. During the exhibition the Filmmuseum shows a retrospective of the actress. For this reason a campaign is organized, which entitles readers of the newsletters of both the Kröller-Müller and the Filmmuseum to a discount on the admission fee.



Artist's interview Christiaan Bastiaans



Jeanne Moreau and Evert van Straaten at the opening of *Club Mama Gemütlich*

Acquisitions

Christiaan Bastiaans

Constantin Brancusi

Stanley Brouwn

Gerard Byrne

Jan Dibbets

Ger van Elk

Loes van der Horst

Shoichi Ida

Jos Kruit

Robert O'Brien

Henryk Stazewski

Jan Terwey

David Vandekop

herman de vries

Oswald Wenckebach



Christiaan Bastiaans

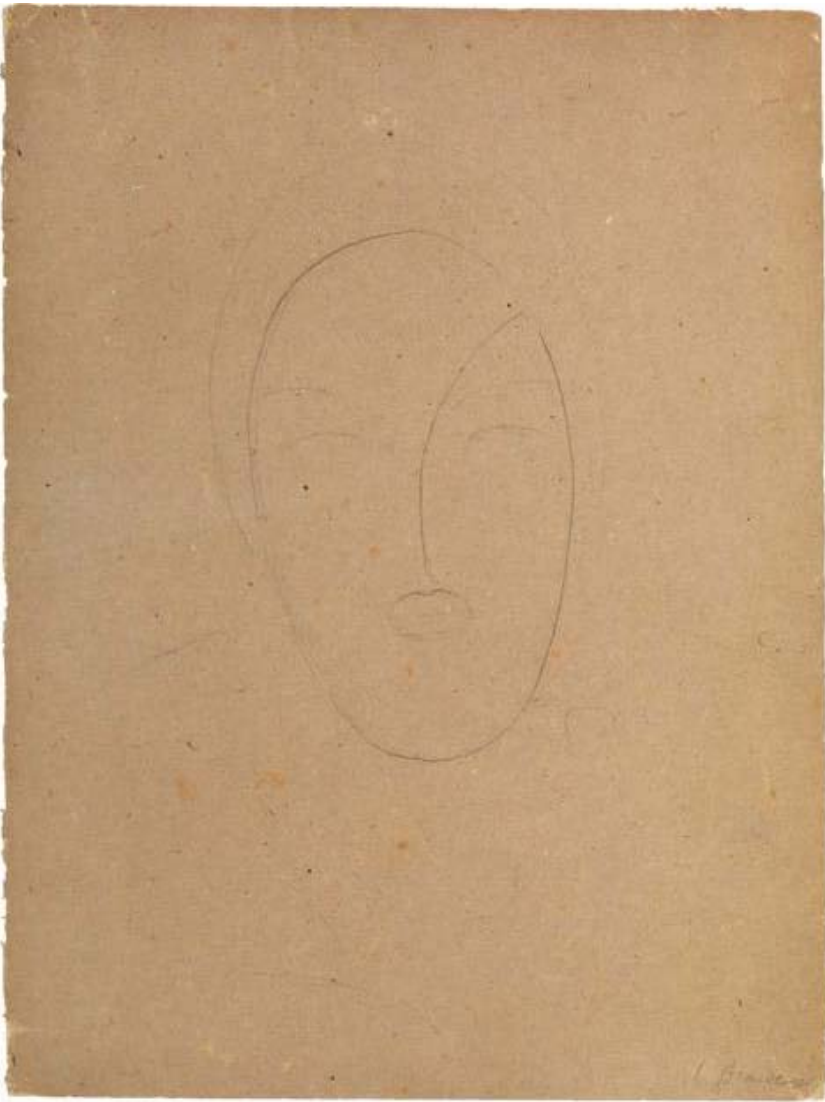
The Kröller-Müller Museum began acquiring work by Christiaan Bastiaans in 1994. The museum focuses on the interaction between the margin and the centre, and particularly appreciates those utopians and artists who connect aesthetic ideas with social issues in an unconventional way. The representation of displacement, upheaval and exclusion is one of the most difficult tasks that an artist can undertake, and few are capable of imbuing it with a satisfying, artistic and intellectually challenging form. Christiaan Bastiaans has made extraordinary efforts to that end, which is wonderfully expressed in the acquired film. The film is screened in an army tent/field cinema, which is part of the total work of art. It was shot at the fictional 'Club Mama Gemütlich', which is part field hospital, part mission post and part nightclub stage. This represents an improvised shelter for a group of wounded soldiers in the no-man's land of a conflict zone. The film's leading lady, La Vivre, played by the French Jeanne Moreau, ensures that it remains a place of hope, consolation and warmth. The film consists of 7 scenes that are based on found war photos and found photographs of a field hospital. Each scene opens with a tableau vivant that recreates the image of the photo in question. The scenes develop according to the off-camera, spoken text of La Vivre and two other characters, Cyto Kine and Molecular Scarlet, who do not appear as actors in the film but as voiceovers spoken by Rutger Hauer and Yoshi Oida.

Bastiaans' study and love of Noh theatre are reflected in many aspects of the scenario's development. He was thinking of Yûgen when he developed the role of the consoling La Vivre: invisible beauty, profound sublimity and mysterious elegance. La Vivre is the film's axis; the role was created for actress Jeanne Moreau. In an environment of despair, pain and alienation, it is she who creates the feeling that hope, consolation and warmth are within everyone's reach. She is the mystical apparition; she applies the ointment and heals. Her performance is based on very slow, small and precise gestures and movements. She uses the sign language of the deaf, and her voice can only be heard as a voiceover. As in Noh, all movements are meaningful: they plead, connect and cure. The sound of voices works as an invocation: voices that express elegance and pathos, and create an atmosphere of meditation and stillness that, as in Noh theatre, transcends time and space. Bastiaans collected material and wrote the film's texts while travelling through conflict zones in Africa.



Christiaan Bastiaans
Club Mama Gemütlich, 2009

35 mm film transferred to HD, colour, sound | playing time: 28 min | inv.no. KM 131.558 |
source: Christiaan Bastiaans, Amsterdam | purchased with support from the BankGiro
Lottery, through the Kröller-Müller Fund



Constantin Brancusi

This acquisition depicts the stylised head of a woman, drawn in pencil on coarse paper. Nelly van Doesburg, the third wife of De Stijl founder Theo van Doesburg, was already in possession of the drawing prior to 1930, but it probably predates this considerably. The drawing is a significant addition to a group of works by Brancusi, accumulated since 1995, around one of his most important themes: the reclining or sleeping head. In this group, *Le Commencement du Monde* from 1924 is the point of arrival and the endearing *head of a sleeping child* from 1908, the starting point. The head at rest can be seen as the source of all creativity. The museum has previously acquired another drawing/collage and four self-made photographs by this artist.

