

Annual report 2010 Kröller-Müller Museum

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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.



entrance Kröller-Müller Museum



Van de Velde wing

Forword

In 2010 the Kröller-Müller Museum received more than 280,000 visitors: there has been a steady increase in visitor numbers since 2008. We have expanded our policy of showing parts of the collection abroad, resulting in successful and popular exhibitions at the National Museum of History in Taipei (Taiwan) *Van Gogh: The Flaming Soul* – 11 Dec 2009 - 28 March 2010, with a total of 416,361 visitors, and the National Art Center in Tokyo in partnership with the Van Gogh Museum: *Van Gogh: The Adventure of Becoming an Artist* – 1 Oct - 20 Dec, with a total of 598,488 visitors. The latter exhibition travelled in 2011 to the Kyushu National Museum and the Nagoya City Art Museum.

At home the museum presented a varied programme of exhibitions. Three exhibitions continued from 2009: *A Procession of Sculptures – Ten Dutch Sculptors*, curated by Maarten Bertheux and Rudi Fuchs; *Club Mama Gemütlich* by artist Christiaan Bastiaans and a small presentation in honour of Loes van der Horst's ninetieth birthday: *Spatial Structures and Vast Landscapes*. In *Expose – The Most Beautiful Works on Paper* we introduced a new interactive exhibition concept, in which the public could vote for their favourite works on paper from the museum's collection via the website. This innovative idea proved to be highly popular and formed the basis later in the year for an exhibition selected by children: *Expose – My Favourite Landscape*. The exhibition *Joost van den Toorn and the Outsider Art* featured sculptures by the artist and his collection of outsider art. The acquisition of an interior by Robert van 't Hoff was the occasion for *All or Nothing – Robert van 't Hoff, Architect of a New Society*, a survey of the work of this architect associated with De Stijl. A small presentation of works by Matt Mullican complemented this exhibition. *Armada*, a recent work by Cornelius Rogge was exhibited in the sculpture garden during the summer. Two exhibitions were devoted to the history of the museum and park: *The Creation of a Lasting Monument*, in celebration of the seventy-fifth anniversary of the Hoge Veluwe National Park, and *Helene's Men*, to coincide with the publication of an art-historical biography of Helene Kröller-Müller. There were also two exhibitions related to proposed acquisitions (which were realised in 2010): *Gilbert & George: The Paintings* and *Welcome, Ad Reinhardt*.

As in previous years, in 2010 the museum's staff carried out its various functions with great verve and dedication. In addition to the temporary projects, the museum's personnel has attended to ongoing issues such as loan requests, exhibitions, conservation, buildings maintenance, housekeeping, work on the biography of Helene Kröller-Müller, cataloguing acquisitions, the website, receiving school classes, education programmes, fundraising, development of an innovative marketing policy, the Sweet Summer Nights programme, generating publicity, maintenance of the sculpture garden, security, the shop (all profits from which go to our acquisitions budget), staff training and development, art-historical research, and much more.

As the guardian of collections and buildings belonging to the State, the Kröller-Müller Museum has an important relationship with central government. The new administration's policy of arts cuts has had a direct effect on the museum's ability to carry out its responsibilities. In 2009 the previous government had already announced structural cuts of 1.7 per cent. In 2010 there was an additional 1.7 per cent reduction in the museum's State subsidy, including the rental component. In December 2010 the government announced a further round of cuts: in 2014 the culture budget will be reduced by 200 million euros on an annual structural basis. For 2011 there will be incidental cuts of 48 million euros. These economies will be made above all in the heritage sector: including through the abolition of match funding, from which the Kröller-Müller Museum had expected to receive a substantial sum. In 2012 there will again be a reduction by 2.2 per cent for the entire sector and 2.8 per cent for 2013, with an exclusion of the rental component for these years. Monies formerly received in relation to the incidental wage development (i.e. wage developments not resulting from changes to a collective labour agreement) and general cost-of-living adjustment (in previous years amounting to an average of 1 per cent of the subsidy) will no longer be paid out. This means that in 2013 the structural government subsidy (not including incidental cuts) for museums that administer State collections, including the Kröller-Müller Museum, will be cut by approximately 10 per cent based on the level of subsidy in 2008. For the coming three years this means that the museum must find an additional 1.5 million euros in order to enable the museum to function at its current level. This reduction in funding will continue year on year from 2014! The State Secretary has made it known that the aforementioned measures are insufficient in order to achieve the saving of 200 million in 2014. He must also erode the nation's basic cultural infrastructure. This requires a change in legislation, which will take some time. He has therefore extended the period covered by the current Policy Document on Culture until the end of 2013, when the entire cultural infrastructure will be reformulated. He explained this in his letter to the House of Representatives of 6 December 2010. According to the government, all state-funded cultural institutions, including museums, must



the Van de Velde wing with the Van Gogh collection

take into account the fact that that they will, in principle, no longer exist in 2014. They will be reformulated anew on the basis of five important criteria: visitor figures, earning power, education/participation, (inter)national recognition and geographic relevance.

In 2007 the museum already instituted economy measures in order to reduce an outstanding structural deficit of €450,000 per year. For the background to this chapter, I refer you to last year's annual report. At this time it was decided to reduce personnel costs in the period until 2010 by a maximum of ten permanent positions. This would be possible through natural wastage, and therefore without the need for forced redundancy, and by combining or reshuffling posts. These economy measures are proceeding to plan and will achieve the required savings in 2012. The result for the year 2010 amounts to more than €811,000, mainly provided by loan contracts with Taiwan (2009-2010) and Japan (2010-2011). This amount will be added to the General Reserve and the OCW Bestemmingsfonds (the Ministry of Education, Culture and Science designated-use fund).

As in previous years, in 2010 the monies from the State subsidy and revenue from ticket sales barely provided the means to carry out the museum's maintenance and administration, and part of the public programme, to an acceptable level. Income from sponsorship, loan fees, project subsidies and commercial activities are the most important sources for financing the museum's other activities such as exhibitions, publications, acquisitions, educational activities, marketing and PR. This means that, bearing in mind the unreliable pattern of these four sources of income, the museum is unable to plan a full programme of activities in these areas for the coming year. The museum faces a worrying future as its ability to raise funds is frustrated by the fact that the State, as the owner of the museum's buildings and the lion's share of the collection, bears less and less financial responsibility for them. The relationship with the BankGiro Lottery is extremely important for the museum and has so far been a great success. The BankGiro Lottery makes funds available for special acquisitions on the basis that its grants to the Kröller-Müller Museum may be made only to an institution with a CBF Seal of Approval. For this reason in 2007 the Kröller-Müller Fund was established. Its principal role is to provide material support to the Kröller-Müller Museum in areas that that would not normally be covered. In 2009 the Fund received the CBF Seal of Approval. Since 2007 the BankGiro Lottery's contribution is paid into this Fund. The board of trustees is made up of Ms C.M.S. Eisenburger, former director of the Afrika Museum in Berg en Dal, Ms A.M.C.J. Ponsioen, Director of operational management at the Netherlands Open Air Museum in Arnhem, Mr M. Schellingerhout, notary in Arnhem, Mr P. Schenk of Harfsen, Mr M.J. Vonhof, Deputy director of Kröller-Müller Museum and the museum's director. The Kröller-Müller Fund met three times in 2010. There were no changes to the composition of the board. Via the Kröller-Müller Fund, the BankGiro Lottery helped to fund important acquisitions of works by Cai Guo Qiang, Jan Fabre, Gilbert & George, and Ad Reinhardt.

The Mondriaan Foundation has pledged to support the museum's acquisitions budget until 2011. It has funded the acquisition of works by Armando, Robert Barry, Stanley Brouwn, Tom Claassen, and Ian Wilson. The Mondriaan Foundation supported the acquisition of the works by Gilbert & George and Ad Reinhardt with substantial incidental contributions. The Rembrandt Association and its Titus Fonds also provided financial contributions for the acquisition of works by Gilbert & George and Ad Reinhardt. The acquisition of the work by Gilbert & George was also supported by the SNS REAAL Fund, the VSB Foundation, and the National Acquisition Fund of the Ministry of Education, Culture and Science. The SNS REAAL Fund also supported the exhibition *All or Nothing* about the architect Robert van 't Hoff. The Province of Gelderland supported the project with Theatergroep Kwatta: 'Look... a floating Pan!'. The Municipality of Ede supported the Sweet Summer Nights programme. A contribution from the Jeekel Foundation was reserved for alterations to Krijn Giezen's art work *Kijk Uit Attention*.

The museum received donations from the artists Armando and Joost van den Toorn, from Tony de Meijere, the family of Robert van 't Hoff and an anonymous donor. Bequests were received of works by Wim de Haan and Oswald Wenckebach. The museum also received works by R.W. van de Wint in lieu of inheritance tax.