Constantin Brancusi

Head of a woman, c 1909-1920

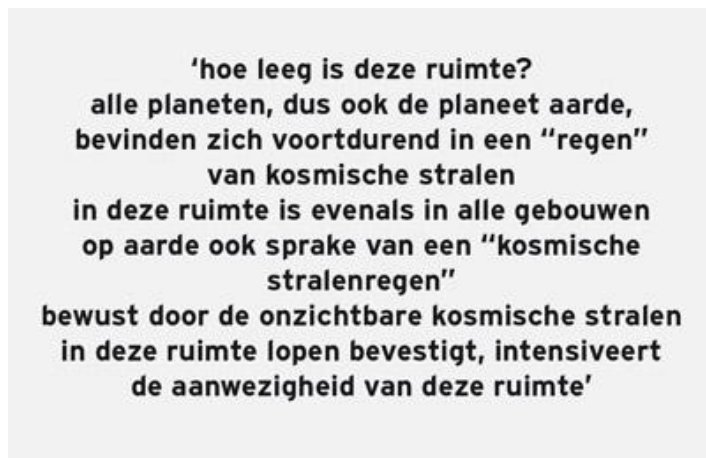
pencil on paper, 45,5 x 34 cm | inv.no. KM 131.519 | purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund



Stanley Brouwn
at this moment stanley brouwn is at a distance of x foot, 2009
 plywood, wood, synthetic polymer paint, aluminium, metal parts, two cards with printed
 text | inv.no. KM 131.566 | source: Stanley Brouwn

Stanley Brouwn

Stanley Brouwn is an artist who since the nineteen sixties has been working, like a scientist, on developing forms by which to express his fascination for the movement of people in space. His work operates on the interface between visual art and philosophy. Within self-selected limitations, in which he places his personal experience opposite to historical and/or social systems, he has succeeded in developing a tremendously diverse oeuvre. Two recent works were acquired and the artist donated a work from 1970, in a modified form, to the museum. The work from 1970 is intended for an empty gallery, in which the following text is written: 'how empty is this space? All the planets, thus including planet earth, are in a constant "shower" of cosmic rays. In this space, just as in every building on earth, it is also "raining cosmic rays". Walking consciously through the invisible cosmic rays in this space confirms, intensifies the presence of this space'. One of the other works from 2009 consists of an okoume pillar of 2 x 2 x 10 feet, whereby the length of the foot as used in the nearby Otterlo, which is the same as the Amsterdam foot, namely 28.3 cm, serves as point of departure. The other work contains, among other things, an aluminium strip the length of the artist's foot and the notice: 'at this moment stanley brouwn is at a distance of x foot' in four languages.



Stanley Brouwn
Walking through cosmic rays, 1970-2009
 inv.no. KM 131.565 | source presented by Stanley Brouwn



Stanley Brouwn
2 x 2 x 10 foot, 2009

okumé | 283 x 56,6 x 56,6 cm | inv.nr. KM 131.564 | source: Stanley Brouwn



Gerard Byrne

A country road. A tree. Evening. The turn in the road at Pine Valley, on the way up to Glencullen, 2008

C-Type photograph | 87 x 109 cm | inv.no. KM 131.546 | source: Lisson Gallery, London
purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund

Gerard Byrne

The museum previously acquired Gerard Byrne's installation *1984 and beyond from 2005-2007*, which finely interweaves the past, present and future, while speculating on the utopian quality of the future. Artists' reflections on utopias or the utopian body of thought are a spearhead of the museum's collection policy. Furthermore, our collection provides a context for artists who have developed interesting views on nature, history and the relationship between space and time in their work. These themes also appear in the photographs acquired from Byrne. The two works entitled *A Country road. A Tree. Evening.* refer to the location in which Samuel Beckett set his play 'Waiting for Godot'. The photograph of a magazine rack from 2007 has a title that changes every day, and which announces how long ago the photograph was taken (written out in years, months and days). The print is unique in order to emphasize the relationship between the material object and the progression of time. The fourth photograph is part of a series on Loch Ness that Byrne began in 2001, in which the myth of the Loch Ness monster and the image created around it are coupled with the facts. The artist permits the museum to present stories from eyewitnesses alongside the photograph.



Gerard Byrne

A country road. A tree. Evening. Towards Kinarla Lough, Drumskew, outside Enniskillen, County Fermanagh, 2007

C-Type photograph | 87 x 109 cm | inv.no. KM 131.545 | source: Lisson Gallery, London
purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund



Gerard Byrne

'one year, five months, two weeks and five days ago', 2007

Silver Gelatin photographic print | 124 x 159 cm | inv.no. KM 131.547 | source: Lisson Gallery, London | purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund



Gerard Byrne

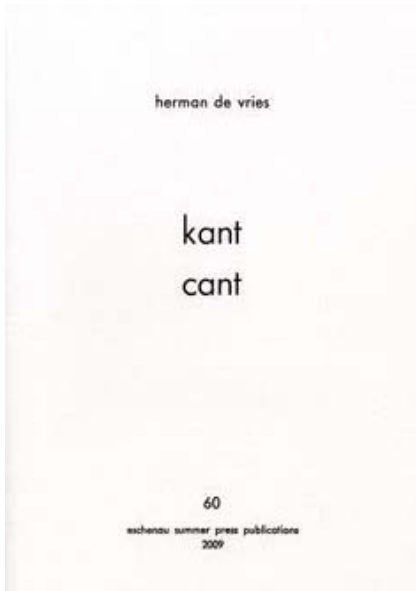
"It had the gait of an elephant, but looked like a cross between a very large horse and a camel, with a hump on it's back and a small head on a long neck" - Mr. L. Fordyce, April 1932

"I saw a large black shape emerge on the surface. At first it was unidentifiable, like a black mound, then it seemed to stretch out and I saw an elongated appendage rise from the main body to an almost vertical position." - Mr. Stephan Young, November 25th, 1998.

...appeared to be "two piles of Asphalt" in the water close to the road. Looking closely, she saw that the asphalt was actually two distinct black humps, one of which was about 7-8 feet long and projected almost 2 feet out of the water; the second hump appeared to be about half the size. The texture of both looked rough and knobby. The hump then sank. - Jean Sheldon, August 24, 1983

"... the couple saw a tubular shaped hump which they estimated as about three feet long and 2 feet tall and described as black and smooth. The hump was stationary, and it submerged twice before reappearing for a third time. Eventually it disappeared when a boat appeared elsewhere on the Loch." - Mr. & Mrs. Grummet, September 4th, 1968

fibre print, 46 x 56 cm | inv.no. KM 131.548 | source: Lisson Gallery, London | purchased with support from the BankGiro Lottery, through the Kröller-Müller Funds



herman de vries
kant cant, 2009
 print | inv.no. KM 131.536 | source:
 presented by herman de vries,
 Knetzgau/Eschenau



herman de vries
*"...romantik ist es nicht, es gibt aber
 berührungspunkten..."*, March 7th 2009
 photograph, 18,8 x 12,6 cm | inv.no. KM
 131.543 | source: presented by herman de
 vries, Knetzgau/Eschenau



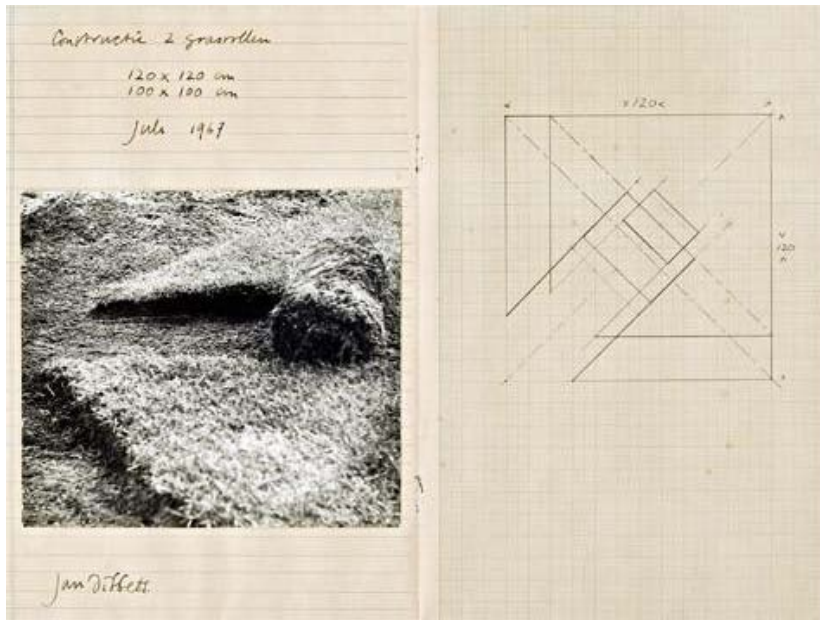
herman de vries
 Untiteld, 1954
 oil on treated hardboard | 29,8 x 24 cm |
 inv.no. KM 131.542 | source: presented by
 Wilma Bohlmeijer-Mans, Berghem



herman de vries
mesa, 2008
 print on paper | 24 x 17 x 1 cm | inv.no.
 KM 131.529

herman de vries

Over the years the museum has accumulated a representative collection of works by herman de vries, which were presented in a large exhibition in 2009. Information on that can be found elsewhere in this annual report. As a direct result of this exhibition, an old friend of de vries donated the museum one of his first abstract works. The publication that accompanied this exhibition was an artist's book on an important work, *mesa*.



Jan Dibbets

Construction 2 rolls of grass, 1967

black-and-white photograph, ink, pencil on graph paper | 27,5 x 37 cm | inv.no. KM
131.561 | source: Christie's - Amsterdam, Amsterdam

Jan Dibbets

The museum has a fine series of works dating from the 1960s and '70s by this artist, part of which derives from the Van Eelen-Weeber collection and part from a recent acquisition from the artist himself. The acquisition of this important work, on the interface between Land Art and conceptual art, concludes this action.

At the start of his artistic career Dibbets was an important actor in broadening the definition of art, which set the tone for the avant-garde art of the 1960s. Fluxus and Happenings were among the first expressions of this and were followed by Land Art, Arte Povera, conceptual art, to name but a few. Dibbets came from a Dutch constructivist tradition, which was known for its use of regularity, systems and grids. Dibbets initially combined this background with the newly gained freedom in the use of materials (in theory everything could be used for art) and with film, video and photography, which at that time developed hugely in terms of technology and practical applications. The old artistic fascination for the complicated relationship between space and time reappeared in a multitude of new forms. Dibbets experimented at length before eventually choosing photography as his primary medium and the means by which to visualize his ideas on perception. The acquisition *Construction 2 rolls of grass* from 1967 is a work that flows directly from Dibbets' more 'classical' work that preceded it, but is ground-breaking due to the materials used and the method of presentation; via a photograph and a drawing (the work itself no longer exists, which is actually of no importance). It is one of the few works in which Dibbets experiments with Land Art and in which he uses natural material.



Ger van Elk
Swiss Landscape (Sankt Moritz #3-0046 JPG), 2008
 synthetic polymer paint and photograph printed on linen | 96,5 x 102,5 cm |
 inv.no. KM 131.552 | source: Ger van Elk



Ger van Elk
Black Landscape (Clermont Ferrand-10 JPG), 2008
 synthetic polymer paint and photograph printed on linen | 96,5 x 102,5 cm |
 inv.no. KM 131.553 | source: presented by Ger van Elk

Ger van Elk

La Pièce is a momentous work in the history of Dutch art. It was made for the international exhibition 'Sonsbeek buiten de perken', which took place in Arnhem and the rest of the country in 1971. The exhibition introduced the Netherlands to the latest and most radical views in visual art (such as conceptual art, Land Art and minimal art) and by now ranks among the pioneering exhibitions of the previous century. This work by the then 30-year-old Ger van Elk has developed into one of the most celebrated works in conceptual art and has been exhibited on many occasions since. Van Elk made the work in response to the large-scale, and in his opinion megalomaniacal works that minimal and Land Art gave rise to. He wanted to make a work that spanned half the globe by travelling to the cleanest, most dust-free spot on the ocean in order to paint a small wooden block. In January 1971 he boarded a cargo ship heading for Greenland and eventually painted the block in question to the west of Iceland. Van Elk in 1971: "It is my intention to make a work of absolute beauty in a double sense viz. the beauty of a simple block of wood painted in an exquisite white, and the beauty in a technical sense: viz. painted in the part of the world where no speck of dust can cause any impurity: on the ocean. In this case between Ireland and Newfoundland (Canada). This idea is already very old and has a Chinese-Japanese tradition. These old 'lacquer masters' also went to sea in boats for the fine lacquer work for the Imperial Courts" (HP, 29-6-1971). During the exhibition the wooden block, by then entitled *La Pièce* (the masterpiece), was displayed in the Tropenmuseum in Amsterdam on a burgundy cushion in a glass cabinet, accompanied by a nautical chart showing where it was painted, a short explanatory text and two photographs of the act of painting itself. Van Elk also had a short film made of the painting on the high seas, which was screened in the film programme of Sonsbeek in Arnhem and has also been shown on television. Van Elk chose the Tropenmuseum to corroborate the image of the vast distance involved in making the sculpture and because the Tropenmuseum was a place where one could experience a strange and exotic world.