The management, acquisition, conservation and presentation of the collection has proceeded according to plan and at the desired level: the foundation is the policy plan for 2008-2012. The museum has invested in its security with extra funds from the Ministry of Education, Culture and Science. The Ministry also provided 1.6 million euros for additional security for the sculpture garden. The Rietveld Pavilion, designed for the Sonsbeek exhibition in 1955 and rebuilt in the sculpture garden in 1965/66, was rebuilt for the second time under the supervision of the Government Buildings Agency. The museum's restaurant was fully renovated, including a new flight of steps and terrace. The seventy-fifth anniversary of the Hoge Veluwe National Park was celebrated with the

acquisition of a sculpture by Tom Claassen, *Two Heugemer Ponies*, and the re-siting of Ulrich Rückriem's large sculpture *Untitled* (1988) to a prominent place at the start of one of the ramble routes.

The museum was inspected on 19 January. A report on the visit was published at the beginning of the summer (see www.derijksmusea.nl), which was discussed on 1 July with a delegation from the Ministry of Education, Culture and Science. The self-evaluation in November 2009 and the inspection report form the basis for an extensive list of improvements, which are being worked through by the directorate and staff with the advice and criticism of the Board of Trustees. The inspection process was experienced as extremely helpful as an instrument for critical self-reflection, but was viewed with scepticism in terms of an instrument of control on the part of central government. This point will be evaluated by all former State museums in relation to the VRM.

The directorate met six times with the employees' representatives. A new staff handbook was produced to introduce new employees into the organisation. That the baby-boom generation has now reached retirement age has become apparent in the annual departure of a growing number of employees.

The museum meets the requirements for a subsidy from the Ministry of Education, Culture and Science:

- the museum is open 42 hours per week and on all public holidays except 1 January
- the museum has an integral and up-to-date security plan which is regularly tested
- 100% of the objects in the collection are registered, and this registration includes the required information on the objects' presence on site, exact location and legal status
- the museum has a policy plan for the period 2008-2012 and a collections plan that was updated in 2009 of the 280,716 visitors, 35,245 children visited as part of school groups, of which 6,392 came from primary schools and 28,853 from secondary schools.

The director, Mr E.J. van Straaten (also chairman of the Foundation), Mr M.J. Vonhof (deputy director), Ms E.P.T.M. Kreijn (assistant director collection and presentation) and the Board of Trustees met on four occasions in 2009 to discuss matters including the following: the accounts for 2010, the budget for 2011, the museum's short- and long-term financial management, the economy measures, the Code Cultural Governance, the partnership with the Hoge Veluwe National Park, the composition of the Board, the process of self-evaluation and inspection. The new composition is in the appendix on the Board of Trustees. The directorate and the Board of Trustees endorse the Code Cultural Governance and attempt to adhere as closely as possible to its principles and its definition of best practice. Concerning the principles, we noted two deviations in 2008: 1. The code prescribes that the annual report must be approved by the Board. However, our statutes state that the director has this authority and must send the annual report to the Board before 1 May. 2. The code states that the Board must have the authority to change the statutes. However, our statutes state that the director has this authority, but not without the advance approval of the Board and the Minister of Culture. The directorate and the Board of Trustees are of the opinion that these deviations are not of great importance and require no action, partly because the Minister decreed the museum's statutes in 1994. The Board also took this view in 2010. The directorate and Board adhered to the definitions of best practice. The following information is published in the annual report: composition of the Board of Trustees, the membership profile and the members' relevant additional functions. As in previous years, in 2010 the Board conducted its annual self-evaluation and met once without the directorate.

There are concerns for the future, not least of all because central government cannot guarantee the museum's continued existence from 2014, even if we trust that the Kröller-Müller Museum will maintain a place in the State's new cultural policy. In the meantime we must focus our energies on coping with the financial implications of the current policies until 2013. Simultaneously we will turn our attention to developing a new long-term vision. We have a solid conviction in the value and the social relevance of 'Kröller-Müller'.

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

Otterlo, April 2011

Evert J. van Straaten
Director

Board of Trustees

The Board of Trustees met four times in 2010. 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. The Board was delighted to note that the visitor figures increased in 2010 despite the recession. The economy measures for 2008-2012, instigated in 2006, were discussed at each meeting. The improvements stemming from the self-evaluation and inspection were a regular topic of discussion. The preparations for the anniversary year (2013) and the exhibition programme were recurring items on the agenda. There was also intensive discussion about the museum's education and marketing policies. The role of culture within the current political climate was also a regular topic of discussion.

The partnership with the Hoge Veluwe National Park was another important item on the agenda. In 2010 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. 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 composition of the Board of Trustees played an important role this year. HRH the Prince of Orange stepped down from the Board of Trustees on 1 July 2010, following the maximum of three terms. The Board of Trustees, directorate and staff of the museum would like to extend their sincere thanks and appreciation for the contribution the Prince of Orange has made to the museum. The vacancy will be filled by Inge van der Vlies, Professor of Constitutional and Administrative Law and Art and Law at the University of Amsterdam. A new member of the Board is Mr Wiebe Draijer. He brings the Board to its full membership of seven. Draijer is managing partner at McKinsey & Company. Alexander Rinnooy Kan and Jeltje van Nieuwenhoven were reappointed as per 1 July 2010. Incumbent members are Paul Mackay, Francine Houben and Anthonie Stal (chairman).

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 professionalisation 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 that require particular attention and lead to more efficient meetings in the future.

This year the Board did not hold a performance review with the director. In the various meetings, the Board approved the annual accounts for 2009 and the budget for 2011. The Board 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



sculpture garden, Eugène Dodeigne,
Homme et femme, 1963



Exhibitions

A Procession of Sculptures

Loes van der Horst 90th birthday

Club Mama Gemütlich

Expose I

Joost van den Toorn

All or nothing

Matt Mullican

The Creation of a Lasting Monument

Cornelius Rogge: Armada

Gilbert & George: The Paintings

Welcome Ad Reinhardt

Helene's Men

Expose II

Exhibitions abroad

Van Gogh, The Flaming Soul

**Van Gogh, The Adventure of
Becoming an Artist**

A Procession of Sculptures – Ten Dutch Sculptors
11 September – 14 March 2010

Guest curators Rudi Fuchs and Maarten Bertheux selected works by ten Dutch sculptors (or sculptors based in the Netherlands), from the generation born during or around the Second World War. The exhibition featured 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 juxtaposed sculptures in a meticulous mise en scène, inviting visitors 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 galleries, the visitors could imagine themselves in a paradisiacal garden filled with sculptures, reliefs and drawings.

On 14 February 2010 the Radio 5 programme Zinspelen broadcast an interview with Maarten Bertheux about the exhibition.



< A Procession of Sculptures - ten Dutch Sculptors >

Loes van der Horst 90th Birthday
Spatial Structures and Vast Landscapes
7 November 2009 – 31 January 2010

In honour of Loes van der Horst's 90th birthday on 11 December 2009, the museum presented drawings from the collection and two sculptures. After completing her studies at the Kunstgewerbeschule in Vienna and the Royal Academy of Art in The Hague, Loes van der Horst was initially active as a painter and draughtswoman and from 1959 as a weaver. Since the early 1970s 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.

The exhibited drawings showed different examples of her approach: lines that dissect the space, small surfaces that balance in a diffuse space, three-dimensional structures and vast landscapes. The vitrines contained sketches for projects lent 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 monograph 'Loes van der Horst' was published on 3 December. The book documents the artist's development through photographs, texts by the artist and quotes from others, all presented in a chronological fashion. The book, published by Thieme Art, was launched at the museum.



< artist Loes van der Horst >

Club Mama Gemütlich - Christiaan Bastiaans
30 October 2009 – 21 February 2010

The Kröller-Müller Museum organised an exhibition with work by Dutch artist Christiaan Bastiaans (Amsterdam, 1951). *Club Mama Gemütlich* is a hybrid combination of a 'field hospital, a missionary post and a nightclub' in the no man's land of a war zone.

Bastiaans' installation is based on the architectural design of Japanese Noh theatre and consists of sculptures, photographic works, video, a film and works on paper. Bastiaans' characteristic 'way finding' rhetoric reveals itself through a complex layering of different media and works like a balsam on the human soul: the stories and oral histories that the artist has collected during his trips to war zones weave a tapestry of 'Divine Madness' whose rapture leads to inspiration, poetry and hope.

At the heart of the exhibition was a new 28-minute film by Bastiaans entitled *Club Mama Gemütlich* and comprising seven scenes. Each scene is based on a found war photograph and takes place in an improvised field hospital for a group of wounded soldiers. The principal character, La Vivre, a role created for and played by the legendary French actress Jeanne Moreau, allows us to believe that hope, consolation and warmth are close at hand. A book with an extensive visual essay was also part of the exhibition. The film was produced by Rudolf Evenhuis and was made with the support of the Netherlands Film Fund and the Netherlands Foundation for Visual Arts, Design and Architecture (Fonds BKVB), among others.

In the TV programme Kunstuur the AVRO devoted a feature to artist Christiaan Bastiaans and *Club Mama Gemütlich*.



< opening Club Mama Gemütlich, f.l.t.r.
 Rutger Hauer, Christiaan Bastiaans and Jeanne Moreau >

Expose I - The Most Beautiful Works on Paper 7 February - 14 April 2010

The exhibition *The Most Beautiful Works on Paper* is the result of a new interactive concept that allows visitors to decide which parts of the museum collection they want to see. No fewer than 1,212 people visited www.kmmexpose.nl to select their personal top three and say why they felt those works had to be on the list.

The exhibition contained the fifty most popular works and a selection of the most striking responses. The exhibition designers took their cue from the huge variety of Top 3's, with often surprising combinations of colour, genre and so on. This exhibition confirmed that everyone experiences art in different ways at different times. The final top three were *Horse* by Marino Marini, *Marie Botkine in an Astrakhan Coat* by Odilon Redon and *Dancer* by Pablo Picasso. On 28 March the Radio 5 programme Zinspelen talked with two participants of Expose (see also In the [Spotlight](#)).



< Expose - The Most Beautiful Works on Paper >

Joost van den Toorn and the Outsider Art 13 March 2010 – 20 June 2010

In the print room, the museum exhibited bronze and ceramic sculptures by Dutch artist Joost van den Toorn in combination with the artist's collection of outsider art. Van den Toorn felt that it was particularly poignant to display his collection in the Kröller-Müller Museum amid the large collection of paintings by Vincent van Gogh. Of all artists, Van Gogh in particular was regarded as an outsider in his early years, and thereafter.

He says of his collection: 'Good art is so hard to find that you are better off searching for it in the less obvious places as well. Not just from afar, but also on the fringes of our society. Much of the work collected here was made in psychiatric institutions, such as the Maria Gugging Psychiatric Clinic in Austria, in homeless shelters, or on the streets. The results of ten years of frenzied collecting are displayed in the museum. Acquired from five or so specialised galleries in Europe, America and at auctions. I hope that this impassioned, uncompromising art inspires you as much as it has, and still does inspire me.'

Joost van den Toorn (1954) studied at the Gerrit Rietveld Academie. In 1990 he was presented with the Leonardo da Vinci award. He has had solo and group exhibitions in the Netherlands and abroad. Joost van den Toorn's work is characterised by irony, gravity, melancholy and an exploration of human frailty. Joost van den Toorn developed a multiple especially for the museum: a portrait of Vincent van Gogh smoking a pipe and with a bottle in his hand, standing at a table with a vase of sunflowers. When you press the base, Van Gogh and the table move about and the famous painter appears drunk. The push puppet is available exclusively from the museum shop.

Joost and Dick van den Toorn talked about their collection of outsider art on the television programme *De Wereld Draait Door*. The exhibition was reviewed on Opium TV on 14 April 2010.



Joost van den Toorn and the Outsider art

All or Nothing – Robert van 't Hoff, Architect of a New Society
2 April 2010 – 29 August 2010

The Dutch avant-garde architect Robert van 't Hoff (1887-1979) realised a small and distinctive oeuvre. As a member of De Stijl, he strove together with other artists to create a new everyday environment. His work is characterised by a strong social engagement based on anarcho-communist beliefs. The retrospective of Robert van 't Hoff's explored the architect's work and personality. In addition to the original drawings and photographs of his completed buildings, the best-known examples of which are *Villa Verloop* (1914-1915) and *Villa Henny* (the Concrete Villa, 1914-1919), the exhibition also included furniture, sketches for communes and rare utopian socialist documents from his collection. The exhibition highlighted the museum's acquisition of the complete interior of the study he designed for himself around 1960 (see also In the [Spotlight](#)). The exhibition was organised in partnership with the Netherlands Architecture Institute in Rotterdam (NAi). A monograph on Van 't Hoff was published by NAI Publishers to accompany the exhibition, with a catalogue raisonné of the works and texts by Dolf Broekhuizen (ed.), Evert van Straaten and Herman van Bergeijk. Guest curator Dolf Broekhuizen talked about the exhibition on the VPRO's programme De Avonden.



◀ All or Nothing - Robert van 't Hoff, Architect of a New Society ▶

Matt Mullican
2 April - 29 August 2010

This display featured works from the collection by American artist Matt Mullican (Santa Monica, 1951). In its structuring principles and formal idiom, the world of Mullican has much in common with the utopian ideas of twentieth-century modernist artists (the classical avant-garde). There is one important difference: artists such as Robert van 't Hoff (exhibited concurrently in the spaces next to these works by Mullican) and Theo van Doesburg wanted to improve the world and hoped to contribute to a change in the social reality, while Mullican is an individualistic thinker, who creates a virtual artistic universe in various media in order to sharpen the mind.



◀ exhibition Matt Mullican ▶

The Creation of a Lasting Monument – From Estate to the Hoge Veluwe National Park
24 April - 7 November 2010

In 2010 the Hoge Veluwe National Park celebrated its 75th anniversary. To mark this occasion, the museum organised an exhibition entirely devoted to the Park's unique history. The couple Anton and Helene Kröller-Müller purchased the estate in stages at the beginning of the twentieth century. In this manner they acquired a large area of land that they arranged to their own taste. In spite of the private character of the estate the couple had a higher purpose, namely to create a 'lasting monument, which would bring together nature and art in an unusual manner'. In 1935 the estate was handed over to the Hoge Veluwe National Park Foundation and since then has been open to the public.

The Hoge Veluwe National Park is characterised by its natural beauty and by the remarkable way in which the small and large 'monuments' have been given a place in the park. Although the Kröller-Müller couple stated that the notion of 'the common good' played a role from the very start, the park's initial private character is still visible, if only by the existence of St Hubert Hunting Lodge where Anton and Helene Kröller-Müller lived for several years. The exhibition outlined the development of the ideas underlying the establishment of the Hoge Veluwe National Park. Text and pictures gave an impression of how the park attained its eventual shape. Letters, documents and working drawings shed light on plans that were either realised or abandoned. In addition, historical photographs gave an impression of the developments within the park from the very first acquisitions. The ambiguity of the private character of the park versus the notion of the common good was a central theme in the exhibition.



◀ The Creation of a Lasting Monument ▶

Cornelius Rogge: Armada
10 June - 14 November 2010

During the summer, in the activity area in the sculpture garden, the museum presented a boat project by Cornelius Rogge (1932). From a distance the boats appeared to float on a sea of grass. They are museum boats: on the water these boats used to carry all manner of cargo, now they stand aground and are bearers of stories and legends. They have an undercarriage on wheels, which makes their material voyage easier; they tell tales of arrival and moving on and the memories of the water. The vessels are part of an Armada of soul ships. The term 'Soul Ships' is a combination of something tangible (the ship) and something immaterial (the soul). Joost van den Vondel uses the term 'soul ship' in the context of liberation from the earthly and the passage to the heavenly. The ship is the pre-eminent vehicle of crossing, of transformation. And transformation is the connecting thread in Rogge's work. Rogge often provides his sculptures with a base. For the work *Cicero*, also displayed in the sculpture garden, he uses a wagon. In this instance the boats are the bases. Four of the soul ships have been shown previously, for this exhibition they were supplemented by twelve new ships. According to the artist, the sixteen vessels can be seen as a sort of rebus: a few elements (often with religious associations) are provided, and observers can then seek their own explanations. The boats carry strange attributes and proclaim strange messages. The artist deliberately leaves the individual works untitled. The observer is free to provide his or her own interpretation. The museum's collection includes several other works by the artist, including the impressive *Tent Project* (1975) and *Cicero* (2000), which are on permanent display in the sculpture garden.

Concurrently with the exhibition, the Coda Museum in Apeldoorn presented the exhibition *War at Breakfast* to coincide with the launch of a new artists' book by Cornelius Rogge and Geert Voskamp. Omroep Gelderland filmed the exhibition and interviewed Rogge, who engaged in conversation with visitors.



Cornelius Rogge: Armada

Gilbert & George: The Paintings
9 July 2010 - 20 February 2011

The exhibition *The Paintings* focussed on a series of six triptychs by Gilbert & George. *The Paintings* expresses the artists' feelings about nature. At the time the artists called the work a 'new romantic sad beautiful sculpture'. Painted in oils on linen in the winter of 1970-71, the 'Sculpture' is a recreation of the emotions they experienced the previous summer in the English countryside. It is the only sculpture by the 'human sculptors' in this technique. They depict themselves sitting and strolling in the overwhelming presence of nature. In each triptych a single cultural element provides a counterpoint. Since the exhibition's inception, the Kröller-Müller Museum had begun to raise funds to acquire this extraordinary work. Six months later, in mid-December 2010, the museum had achieved its aim (see also In the [Spotlight](#)).