In one respect the work embodied a forceful and critical statement on the extent to which the dematerialization of art could be taken (a topic, if not the topic in those years), while simultaneously it opened up new and unprecedented possibilities for the application of time, space and process in visual art. Referring to this, in 1973 he said: "There are works in which I [have commented on art], the most forceful example of this is the wooden block for Sonsbeek (...) I wanted to make a work of art that is monumental in its idea, but entirely the opposite in its execution, by painting a totally minimal block of wood white, in the cleanest possible manner. That also has all kinds of ramifications. It refers to minimal art and geometric abstraction and to decadence, to the luxury of this type of exhibition [like Sonsbeek]. That is also why it had to be painted at sea, very expensive, very clean, flawless, no dust, all to be able to produce this for the Artistic Court" (cat. Eindhoven 1973). The work was also uncomfortable, because the unmistakable irony with which Van Elk seasons his art was, and still is exceptional. But despite, or indeed perhaps because of this, Van Elk's work (and not only *La Pièce*) has acquired the significance of a highly relevant philosophical statement.

The work is significant to the Kröller-Müller Museum, as the museum has built up a centre of gravity around the crucial developments in visual art during the 1960s and '70s; around minimal art, Land Art, Arte Povera and conceptual art, which have since emerged as the last of the avant-garde movements. The postmodernism that followed, which regarded the traditional and the modern as equals, did indeed make short work of the notion of avant-garde, but it has also served to place great



Ger van Elk
Photo related to 'La Pièce', 1971
 photograph on paper, 20 x 25 cm | inv.no. KM 131.539
 source: Ger van Elk



Ger van Elk
La Pièce, 1971
 block of painted beech wood on velvet pillow | 1,55 x 7,15 x 9 cm
 inv.no. KM 131.538 | source: Ger van Elk | purchased with
 support from the BankGiro Lottery, through the Kröller-Müller Fund



Ger van Elk
Photo related to 'La Pièce', 1971
 photograph on paper, 20 x 25 cm | inv.no. KM 131.540 | source: Ger van Elk

emphasis on the historical significance of conceptual art in particular. To such a degree that interest from young artists and young visitors in recent years has grown tremendously. The term 'sculpture' is another pivotal aspect in the museum's collection, and specifically the critical relationship to nature. Polarising works of art with character that dovetail with these themes belong in the Kröller-Müller Museum.

At the time of this acquisition, Ger van Elk's representation in the collection was evaluated in consultation with the artist and the decision was made to add two works from his recent series *Conclusions*. These works are based on photographed 'landscapes', a winter scene of Sankt Moritz and a view of the cathedral in Clermont-Ferrand (built with black volcanic rock), which are painted over with acrylic paint in the average colour of the scene depicted, so that it is only possible to guess the original depiction from the edges and sides.



Loes van der Horst
Untitled, 1981
torn paper draped over rope
255 x 357 x 30 cm | inv.no. KM 131.526
source: Loes van der Horst, Amsterdam

Loes van der Horst
Corner piece, 1981
torn paper draped over rope
286 x 280 x 145 cm | inv.no. KM 131.527
source: Loes van der Horst, Amsterdam

Loes van der Horst

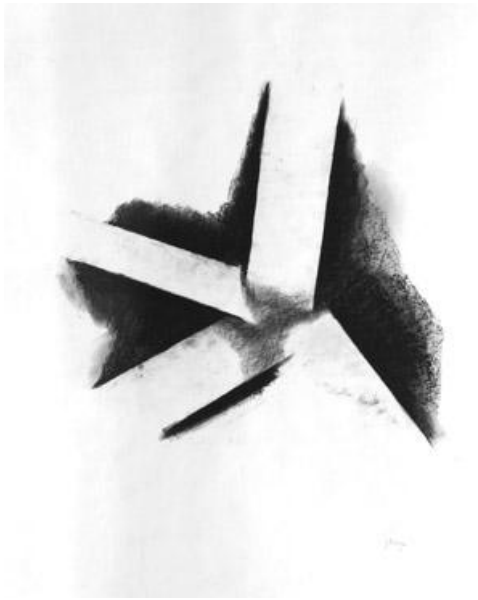
In honour of Loes van der Horst's 90th birthday on December 11th 2009, the Kröller-Müller Museum presented the works from our collection, including the drawings and sculptures acquired in 2009. Loes van der Horst is the daughter of sculptor Oswald Wenckebach (known for his piece in our sculpture garden: *Mister Jacques*). After completing her studies at the Kunstgewerbeschule in Vienna and the Royal Academy of Art in The Hague, she was initially active as a painter and draughtswoman and from 1959 as a weaver. Since the early nineteen seventies she has been making three-dimensional work with a constructional character, whereby the internal tension of the piece, together with its location, leads to an intensification of the experience of the space. By stretching lines and surfaces across the space, she steers the eye and offers a helping hand in a personal exploration of the space. This aspect comes to the fore in a much freer form in her drawings. Various examples of her approach can be seen in the drawings: lines that dissect the space, narrow surfaces that balance in a diffuse space, three-dimensional structures and vast landscapes. The two sculptures are fine examples of the seemingly nonchalant way in which she manipulates material and space.



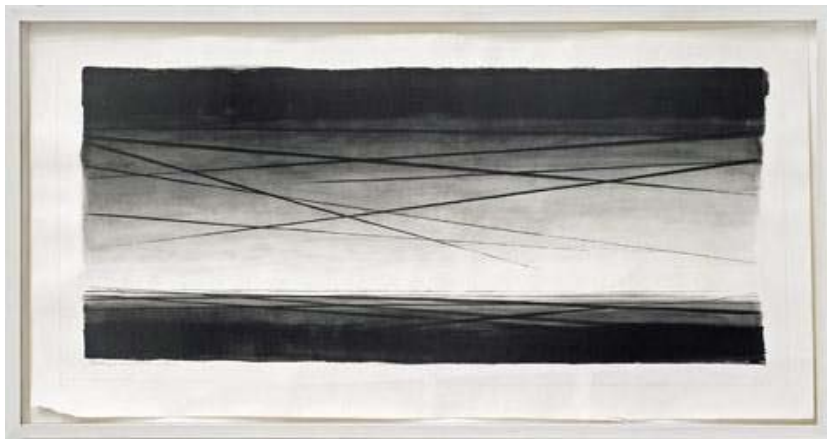
Loes van der Horst
Untitled, 2004
chalk on paper | 150 x 90 cm
inv.nr. KM 131.525 | source: Loes van der Horst, Amsterdam



Loes van der Horst
Untitled, 2004
chalk on paper | 150 x 95 cm
inv.nr. KM 131.521 | source: Loes van der Horst, Amsterdam