Gilbert & George in the exhibition of
The Paintings (with Us in the Nature)

Welcome, Ad Reinhardt
Black and white in the collection of the Kröller-Müller Museum
17 September 2010 - 20 February 2011

The Kröller-Müller Museum exhibited two important new acquisitions in the context of the museum's collection: *Ultimate Painting No. 39* by Ad Reinhardt and *La Pièce* by Ger van Elk. Ad Reinhardt (1913-1967) was an American artist in the abstract-geometric tradition and a great admirer of Piet Mondrian (1872-1944). In his search for the essence of art, he discarded ever more elements of his artistic vocabulary, until, from the late 1950s onwards, he focused solely on painting canvases in shades of black with simple cruciform compositions. The Minimal and Conceptual artists of the subsequent decades regarded him as an important pioneer for their art. The Kröller-Müller Museum, which has a magnificent collection of works by these artists, has been eager for many years to add a work by Reinhardt to the collection. The artist was previously unrepresented in any public collection in the Netherlands. In 2010, with the support of the BankGiro Lottery, the Mondriaan Foundation and the Rembrandt Association and its Titus Fund, this black painting by Ad Reinhardt from 1960 was acquired from an American private collector.



general view Welcome Ad Reinhardt

La Pièce is a momentous work in the history of Dutch art and was purchased by the Kröller-Müller Museum in 2009. This work by the then 30-year-old Ger van Elk has become one of the most celebrated works in conceptual art. Van Elk made the work in response to the large-scale, and in his opinion megalomaniac works that Conceptual 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. In one respect the work embodied a forceful and critical statement on how far one could take the dematerialisation of art (a key issue in those years), while simultaneously it opened up new and unprecedented possibilities for the application of time, space and process in visual art. The work is significant to the Kröller-Müller Museum, which has focussed on the crucial developments in visual art during the 1960s and 1970s, around Minimal art, Land art, Arte Povera and Conceptual art, which have since emerged as the last of the avant-garde movements. Sculpture and objects that enter into a critical relationship with nature are another pivotal aspect in the museum's collection. The two acquisitions were shown together with works from the Kröller-Müller Museum's collection by European and American contemporaries and admirers of Ad Reinhardt, such as Armando, Ellsworth Kelly and Carl Andre.

Helene's Men - Life, Love, Art and Building **19 November 2010 - 27 February 2011**

This exhibition coincided with the publication of the long-awaited biography of Helene Kröller-Müller: *De eeuwigheid verzameld*. Helene Kröller-Müller (1869-1939) by Eva Rovers, who also curated the exhibition. The exhibition gives an intimate and personal insight into this woman, who, with her collection, laid the foundations for one of the first museums of modern art in the Netherlands. The works of art in this exhibition – both celebrated major works and modest, though enlightening acquisitions – each revealed in their own manner a particular facet of Helene's life. These were displayed together with personal effects and photographs from her estate (see also In the [Spotlight](#)).



Helene's Men

Expose II - My Favourite Landscape **26 November 2010 - 6 March 2011**

In the autumn the museum organised the second Expose exhibition, this time specially for children: *My Favourite Landscape*. Via the website www.kmmexpose.nl no fewer than 246 children chose their top three from fifty landscapes, some with their parents or grandparents, others with their entire class. The twenty works with the most votes were exhibited together with a selection from all the reactions. New to this exhibition was that five works that only just didn't make it into the final selection were also included and visitors were able to make their opinions about the works known on the spot. The surprising top three were: 1. *Johannis-Nacht*, Anselm Kiefer; 2. Model for 'Jardin d'email', Jean Dubuffet and 3. *Watercolour on Paper*, Auguste Herbin (see also In the [Spotlight](#)).



Expose - My Favourite Landscape

Exhibitions abroad

Van Gogh: The Flaming Soul **National Museum of History, Taipei (Taiwan)** **11 December 2009 - 28 March 2010**

On 11 December 2009 the exhibition *Van Gogh: The Flaming Soul* opened at the National Museum of History in Taipei (Taiwan). The museum exhibited more than 70 drawings and 20 paintings by Vincent van Gogh from the collection of the Kröller-Müller Museum including masterpieces such as *Self-Portrait* (1887), *Olive Grove* (1889) and *Cypresses with Two Figures* (1889-90). This is the first time an exhibition of work by Van Gogh has been organised in a Chinese-speaking (Mandarin) country (see also In the Spotlight)



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

Van Gogh: The Adventure of Becoming an Artist **The National Art Center, Tokyo, Japan** **1 October - 20 December 2010**

The Van Gogh Museum in Amsterdam and the Kröller-Müller Museum collaborated in 2010 for the second time on an exhibition in Japan with works by Vincent van Gogh. The exhibition *Van Gogh: The Adventure of Becoming an Artist* featured masterpieces such as *The Bedroom* and *The Sower* from the Van Gogh Museum, and *The Ravine* and *Portrait of Joseph-Michel Ginoux* from the Kröller-Müller Museum. The museums' Japanese partners were The Tokyo Shimbun – The Chunichi Shimbun and Tokyo Broadcasting System Television, INC. The Van Gogh Museum and the Kröller-Müller Museum had already teamed up in 2005 to organise a highly successful exhibition in Japan.

The exhibition gave an impression of the methods and techniques with which Van Gogh developed stylistically and technically, and of those who influenced him. The exhibition therefore included paintings by several other famous artists. Van Gogh may not have seen all of these works, but they give an impression of the practices that were common at the time. The exhibition attracted 598,488 visitors in Tokyo in 2010. The exhibition travels to the Kyushu National Museum (Fukuoka) and the Nagoya City Art Museum (Nagoya) in 2011.



opening *Van Gogh: The Adventure of Becoming an Artist*
in Fukuoka

Spotlight

Public activities

Helene's Men

Renovation Rietveld Pavilion

All or nothing - Robert van 't Hoff

BankGiro Lottery

Expose

Gilbert & George The Paintings

Van Gogh in Taipei

The Netherlands cries out for culture

**Helene Kröller-Müller's antiquities
displayed in Leiden**

Public activities

In 2010 the Kröller-Müller Museum was a hive of activity. In addition to the workshops and lectures held in relation to the first exhibition in the Expose series, *The Most Beautiful Works on Paper* (see also In The [Spotlight](#)), the museum organised the workshop 'Making Collages from Portraits of Anton and Helene', to accompany the exhibition *The Creation of a Lasting Monument*, which charted the origins of the Hoge Veluwe National Park. Together with Introdans Educatie, the museum organised for the third and final time the successful crossover project 'Dancing with the Arts', in which 382 secondary-school pupils participated. A total of 478 pupils attended a photography workshop given by photographer Niek Michel. Each weekend in November was Grandma & Grandpa weekend, when grandparents were able to bring their grandchildren to the Park and museum for free. In the final two weeks of the year the museum introduced the Podcatcher, an audio guide taking in twenty-seven masterpieces from the collection.

Museum Weekend

The museum once again took part in the annual nationwide Museum Weekend. Together with students from the Pabo Arnhem/Nijmegen, the museum organised the children's event 'If I were director...', related to the exhibition *The Most Beautiful Works on Paper*. The children went in search of the works they would give pride of place in their own museum. Each of the students had already chosen his or her own favourite and did their best to sway the young 'museum directors' to select that work. The result was a varied and humorous journey quest and a fresh and surprising look at the collection. As a souvenir the children were given a cut-out model with which they could construct their own sculpture garden, with their favourite work as the centrepiece. This educational activity was featured on the TV programme Koffietijd.

Sweet Summer Nights Anniversary

In 2010 the museum celebrated the fifth anniversary of the summer festival 'Sweet Summer Nights'. There were three festive 'Sweet Summer Nights' with exciting theatre, wonderful music, enticing poetry, a sunny picnic and much more, spread throughout the entire sculpture garden. Each evening had a distinct theme and programme with an international line-up of actors, performers and writers including Huub van der Lubbe, Stevie Ann, Bart Chabot, Stef Kamil Carlens, Yevgueni, Nico Dijkshoorn and BOT. On Sunday 1 August there was a bonus afternoon concert with an exciting children's workshop. For the first time, specially for this anniversary edition, the museum organised the 'Sweet Children's Afternoon' with wonderful performances for children. This was a unique opportunity to explore the museum with the whole family. The programme for the first 'Sweet Children's Afternoon' was arranged in partnership with Stichting Schrijvers School Samenleving, NJO Muziekzomer, Monsieur Jacques café-restaurant, De Koperen Kop restaurant and Guido Pollemans (guest programmer).

Sweet Summer Guests

The museum again played host to two more 'Sweet Summer Guests': young artists who work on the borders of the visual arts. From 1 to 31 July the visual theatre maker Judith Nab presented her multimedia installation *Nightshot* and from 11 to 22 August the mechanical sound artist Geert Jonkers set up a direct connection in the sculpture garden with his exhibition 'The Next Tune' in Radio Kootwijk.

International talent during concert of the Masterclass Apeldoorn

On Sunday 29 August there was a concert in the museum's auditorium by participants in the 'Masterclass Apeldoorn'. The concert was organised by the International Foundation Masterclass Apeldoorn and was free for everyone with a valid ticket to the park and museum.

Theatergroep Kwatta

Between 5 September and 24 October Theatergroep Kwatta presented 'Look... a floating Pan!' in the sculpture garden. This theatre piece was devised specially for the Kröller-Müller Museum and was presented both as a children's workshop and as a performance, combining theatre with visual art, dance and singing. No fewer than 2,104 primary-school pupils took part. The performances were practically fully booked, with 555 tickets sold. The production was realised with the financial support of the Ministry of Education, Culture and Science, the Province of Gelderland and the Municipality of Nijmegen.