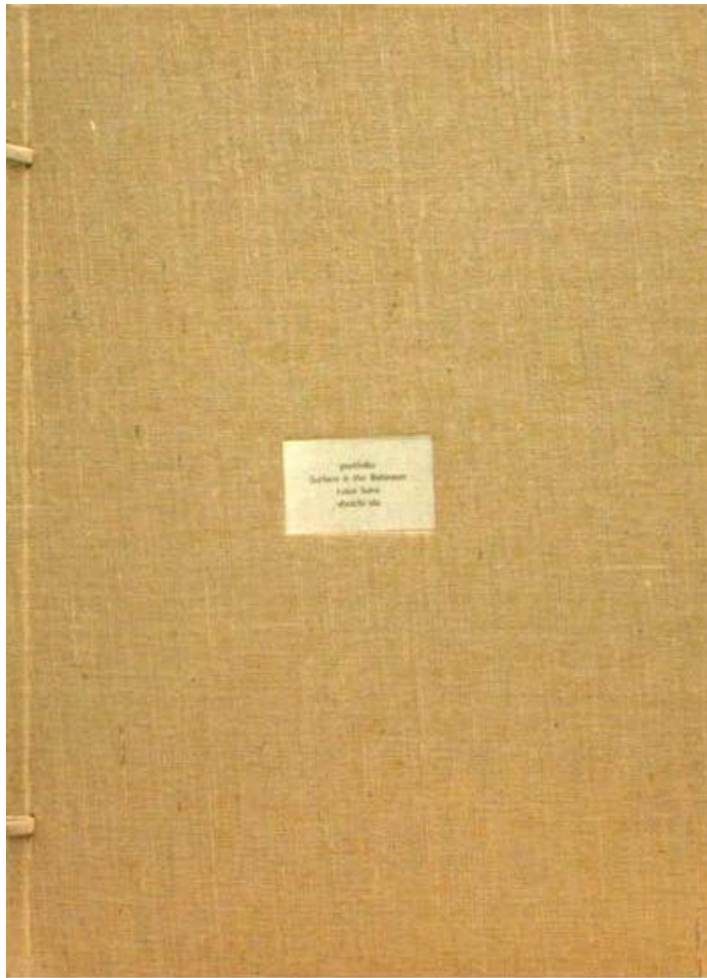
Loes van der Horst
 Untitled, 2004
 chalk on paper, 128 x 99 cm | inv.no. KM 131.523
 source: Loes van der Horst, Amsterdam



Loes van der Horst
Communication/Silence, 2001
 pencil and ink on paper | 69,5 x 150,5 cm | inv.no. KM 131.522
 source: Loes van der Horst, Amsterdam



Loes van der Horst
Doorzicht (Stolp), 2003
 pencil, ink and gouache on paper | 90 x 150,3 cm | inv.no. KM 131.524



Shoichi Ida

This artist was a mentor and friend of Christiaan Bastiaans. Through his mediation the museum received a portfolio from 1979 with 11 prints as a gift from the estate of Ida. The portfolio contains a selection of highly refined experiments with printing techniques and very diverse materials. 'Locus Sutra' is a play on words with 'Lotus Sutra', the famous Buddhist text. 'Locus', however, also corresponds phonetically to 'lokas', which in Buddhist teaching is the name for the six realms in which one can be reincarnated before eventually reaching enlightenment.

Shoichi Ida

Portfolio-Surface is the Between-Lotus Sutra, 1979

11-part | inv.no. KM 131.563 | source: presented by Ida Shoichi Studio, Kyoto



Jos Kruit
untitled, 2008-2009
steel, horsehide, polyurethane, saddles, cork, air filters from boat engines
250 x 280 x 250 cm +/-
inv.no. KM 131.557 | source: Jos Kruit, Den Oever

Jos Kruit

This artist from Den Oever in Noord-Holland has built up a highly distinctive oeuvre that the museum has been following for years, but that was yet to be included in the collection. A message I received from Christiaan Bastiaans after he visited her studio, during the preparations for his retrospective in our museum, speaks for itself: 'The works are tranquil and poetic, transparent though without revealing all their secrets. They radiate an incredibly penetrating expressiveness, human in size but then again monumental and closed or intimate rather, each individual work but also as a group, and they are "pervaded" with the earthly and with light and seem timeless. I was reminded of the word "vessel", of the ceramic "Haniwa" figures in Japan, of urns, and of carriers and containers of light. Her work has made a lasting impression on me'. For the museum the introduction of an unprecedented, new factor into the collection has the important effect of enriching the context of the works it already contains. That is what Kruit's work does. The two sculptures acquired are representative of two approaches to the incorporation of organic forms within her oeuvre: using transparent material that forms a mysterious space, and with hard material covered in horsehide that creates an open space and plays with gravity.



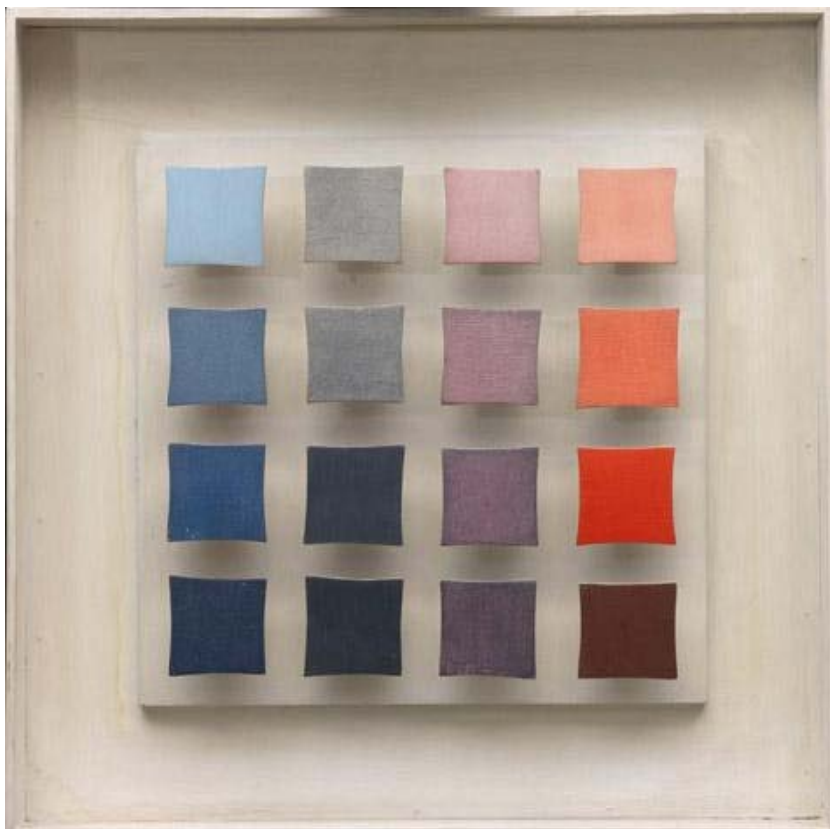
Jos Kruit
Untitled, 2001
fibreglass-reinforced polyester resin, copper, lacquer |
83 x 176 x 170 cm | inv.no. KM 131.554
source: Jos Kruit, Den Oever



Robert O'Brien
Untitled, 1980
wood, cardboard, blue spray paint | 5-part, ca. 36,5 x 90 x 20 cm
inv.no. KM 131.551 | source: Leonie Mak, Arnhem

Robert O'Brien

This prematurely deceased artist, of the artist duo Fortuyn/O'Brien, is represented in the collection by several beautiful works including a celebrated piece in the sculpture garden. The museum had the opportunity to acquire an early work from 1980, more of a model or maquette for a monumental work, or so it seems. Sometimes we come across a real surprise.

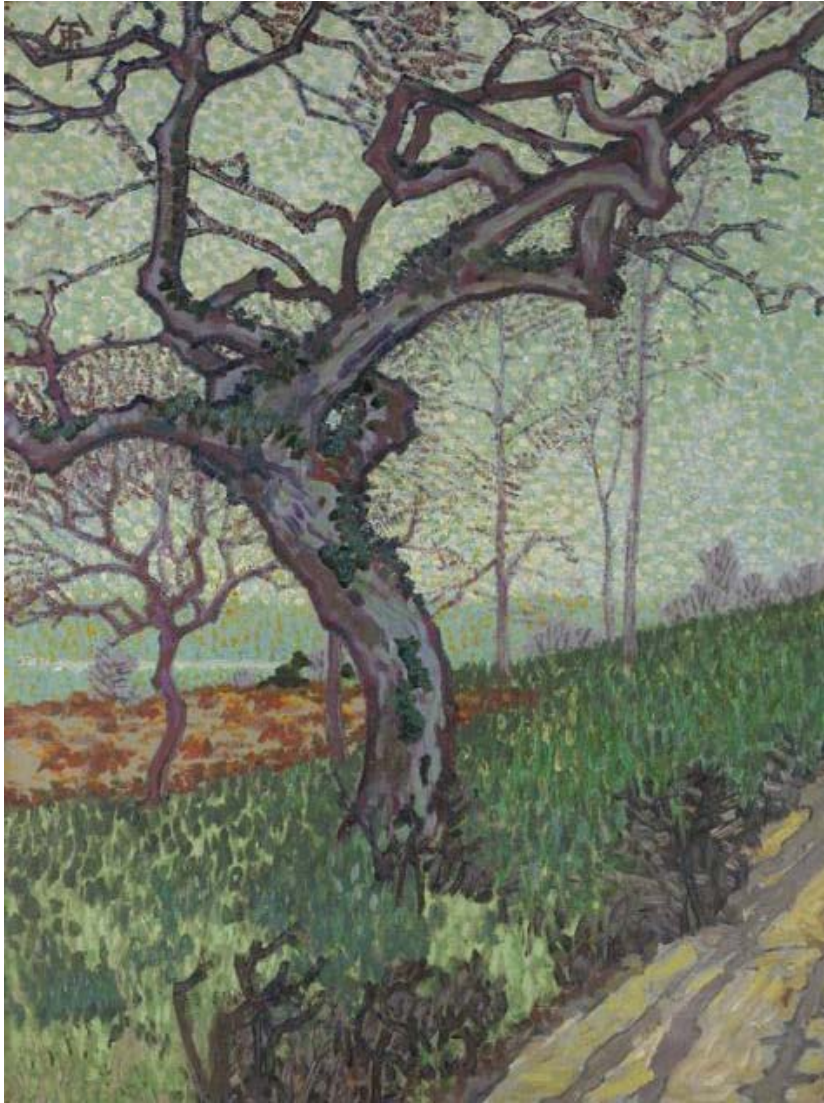


Henryk Stazewski

In 1978 Renilde Hammacher-van den Brande, widow of Bram Hammacher, the director of the Rijksmuseum Kröller-Müller from 1947 to 1963, visited the Polish constructivist in his studio in Warsaw and purchased this relief. She has now donated it to the museum in memory of her husband, who passed away in 2004. It is a sensitive study of the spatial effect of colour, resolved entirely using intuition. It harmonizes well with the painting and reliefs already included in the collection and thus adds an extra dimension to the departure of utopian thinking during and after the interbellum period.

Henryk Stazewski
Reliéf nr. 8a-1967, 1967

plywood, hardboard, wood, paint, 43 x 43 x 6 cm | inv.no. KM 131.532
source: presented by Mevr. Renilde Hammacher-Van den Brande, Brussel



Jan Terwey
Tree in landscape, 1913
oil on canvas, 80 x 60 cm | inv.no. KM 131.549
source: Auke van der Werff, Oudeschild

Jan Terwey

Jan Terwey was the first conscientious objector in the Netherlands, and was confined in the House of Detention in Haarlem. As a Christian anarchist, he refused military service 'because I feel that to be a soldier is in conflict with holiness and love'. He entered into an open marriage with the daughter of the anarchic professor J. van Rees and moved in artistic circles, such as that of Bremmer, the advisor to Helene Kröller-Müller. Despite the fact that Helene was less than enthusiastic about Terwey's artistic production, many dozens of drawings nonetheless found their way into the museum's collection through the agency of Bremmer. Thanks to an assisted coincidence, one of his few early paintings, a by Van Gogh and pointillism inspired, depiction of a tree, became available for acquisition. This opportunity to add an extra colour to the collection of early modernist art was seized with both hands. A small exhibition will take place in the near future that puts the acquisition into perspective.



David Vandekop

This artist, who is well represented in the collection, bequeathed a woodcut to the museum. The print was gratefully accepted, partly as it came from the estate of a staff member of the museum.

David Vandekop
Untitled, 1994

woodcut on paper | inv.no. KM 131.550 | source: legacy Anneke Lindeman



Oswald Wenckebach
*Sheet with three sketches for
 'The defeated victor'*
 31 x 23 cm | inv.no. KM 131.559

source: presented by W.O.
 Wenckebach, Willemstad



Oswald Wenckebach
The defeated victor, 1957
 cast bronze, patina
 230 x 70 x 121 cm |
 inv.no. KM 130.707
 source: presented by heirs of
 Oswald Wenckebach

Oswald Wenckebach

Oswald Wenckebach is one of the classical Dutch sculptors of the previous century. His most celebrated work is *Mister Jacques*, a specimen of which adorns our sculpture garden and which has gained huge popularity with the public. For the past few years a monumental bronze sculpture from 1957, on loan from the Wenckebach family, has stood in the Aldo van Eyck pavilion in the sculpture garden. This sculpture, *The defeated victor*, depicts a soldier who, despite his victory in battle (inspired by the battle for Stalingrad), is aware of the high price he had to pay for that victory, thus making it a surprising allegory on the futility of war. In 2009 the Wenckebach family decided to donate this sculpture to the collection of the museum. We accepted this gesture with deep gratitude. Moreover, Wenckebach's son Oswald donated a drawing to the museum with studies for the soldier.