Museum weekend



Sweet Summer Night



performance 'Look... a floating Pan!' by Kwatta

Exhibition: Helene's Men – Life, Love, Art and Building

The exhibition from 19 November until 27 February 2011 coincided with the publication of the biography of Helene Kröller-Müller: *De eeuwigheid verzameld. Helene Kröller-Müller (1869-1939)* by Eva Rovers. Despite her own vitality and independent spirit, Helene Kröller-Müller regarded women – including herself – as creatures largely incapable of great achievements. Perhaps for this reason she surrounded herself with a number of talented men, to help her realise her life's ambition. By listening to their advice, but also by often whole-heartedly disagreeing with them, she was able to build a 'monument to culture' that would belong to the Dutch nation.

In four galleries the life of Helene Kröller-Müller was revealed through the prism of the men in her life. Helene's childhood in Germany and her first few years in the Netherlands were examined in the section entitled Life. In these years her father Wilhelm Müller and husband Anton expanded the family business Müller & Co into a highly profitable concern, enabling the later acquisition of art. Initially, Helene's love was devoted to her children, but was later directed increasingly toward her kindred spirit, sounding board and successor Sam van Deventer. Her acquaintance with modern art represented a turning point.

Her advisor H.P. Bremmer and the art of Vincent van Gogh provided her with a new goal in life and transformed her into an ambitious collector. Her growing self-awareness was apparent in her building projects. Helene gave H.P. Berlage several commissions, including the St Hubert Hunting Lodge, but he never completed the work due to the continual disputes with Helene. In 1938, after numerous difficulties and setbacks, Helene was able to open her museum, designed by Henry van de Velde. The works of art in this exhibition – both celebrated major works and modest, though enlightening acquisitions – each reveal in their own manner a particular facet of Helene's life. They were displayed alongside personal effects and photographs from her estate.

During the opening on Thursday 18 November the first copy of the biography, published by Prometheus/Bert Bakker, was presented to Helene Kröller-Müller's granddaughters. This was also the occasion for the premiere of the documentary 'Helene. Een vrouw tussen liefde en kunst' (Helene. A Woman Between Love and Art) by Leo de Boer (IDTV Docs). The film, which followed biographer Eva Rovers during her research, was shown during the exhibition and proved to be highly popular: the benches in front of the monitor were always full. The documentary was broadcast on Het Uur van de Wolf and is available on DVD from the museum shop.

The media showed great interest in the publication and the exhibition. Eva Rovers was a guest on the radio talk show OBA Live and the women's magazine Elegance devoted an article to the biography. Omroep Gelderland interviewed Eva Rovers and all the national papers and many magazines wrote about the exhibition and the book. The book has been so successful that a second edition is already planned.



Sam van Deventer, Helene Kröller-Müller and Anton Kröller, ca. 1925-1930



Helene Kröller-Müller and Anton Kröller ca. 1888



Sam van Deventer and Helene Kröller-Müller, 1909

Renovation of the Rietveld Pavilion

In 2010 the *Rietveld Pavilion* underwent thorough restoration. Gerrit Rietveld (1884-1964) designed the pavilion for the display of small sculptures at the Third International Sculpture Exhibition in Arnhem's Sonsbeek Park. This 'Sonsbeek Pavilion' was intended as a temporary structure and was dismantled when the exhibition was over. However, its simplicity made an indelible impression on many people. Ten years later, on the initiative of several Dutch architects, the building found a permanent home in the Kröller-Müller Museum's sculpture garden, under a new name: the 'Rietveld Pavilion'. On 8 May 1965 the pavilion was officially inaugurated with an exhibition of sculptures by Barbara Hepworth.

From the very outset, the maintenance of the *Rietveld Pavilion* was a constant source of concern. The main questions were how to protect the minimalist structure (made of concrete, brick, steel, glass, wood and paint) against the ravages of time without compromising its delicate, temporary character, and how to preserve this more or less faithful replica of the Arnhem pavilion (which was originally intended to be temporary) for posterity. Every conceivable method was considered and tried, from conservation and restoration to copying and replacing parts of the building, but it eventually became clear that the structure was beyond saving.

The pavilion dating from 1965 was disassembled in 2010 and the museum rebuilt the structure with new materials, while adhering as closely as possible to Gerrit Rietveld's original design. Wherever possible, parts of the 1965 pavilion that were still in adequate condition were reused. Construction work began in January 2010 and was finished in September 2010. The new, third version of the pavilion now stands in the museum's sculpture garden, preserving Rietveld's world-famous design for the future.

In appearance, the new structure is unquestionably the familiar and widely acclaimed *Rietveld Pavilion*. There are a few minor departures, barely visible to the naked eye, from the original choice of materials, so that the building requires less maintenance and is durable enough to hold up well for a few decades. The pavilion is the property of the Government Buildings Agency (GBA), which is responsible for its maintenance. The GBA also oversaw the restoration project, together with architect Bertus Mulder on behalf of the Kröller-Müller Museum.

The Rietveld Pavilion has been designated for preservation as a listed building, part of the country's nation's cultural heritage. For the purpose of the national Buildings Decree it qualifies as a built structure. In the context of the Kröller-Müller Museum and the sculpture garden in which it is located, the building can also be seen as a sculpture, a model for thinking about space. W.M. Crouwel, who was Chief Government Architect when the project began, decided in collaboration with the Kröller-Müller Museum to take a thorough, meticulous approach to replacing the previous pavilion. The GBA coordinated an extensive programme of research in the fields of architecture, building techniques, building history, materials science, and construction, culminating in the report 'The Rietveld Pavilion: a summary of eight research studies and a restoration plan'. This report, intended mainly for internal use served as the basis for the project. The costs were shared by the Ministry of Housing, Spatial Planning and the Environment and the Ministry of Education, Culture and Science.

To coincide with the opening of the reconstructed pavilion, there was a small presentation in the museum's old wing with archive material on the pavilion and several pieces of furniture by Rietveld from the museum's collection. The current Chief Government Architect Liesbeth van der Pol commissioned a documentary on the realisation of this version of the *Rietveld Pavilion*. This 40-minute film by Pieter Kiewiet de Jonge, entitled 'According to Rietveld – the Reconstruction of the Rietveld Pavilion' was also shown in the museum. (watch [episode](#))

In the museum's sculpture conservation studio, the 'Steltman Chairs', designed by Rietveld in 1963 for the jeweller Steltman in The Hague, from the museum's collection were examined and treated. The chairs form a pair and mirror each other. They have an internal wooden construction covered with foam rubber and imitation leather. Over the years the stitching has become worn, revealing the foam rubber at several places. Repairing these stitches posed the greatest challenge in the conservation of the Steltman Chairs. Following the conservation, one of the chairs was included in the exhibition *All or Nothing – Robert van 't Hoff. Architect of a New Society* and also in the small presentation around the rebuilding of the *Rietveld Pavilion*.



renovation *Rietveld-paviljoen*



renovation *Rietveld-paviljoen*



the renovated *Rietveld-paviljoen*



conservation of the 'Steltman Chairs',
designed by Gerrit Rietveld

All or Nothing – Robert van 't Hoff

The exhibition *All or Nothing – Robert van 't Hoff, Architect of a New Society* (2 April – 29 August) explored the work and personality of the architect and theoretician Robert van 't Hoff (1887-1979). The work of this avant-garde architect, who was a member of De Stijl, is characterised by social and political engagement. A special feature of the exhibition was a recent acquisition: the complete interior of the study that Robert van 't Hoff designed for his home in New Milton in Hampshire, England. This interior and other previously unknown objects in the exhibition provided a new insight into Van 't Hoff's struggle with the renewal of architecture and the realisation of his utopian socialist ideas. According to Evert van Straaten, director of the Kröller-Müller Museum, the interior is quite exceptional. 'It is virtually unheard-of for unknown works by De Stijl artists to surface. Moreover, the work is highly illustrative of Rob van 't Hoff's specific contribution to the De Stijl body of thought. The interior, which visitors are permitted to enter with extreme caution, also makes it possible to experience this in a very tangible way. The serene space is not intended for looking at, but for living in.'

The retrospective contained several other works that were exhibited for the first time, including a three-seat sofa (1920) and an oak bookcase (c.1933) which he had built for his own use. The Department of Architecture at the Delft University of Technology reconstructed a chair by Van 't Hoff, the original of which, made by Rietveld in 1918, has been lost. The exhibition featured original design drawings and photographs of his completed buildings, of which the *Villa Verloop* (1914-1915) and the *Villa Henny (the Concrete Villa, 1914-1919)* are the most famous. It also contained furniture, sketches for residential communes and rare utopian socialist writings from Van 't Hoff's collection. The inclusion of works by his friends, the painters Piet Mondriaan and David Bomberg, and the architects Piet Elling and Gerrit Rietveld, provided a context for his specific role and revolutionary spirit within the progressive art movements of the early twentieth century. The exhibition was accompanied by the monograph *Robert van 't Hoff. Architect of a New Society*, published by NAI Publishers. The exhibition was organised in partnership with the Netherlands Architecture Institute in Rotterdam. A short film, shown in the exhibition, was made in association with Avro and was later broadcast as part of Avro's programme Kunstuur. On 9 May the guest curator, Dolf Broekhuizen, gave a lecture about Van 't Hoff. A special flyer was made to promote the exhibition and lecture to art students.



Robert van 't Hoff's study in New Milton, during the dismantling



Robert van 't Hoff's study in storage



Robert van 't Hoff's study exhibited at the museum



interior of Robert van 't Hoff's study

BankGiro Lottery

As mentioned in the foreword, the BankGiro Lottery is the museum's most important partner. Its generous annual contribution is used to fund acquisitions that the museum would not otherwise be able to afford. To strengthen this association, the museum and the BankGiro Lottery regularly organise joint campaigns. For the exhibition *Joost van den Toorn and the Outsider Art* the museum and the lottery organised a competition giving visitors a chance to win a unique sculpture by the artist. Visitors to the museum who became a member of the BankGiro Lottery and completed a list of questions about the art work were entered into a raffle to win the sculpture entitled *Little Man in Bed*, worth €950.

On 8 April 2010 the Museum Plusbus took its 555th group of pensioners on a cultural day out. More than forty residents of the Reeuwijk Care Centre and their carers went on a festive excursion to the Mauritshuis in The Hague. Parliamentary spokespersons for culture from the CDA and VVD parties led the group around the museum and talked about their favourite paintings. 'A wonderful project and an excellent example of a private initiative', according to Nicolien van Vroonhoven-Kok, the CDA's Parliamentary Spokeswoman for Art and Culture. The Museum Plusbus is an initiative of seven museums: the Cobra Museum of Modern Art Amstelveen, the Hermitage Amsterdam, the Jewish Historical Museum, the Kröller-Müller Museum, the Mauritshuis, the Rijksmuseum and the Van Gogh Museum. Groups of pensioners from care homes or with homecare are taken to two museums in one day or just to the Kröller-Müller Museum. More than 20,000 people have so far enjoyed one of these bus trips.

The BankGiro Lottery has so far supported the Museum Plusbus to the tune of 1.8 million euros for the start-up and management of the project, and is therefore the founder. In 2011 it will be made known if the BankGiro Lottery will be able to support this worthwhile project in the long term.

In 2010 the Kröller-Müller Museum, a beneficiary of the BankGiro Lottery since its inception, received €1,084,500.00. These funds were used to acquire the following works:

Cai Guo-Qiang *Inopportune: Stage Two*

Ad Reinhardt *Ultimate Painting No. 39* (partly)

Jan Fabre *Chapter XIV*

Jan Fabre *Chapter II*

Gilbert & George *The Paintings (with Us in the Nature)* (partly)



Joost van den Toorn, *Little man in bed*, 2009



BankGiro Lottery ambassador Harmen Siezen guides pensioners during the 555th journey of the Museum Plusbus

Expose: new interactive exhibition concept

In partnership with Zicht Online, the museum has developed a new interactive exhibition concept: *Expose*. By visiting the website www.kmmexpose.nl members of the public can help to decide which works of art are included in an exhibition. Through *Expose* the museum is making public a relatively unknown part of its collection of drawings, gouaches, lithographs and etchings. These works are too fragile to be exhibited frequently, but they give an excellent idea of the diversity of the museum's collections and the techniques in which these artists worked. The title of the first of these interactive exhibitions was *The Most Beautiful Works on Paper*. Candidates for a place in the show included Vincent van Gogh, Pablo Picasso, Isaac Israels, Marc Chagall and Keith Haring.

The exhibition featured the fifty most popular works and a selection from the most striking choices. The design was inspired by the enormous variety of peoples' favourite three works, with surprising combinations of colour, genre and emotion. This exhibition confirmed that everyone experiences art in different ways at different times. The museum's website featured the top fifty and the top three of all those who took part. The participants included several Dutch celebrities (including Noraly Beyer, Ad Visser and Minister Plasterk) who made impassioned arguments why their favourite works should not be left out.

The final top three were:

- 1 *Horse* by Marino Marini
- 2 *Marie Botkine in an Astrakhan Coat* by Odilon Redon
- 3 *Dancer* by Pablo Picasso

On Sunday 7 February the exhibition was officially opened by television presenter and singer Ad Visser, who wrote a new song specially for the occasion. Twenty-five of the participants were invited along as special guests. No fewer than 1,212 people voted for their personal top three via the website. The museum's first interactive exhibition was a great success. This new exhibition concept was discussed at length by the media and in various blogs and won the 'Dutch Interactive Award' in the campaign category. To accompany the exhibition the museum organised a free lecture entitled 'The vulnerability of works on paper – how to avoid damage' and drawing workshops for the whole family.

Expose II - My Favourite Landscape

Following the success of the first *Expose*, in the autumn the museum organised a second exhibition specially for children: *My Favourite Landscape*. The exhibition was related to the educational programme 'Look... a floating Pan!', a partnership with Theatergroep Kwatta, in which a pedantic connoisseur claims that art and children are like chips and caviar: they don't go together. In the performance and certainly in the theatrical workshops, children proved the opposite to be true. *My Favourite Landscape* provided further proof, if it were needed.

Via the website www.kmmexpose.nl no fewer than 246 children chose their top three from fifty landscapes, some with their parents or grandparents, others with their entire class. The twenty works with the most votes were exhibited together with a selection from all the reactions. New to this exhibition was that five works that only just didn't make it into the final selection were also included and visitors were able to make their opinions about the works known on the spot. The exhibition ran from 27 November 2010 until 6 March 2011.

The class with the most participants was guest of honour at the opening. These were the pupils from group 6b from De Korenaar primary school in Apeldoorn. They were received like true VIPs by the director. The five children with the funniest or most interesting responses were also invited as special guests.

The surprising top three:

- 1 *Johannis-Nacht*, Anselm Kiefer
- 2 *Model for 'Jardin d'émmail'*, Jean Dubuffet
- 3 *Watercolour on Paper*, Auguste Herbin



Expose - The Most Beautiful works on Paper



drawing workshop in the Information Centre



opening *Expose - My Favourite Landscape*



opening *Expose - My Favourite Landscape*

Gilbert & George, *The Paintings (with Us in The Nature)* 1971

The Paintings (with Us in the Nature) by Gilbert & George have remained emblazoned in the museum's director Evert van Straaten's memory since he saw them in 1971 at the Stedelijk Museum in Amsterdam. When he approached the artists in 2009 he was pleasantly surprised to learn that the work was on loan to the CAPC in Bordeaux, where the works were in storage awaiting a new owner: the Kröller-Müller Museum. The artists agreed to lend the work to the museum. The work was conserved and brought to Otterlo, where it was exhibited with the intention of raising funds to acquire the work. The exhibition ran from 9 July 2010 until 20 February 2011.

The exhibition centred on the series of six triptychs (oil on canvas, 230 x 680 cm each). The artists were guests of honour at the opening. They had an emotional reunion with the paintings, which they had not seen for twenty-five years. They came to the conclusion that the work looked nowhere more beautiful than in the Kröller-Müller Museum, and preferably in the large sculpture gallery, where the window functions as a seventh triptych.

The Paintings expresses the artists' feelings about nature. At the time the artists called the work a 'new romantic sad beautiful sculpture'. Painted in oils on linen in the winter of 1970-71, the 'Sculpture' is a recreation of the emotions they experienced the previous summer in the English countryside. It is the only sculpture by the 'human sculptors' in this technique. They depict themselves sitting and strolling in the overwhelming presence of nature. In each triptych a single cultural element provides a counterpoint. The form is highly unusual in contemporary art: triptychs are part of the tradition of religious art. Gilbert & George, who have depicted themselves in the central panel of each triptych, appear to have transformed themselves into saints. The repetition and the large format give the illusion of scenes from the life of a saint, even if it doesn't appear to be a very exciting life.

The artists gave themselves the task of communicating to us the entire complex of experiences of nature and they do so in an extraordinary way, although not without a touch of irony. *The Paintings* is both a megalomaniac attempt to regain lost sensations and a demonstration of the vapidness of the idea of nature as paradise. That the work is open to multiple interpretations only adds to the beauty of its layered meanings: nature is overwhelming, but also boring; the artists reflect but are also empty, nature appears wild, but has been shaped by mankind, as evinced by the stone and wooden elements. How replete or empty are the illusions created here?

The museum possesses a high-quality group of five unique works by Gilbert & George from the 1970s.

Fundraising and acquisition

Since the inception of the exhibition, the Kröller-Müller Museum had begun to raise funds to acquire this extraordinary work. *The Paintings* fits within the museum's acquisitions policy in terms of strengthening the collection of works around 1970 and adding to the strong group of works that deal with the artist's relationship with nature. Within six months the museum achieved its aim of raising the required sum of more than 2.5 million euros. The acquisition has been made possible thanks to contributions from the following partners: BankGiro Lottery: €750,000; the National Acquisition Fund of the Ministry of Education, Culture and Science: €700,000; the Mondriaan Foundation: €300,000; the SNS REAAL Fund: €250,000; the Rembrandt Association and its Titus Fund: €250,000 and the VSB Foundation: €250,000. The media played an important role in the fundraising. Thanks to an appeal for a patron in the NRC Handelsblad, the museum's director was approached by the Ministry of Education, Culture and Science, which pointed the museum in the direction of the National Acquisition Fund. The other newspapers were unanimous in their praise of the work.