Appendixes

Directorate structure

Board of Trustees

Board of KM fund

Publications

Financial Statement

Visitor figures

Directorate structure

Director Dr. E.J. van Straaten
Deputy director M.J. Vonhof
Assistant director collection and presentation Ms E.P.T.M. Kreijn

Directorate involvement on boards and committees

Director Dr. E.J. van Straaten

Foundation for the Conservation of Contemporary Art (SBMK), chairman of the board
Harten Fund Foundation, chairman of the board
Jeekel Foundation, board member
Stichting Administratiekantoor Bouwfonds Hoevelaken, board member
Kröller-Müller Fund Foundation, board member
Rembrandt Association, committee member
Rietveld Schröderhuis Foundation, board member
Rietveld Schröder Archives Foundation, board member
Association for State Subsidised Museums (VRM), member of executive committee
Advisory Panel on the Restitution of Cultural Heritage and the Second World War, member
Hoge Veluwe National Park Foundation, member of Advisory Council
Management Committee St Hubertus Hunting Lodge, chairman
Van Eelen-Weeber Foundation, board member

Deputy director M.J. Vonhof

Regionaal Bureau voor Toerisme Knooppunt Arnhem-Nijmegen, member of Advisory Council
Museana Foundation, board member
Kröller-Müller Fund Foundation, treasurer

Assistant director collection and presentation Ms E.P.T.M. Kreijn

Image Processing for Artist Identification, member of work group
Visual Arts Advisory Committee Ede, member

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Ms Prof. F.M.J. Houben
Mr P. Mackay
Ms J. van Nieuwenhoven
H.R.H. the Prince of Orange
Mr Dr. A.H.G. Rinnooy Kan

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Independent advisor
Relevant additional function: Rembrandt Association, advisor

Ms Prof. F.M.J. Houben
Founder and creative director Mecanoo architects b.v.
Relevant additional functions:
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International Film Festival, board member
Carnegie Foundation, board member

Mr P. Mackay
Member of the Board of Trustees Allgemeine Anthroposophische Gesellschaft, Dornach, Switzerland
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Ms J. van Nieuwenhoven
Public Transport Ambassador
Relevant additional functions:
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Stichting De Groene Amsterdammer, chairwoman of the board
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Felix Meritis, member Board of Trustees

H.R.H. the Prince of Orange
Crown Prince of the Netherlands
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Board of Management for Crown Property, member
Hermitage on the Amstel Foundation, Patron

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Chairman of the SER committee (Social and Economic Council of the Netherlands)
Relevant additional functions:
Het Concertgebouw NV, chairman of Supervisory Board
Prins Bernhard Cultuurfonds, chairman Board of Trustees
World Press Photo Foundation, chairman Board of Trustees
Koninklijke Hollandsche Maatschappij der Wetenschappen, chairman

Profile Board of Trustees

The following conditions for the Board of Trustees are statutory:

- the Board of Trustees should consist of between five and seven members
- the members of the Board of Trustees are appointed by the Minister, on the recommendation of the Board of Trustees. - Prior to submitting a nomination to the Minister, the Board of Trustees is required to consult with the director and to convey his opinion on all nominations.
- one specific member should be deemed to enjoy the confidence of the staff. For this member the Employees Council must be afforded sufficient time and opportunity to present its opinion to the Minister and/or the Board of Trustees.
- civil servants from the offices of the Minister responsible for culture cannot be appointed to the Board of Trustees
- persons aged 72 or older cannot be appointed to the Board.
- the wish of the museum's founders that at least one Board member should be a descendant of the Kröller-Müller's will be taken into account within reason.

When it became independent in 1994 the Minister urged the museum to consider equal representation of men and women.

The Kröller-Müller Museum uses the following criteria for the selection of candidates:

- that the candidate has an affinity for modern and contemporary visual art and for museums
- that they operate at a very high level in their field
- that they have a wide orientation and an international outlook
- that they are active in networks of interest to the museum, with connections to funds and sponsors
- that their reputation, prestige and/or experience are of benefit to the museum
- that at least one member is an authority in the museological or academic field or in the field of visual arts
- that at least one member is a (former) politician or someone who moves in political circles
- that at least one member has a background in the legal sector
- that several members are active on the Executive Boards of large companies: due to their contribution in the area of -business economics, the personnel/social sphere and due to their experience in top management.
- that the first five points mentioned, and the previous point should, preferably, apply to the chair of the Board
- that the candidate has no administrative links to other museums or institutions affiliated with the museological field.

Board of Directors Kröller-Müller Fund Foundation

Ms C.M.S. Eisenburger, former director of the Africa Museum in Berg en Dal

Ms A.M.C.J. Ponsioen, director of operational management, Netherlands Open Air Museum in Arnhem

Mr M. Schellingerhout, notary in Arnhem

Mr P. Schenk

Mr M.J. Vonhof, deputy director Kröller-Müller Museum

Mr E.J. van Straaten, director Kröller-Müller Museum

Publications

Club Mama Gemütlich

ISBN 978-3-86678-287-7, published by Kröller-Müller Museum/Kerber Verlag

herman de vries -mesa-

ISBN 978-90-73313-24-8, published by herman de vries/Kröller-Müller Museum

Director Dr. E.J. van Straaten

- 'Cold Storage, Vancouver. Jeff Wall (Vancouver 1946)', in: Bulletin of the Rembrandt Association, 19 (spring 2009) 1, pp. 34-36
- 'Anselm Kiefer Dein Aschenes Haar Sulamith', in: Rembrandt Association. Verrijkend & verreikend, z.p. 2009, pp. 84-86
- Booklet for exhibition *Brancusi and Co*, Otterlo 2009
- Booklet for exhibition *Loes van der Horst 90th anniversary*, Otterlo 2009
- Booklet for exhibition *Club Mama Gemütlich - Christiaan Bastiaans*, Otterlo 2009
- 'Loes van der Horst', in: Loes van der Horst. Voor de horizon, Deventer 2009, pp. 6-7
- 'Club Mama Gemütlich. Introduction', in: Chr. Bastiaans (ed.), *Club Mama Gemütlich*, Bielefeld 2009, pp. 12-15
- 'Preface', in: *The Flaming Soul. Van Gogh's Drawings and Paintings*, Taipei 2009, p. 6-7
- 'The Kröller-Müller Museum and its Collections', in: *The Flaming Soul. Van Gogh's Drawings and Paintings*, Taipei 2009, pp. 48-55

Conservator paintings Ms L.M. Struick van der Loeff

- 'Characterisation of a Degraded Cadmium Yellow (CdS) Pigment in an Oil Painting by Means of Synchrotron Radiation based X-Ray Techniques', Geert Van der Snickt, Joris Dik, Marine Cotte, Koen Janssens, Jakub Jaroszewicz, Wout De Nolf, Jasper Groenewegen and *Luuk van der Loeff* in: *Analytical Chemistry*, March 2009