The artists were guests on Ivo Niehe's talk show Ivo, which attracted more than 2 million viewers, and talked about their admiration for the Kröller-Müller Museum, which they called, 'the most philosophical museum on earth'.



installation of *The Paintings (with Us in the Nature)*
by Gilbert & George



opening *Gilbert & George: The Paintings*,
introduction by Carel Blotkamp

Van Gogh in Taipei

At the end of 2009 the exhibition *Van Gogh: The Flaming Soul* was held at the National Museum of History in Taipei (Taiwan). The museum showed more than seventy drawings and twenty paintings by Vincent van Gogh from the collection of the Kröller-Müller Museum, including masterpieces such as *Self-Portrait* (1887), *Olive Grove* (1889) and *Cypresses with Two Figures* (1889-90). This is the first time an exhibition of work by Van Gogh has been organised in a Chinese-speaking (Mandarin) country.

In total more than 416,361 people became acquainted with the work of Vincent van Gogh. The museum organised special VIP soirées that attracted more than 10,000 visitors. The Taiwanese people love the work of Vincent van Gogh, which is evident from the messages they wrote in the visitors' book. Taiwan's president, Ma Ying-jeou, also visited the exhibition, which ran until 28 March 2010. The exhibition was accompanied by a catalogue entitled *Van Gogh: The Flaming Soul, Drawings and Paintings*.

In preparation for the exhibition Taiwanese journalists visited the Kröller-Müller Museum to get an overview of the work of the artist. The media in Taipei devoted a great deal of coverage to the exhibition, partially thanks to media sponsors. The museum organised an extensive marketing campaign, including video screens in the metros, a special shuttle bus, a special Van Gogh cover on the United Daily News and hip hop dancers holding reproductions of Van Gogh paintings. The painting *Flowers in a Blue Vase* was conserved specially for this exhibition.



street scene *Van Gogh: The Flaming Soul* in Taipei



advert for *Van Gogh: The Flaming Soul* in a metro station



the special Van Gogh bus in Taipei

The Netherlands cries out for culture

In November the entire cultural sector called upon the Dutch public to take action against the government's funding cuts. There was an enormous response: in almost seventy towns and villages more than 100,000 people came out to scream, cry and yell to let the cabinet know that they are against the disproportionate cuts in the cultural sector. And more than 70,000 people have signed the petition on the website: www.nederlandschreeuwtomcultuur.nl

The action has been a great success. The public have shown that they are more than willing to make their voices heard. People have come to the realisation that their access to culture is under threat and that that the time to act is now. Freek de Jonge and Giel Beelen hosted the event 'Leve de Beschaving' (Long Live Civilisation) with a varied programme of performances in the Heineken Music Hall in support of the campaign.

Via its website and its newsletter, the museum called on people to sign the petition. The museum's director, Evert van Straaten, wrote a special column for the website, which was also distributed in the museum as a flyer:

This month saw the start of the campaign 'Nederland schreeuwt om cultuur' (The Netherlands cries out for culture). If the cutbacks in cultural subsidies are implemented on the scale announced by the new government – around 20% of the national budget for culture, if the national broadcaster also faces a huge drain on resources and if the taxation on tickets for theatre and concert performances rises steeply, then many organisations and initiatives will perish and a great deal of colour will disappear from our cultural life. The parts of culture oriented towards entertainment and decoration, established art, that which is of undisputed quality, will survive, but they will also come to dominate the landscape at the cost of cultural renewal. Hopefully a patron can still be found who is prepared to be adventurous, but I fear that a future of ever more predictability, monotony and tedium awaits us. Cultural renewal will have to pay, certainly if the heritage sector, including the museums, are to be spared somewhat, as is anticipated. Obviously a society needs to take good care of its heritage – this contains its DNA profile built up over centuries – but it must also be aware that this DNA profile is constantly being added to. Every day culture is being generated anew and the possibility for experimentation in that area is in society's interest, just as we also find it entirely normal to invest in research, education, healthcare or technology. In the eagerness with which the cutbacks in the area of culture are now presented, I sense an atmosphere of rancour and retribution: those are bad and shortsighted counsellors. Art that really makes a difference is provocative, must be provocative, because change, innovation, the development of new ideas and insights rarely occurs automatically. A culture that is able and allowed to flourish is to the credit of a civilised country, it creates international allure, gives society resilience and makes life within it enduring. The culture of today will become the heritage upon which people in the future will build. That's why I too cry out for culture: because I am concerned about indifference and about decline, because I feel that a culture must be encouraged to renew itself and because I fear that we are about to marginalise the contemporary arts to such an extent that we begin to find them corrupt.

Evert van Straaten
November 2010



The Netherlands cries out for culture

Helene Kröller-Müller's antiquities displayed in Leiden

The National Museum of Antiquities in Leiden organised the exhibition *At First Sight – 200 Unexpected Antiquities from the Collections of Frits Lugt and Helene Kröller-Müller* in partnership with the Fondation Custodia from 28 April to 19 September 2010.

Frits Lugt (1884-1970) is known for his collection of seventeenth-century prints and drawings, especially Rembrandt. He gained a knowledge of the ancient civilisations of the Mediterranean during his journeys to Egypt and Italy. From the 1920s he also collected Egyptian objects, Greek earthenware and Roman glass. After the Second World War Lugt settled in Paris, where he housed his collection in the Fondation Custodia, in the Institut Néerlandais of which he was the founder. His collection of antiquities is still displayed in this monumental eighteenth-century building together with magnificent paintings, furniture, tapestries and porcelain.

Helene Kröller-Müller (1869-1939) collected Impressionist and modernist paintings on an unprecedented scale. Great names in her collection include Van Gogh, Picasso and Mondriaan. But she also had a love of the peaceful, abstract forms of ancient Egypt and for the refinement of Greek earthenware. She obviously sought the spiritual in art, both in the works of her contemporaries and in the antiquities with which she surrounded herself.

Few people were aware that Frits Lugt and Helene Kröller-Müller shared a great love for collecting antiquities. It was precisely these unknown collections of Roman glass, Egyptian portraits, Greek earthenware and decorative terracotta that were the stars of this exhibition. Portraits, photographs and letters from Lugt and Kröller-Müller allowed visitors an insight into the private lives of these two great patrons of the arts.

The Kröller-Müller Museum loaned thirty-nine Greek and Egyptian objects to the exhibition from the collection of Helene Kröller-Müller. In preparation for the loan, the museum made detailed condition reports of the objects. Four students in the first year of their MA in ceramics and glass conservation at the University of Amsterdam assisted in this process. The wooden, bronze, stone, plaster and paste objects date from between 2000 BC and the nineteenth century. The sculpture conservator supervised the condition reports and discussed the conservation options with the students. They also discussed the most appropriate means of transporting and displaying the objects. There was a special two-for-one offer for this exhibition. Visitors who presented a ticket for the Kröller-Müller Museum received a second ticket for free at the National Museum of Antiquities.



Greek Tanagra terracotta sculpture (4th century BC), before conservation of the neck



mural, probably from Pompeii (1st century AD)



condition report of a holder with Egyptian decoration (Late period, 712-332 BC) by a UvA student

Acquisitions

Armando

Robert Barry

Stanley Brouwn

Cai Guo Qiang

Tom Claassen

Jan Fabre

Mario Garcia Torres

Gilbert & George

Daan van Golden

Wim de Haan

Robert van 't Hoff

George Minne

Adolphe Monticelli

Peter Otto

Ad Reinhardt

Joost van den Toorn

Oswald Wenckebach

George Widener

Ian Wilson

R.W. van de Wint



Armando
Criminal Space 10-58, 1958
oil on canvas | 91,5 x 122 cm
inv.no. KM 131.699 | source: presented
by Tony de Meijere, Amstelveen



Armando
Melancholia, 2005
bronze | 90 x 89 x 88 cm
inv.no. KM 131.884 | source:
Armando, Amstelveen | purchased with
support from the Mondriaan Foundation



Armando
The Rifle, 1989
oil on canvas | 198,2 x 250,5 cm
inv.no. KM 131.662 | source: presented by
Tony de Meijere, Amstelveen



Armando
Portrait of Armando, 1990
photo | 40,5 x 40,5 cm
inv.no. KM 131.898 | source: presented
by Tony de Meijere, Amstelveen



Armando
Untitled, 1954
oil on canvas | 84,5 x 77 cm
inv.no. KM 131.608 | source: presented
by Tony de Meijere, Amstelveen



Armando
Head, 1988
oil on canvas
250,6 x 198,6 x 4,3 cm
inv.no. KM 131.668 | source:
presented by Tony de Meijere,
Amstelveen

Armando

Painter, draughtsman, sculptor, poet and writer, Armando (1929) is one of the most prominent Dutch post-war artists. His entire oeuvre is suffused with the historical consciousness of guilt. This theme has produced a rich variety of subject matter in broad a range of media. The artist continues to work, partly in Amstelveen, partly in Potsdam. The museum already had a good relationship with (the work of) Armando, but this was given an enormous impulse in 2010 when the artist's ex-wife, Tony de Meijere, gave her extensive personal collection of paintings, drawings, sculptures and prints by the artist on long-term loan to the museum as a promised gift. In order to seal her promise, she has already donated several important works and documentation. Armando himself donated an early work to complement those works with which he is represented in the collection. He also entrusted his collection of his own drawings to the museum, with the promise that he will bequeath them to the museum upon his death. Thanks to this extremely generous gesture by the artist and his ex-wife, the Kröller-Müller Museum now has one of the world's finest collections of Armando's work. The museum also acquired a small sculpture by the artist and commissioned a large sculpture to be cast for the sculpture garden. This latter work, *Melancholia*, will be installed in 2011. The museum will organise an exhibition with all these works in 2014.