Conservator modern art and sculpture Ms S. Stigter

- 'Between concept and material. Decision-making in retrospect: conservation treatment of a site-specific conceptual photographic sculpture by Ger van Elk' in: *Art d'aujourd'hui - Patrimoine de demain: Conservation et restauration des oeuvres contemporaines*, 13es journées d'étude de la SFIIC Paris, INP, 24-26 June 2009, pp. 74-81
- 'Le Mobile Home for Kröller-Müller de Joep van Lieshout. Procédés artistiques, recherche en conservation-restauration et entretien du polyester renforcé de fibres de verre', Sara Zoe Kuperholc and Sanneke Stigter in: *Art d'aujourd'hui - Patrimoine de demain: Conservation et restauration des oeuvres contemporaines*, 13es journées d'étude de la SFIIC Paris, INP, 24-26 June 2009, pp. 348-349



Club Mama Gemütlich - Christiaan Bastiaans

Balance Sheet as of 31 December 2009**Assets**

(euro)

31 December 2009**Fixed Assets**

Tangible fixed assets 1,196,904

Current Assets

Stocks	585,648
Receivables	540,804
Liquid assets	4,188,536

Total Current Assets 5,314,988

6,511,892

Liabilities

(euro)

31 december 2009**Equity**

General reserve 1,166,509

Appropriated fund Ministry of Education, Culture and Science (Housing)	175,000
Appropriated fund for Security	100,076
Appropriated fund Ministry of Education, Culture and Science	662,055

937,131

Appropriated reserves for Equipment 710,938

Total Equity 2,814,578**Acquisitions Funds**

nil

Provisions

Pre-pension provision	1,194,399
Pension obligations	1,344
Provision for jubilee payments	82,552

1,278,295

Long-Term Debts

Investment subsidies 391,900

Short-Term Debts

Creditors	105,385	
Taxation and social security contributions	135,475	
Other debts	1,786,259	
	<hr/>	2,027,119
		<hr/>
		6,511,892

Income and Expenditure Account 2009

(euro)

Income

Direct revenues	2,361,115
Indirect revenues	226,760

2,587,875**Grant in Aid (Ministry of
Education, Culture and Science)**

Lease section	3,571,480
Operations section	3,937,133

7,508,613

<u>Other subsidies/contributions</u>	571,519
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<u>Total Income</u>	10,668,007
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Expenditure

Wages and Salaries	3,983,432
Write-offs	250,260
Rent	3,166,737
Purchases	591,527
Other expenses	2,688,381

<u>Total expenses</u>	10,680,337
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Balance from normal operations	- 12,330
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Balance of interest income/expenses	65,331
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Other income	91,512
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Acquisition fund transactions	17,894
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Operating result	162,407
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Notes to the annual accounts 2009

General

The Kröller-Müller Museum Foundation was established on 14 March 1928.

Accounting Principles

General Principles

The accounting principles are based on the historical cost or production cost.

Basis for valuation of assets and liabilities

Tangible fixed assets

The works of art and their reproduction rights are included at a provisional value. The works comprise those works that the Foundation obtained through the merger with the Kröller-Müller Foundation, works of art acquired after the privatisation on 1 July 1994 with the aid of contributions from third parties, excluding the contributions from the Ministry of Education Culture and Science (51% regulation).

The tangible fixed assets include all the fixed assets allocated to enable the foundation to carry out operations in a sustainable manner.

These comprise:

- equipment including vehicles;
- other inventory and capital assets.

The valuation is based on historical cost modified by depreciation and any permanent write-down. The write-down occurs in equal annual periods. In the purchase year, the write-down is proportional to the depreciation.

Stock

Stock is valued at cost price, minus a provision for unmarketability.

Receivables

The receivables are valued at nominal value, where necessary minus a provision for irrecoverable debt.

Equity

Composition and description of equity are in compliance with the 'Handboek Verantwoording Cultuursubsidies' (Handbook for Accounting Cultural Subsidies)

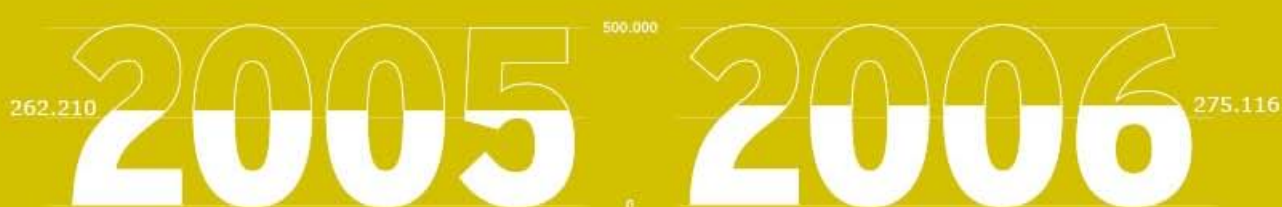
Other assets and liabilities

The remaining assets and liabilities are valued at the nominal value.

Basis for the determination of the results

The assets and liabilities are ascribed to the period to which they relate.

Visitors museum from 1997 till 2009



Visitor figures

In 2009 the Kröller-Müller Museum received 257.641 visitors, including 33.411 children and students on school trips, of whom 5,552 were in primary education and 27,859 in secondary education.



Visitors website 2009

In 2009 the website www.kmm.nl was viewed 353,100 times by individual visitors (an increase of over 10% compared with 2008). The visitors remain on the website for an average of 3.3 minute and view an average of 5.5 pages per visit. Apart from the homepage, the pages most frequently visited were those with the collection search tool, the visitor information and the exhibitions. The director Evert van Straaten wrote six columns for the website in 2009 and the bimonthly newsletter was sent to over 2200 subscribers.



Visitor figures at presentations outside the Kröller-Müller Museum

Exhibition

Van Gogh, Disegni e Dipinti - Capolavori dal Kröller-Müller Museum

Museo di Santa Giulia in Brescia, Italië

18.10.2008 – 25.01.2009 (extended until 08.02.2009)

Van Gogh: the Flaming Soul

National Museum of History, Taipei, Taiwan 11.12.2009 t/m 28.03.2010

*Total visitors for the duration of the exhibition

**Total visitors up to and including December 31st 2009

Visitors National Park De Hoge Veluwe from 1997 till 2009



Colophon

Colophon

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The publishing rights to the work of artists attached to a CISAC organization were obtained from Pictoright in Amsterdam

Editors: Wanda Vermeulen, Sylvia Gentenaar

Concept and design: Studio Saiid & Smale, Amsterdam

Website realisation: Kin Mok

Printing cover: Drukkerij Lecturis, Eindhoven

Translation: Mike Ritchie

Photography/film: Roy Beusker; Ben van Duin; Marjon

Gemmeke, Arnhem; Glasnost media - Remco

Posthumus and Robin van Oijen; Bob Goedewaagen,

Rotterdam; Tom Haartsen, Oudekerk a/d Amstel;

Walter Herfst, Rotterdam; Cary Markerink, Amsterdam;

Kröller-Müller Museum; United Daily News, Taipei

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