Armando
Sketches for 'The Rifle'
pencil on paper | 8 parts, 4 x 21 x 29.5 cm
and 4 x 29.5 x 21 cm | inv.no. KM 132.803
source: presented by Tony de Meijere,
Amstelveen



Armando
Ropeters, 1961
printed matter on paper | 50 x 32.5 cm
inv.no. KM 131.899 | source: presented
by Tony de Meijere, Amstelveen



Armando
Head, 1989
lithograph on paper | 56.5 x 76 cm | inv.no. KM 131.599
source: presented by Tony de Meijere, Amstelveen



Armando
Sketchbook with Designs for Otterlo.
Design for a monument in Stone,
 1973 - 1974 | ink on papier
 3-parts, sketchbook: 16 x 24,7 cm
 and 4 sheets: each 20 x 12 cm
 inv.no. KM 132.817 | source: presented
 by Tony de Meijere, Amstelveen



Armando
Sketchbook with Designs for Otterlo.
Design for a monument in Stone,
 1973 - 1974 | ink on paper
 5-parts, sketchbook: 16 x 24,7 cm
 and 4 sheets: each 20 x 12 cm
 inv.no. KM 132.816 | source: presented
 by Tony de Meijere, Amstelveen



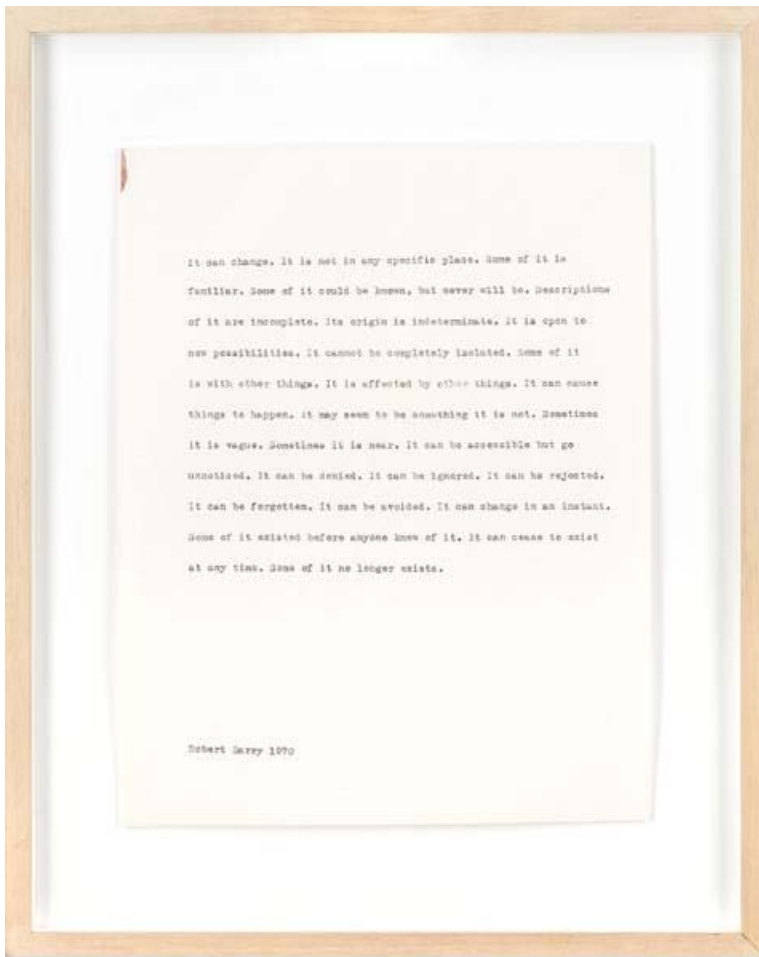
Armando
Untitled (design for Otterlo)
 pencil on paper | 29.7 x 42 cm
 inv.no. KM 132.806 | source:
 presented
 by Tony de Meijere, Amstelveen



Armando
Untitled (design for Otterlo)
 pencil on paper | 29.7 x 42 cm
 inv.no. KM 132.807 || source: presented
 by Tony de Meijere, Amstelveen

Armando | approx. 656 werken
 Long-term loan from Armando,
 Amstelveen

Armando | approx. 343 werken
 Long-term loan from Armando,
 Amstelveen



Robert Barry

Completing the representation of Conceptual art from the 1960s and 1970s is a spearhead of the museum's collecting policy. With the purchase in 2006 of the Van Eelen-Weeber collection, the museum acquired a work by the Conceptual artist Robert Barry (1936). In a nutshell, Conceptual art is the name for works of art in which the material form is subordinated to the communication of ideas. Barry was one of the artists who went to the extreme of offering his works in the form of a text. The acquired work from 1970 consists of a sheet of paper with a typewritten text, which begins: 'It can change'. The text leaves it to the reader to imagine a visual work or process, but does not refer to anything concrete. Essential to the work is that it refers to time and space and allows the viewer to experience infinity in an original way.

Robert Barry
Untitled, 1970

typescript on paper | 28 x 22 cm | inv.no. KM 131.890
source: Galerie Jan Mot, Brussels | purchased with support from the Mondriaan Foundation



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 | purchased with support
from the Mondriaan Foundation (Erroneously listed in the 2009 annual report)

Stanley Brouwn

Brouwn's work concerns the fascinating phenomenon of movement in space and time. Since the early 1960s Brouwn has given form in a variety of ways to his fascination with this phenomenon, initially by involving other people he encountered by chance and later by designating his own fictional character as the middle point. In the 1960s he asked passers-by for directions to a particular location and asked them to draw a map. He stamped the drawing with the text 'This Way Brouwn' and exhibited it in a vitrine as a 'sculpture' that should evoke the dimensions of time and space. In the recently acquired work, the 'sculpture' is formed in the mind. A plank is supported by trestles against a wall. On the plank is an aluminium strip measuring a foot. On the wall is the following text: 'at this moment stanley brouwn is at a distance of x foot'.



Cai Guo Qiang

Inopportune: Stage Two, 2004

papier-maché, plaster, fibreglass, synthetic resin and painted skin, copper, bamboo,
feathers, styrofoam, wood, canvas and synthetic polymer paint
dimensions variable | inv.no. KM 131.570

source: Cai Guo Qiang, New York | purchased with support from the BankGiro Lottery,
through the Kröller-Müller Fund

Cai Guo Qiang

In 1986 Cai (1957) moved from his native China to Japan and since 1995 he has lived and worked in New York. Cai's work centres on an old theme: freeing energy and creating new possibilities through destruction. Through his use of elements from Chinese history and culture and by using gunpowder as his main visual means he has built up a highly personal oeuvre. In the winter of 1994-1995 Cai took part in the high-profile exhibition *Heart of Darkness* at the Kröller-Müller Museum. His participation included a spectacular performance using gunpowder. At that time the museum purchased the monumental drawing *Myth: Shooting the Suns: Project for Extraterrestrials No. 21*. Since then Cai has shot to international fame and it seemed that his work had surpassed the museum's budget. Thanks to the generosity of the artist and the BankGiro Lottery, in 2010 it was possible to acquire Cai's monumental installation *Inopportune: Stage Two* from 2004. It consists of nine life-size replicas of tigers shot with arrows and a decorative element in the form of a mountain and a tree. The tigers hover in the space, as in the throes of death. The work is rather grave compared to Cai's generally light-hearted oeuvre. While it contains the beautiful, theatrical elements that Cai likes to work with, its subject matter is difficult, perhaps even indecent. This work is Cai's reaction to terrorism, the violence of war and extermination and mankind's uncomfortable relation to these phenomena. Heroism has its shady side in which the fight between good and evil rages. The work will be exhibited in the museum for the first time at the beginning of 2012.



Tom Claassen
Two Heugemer Ponies, 2008
concrete | 2 parts, each 113 x 185 x 65 cm | inv.no. KM 131.896
source: Tom Claassen | purchased with support from the Mondriaan Foundation

Tom Claassen

In 2010 the museum acquired two concrete ponies by the sculptor Tom Claassen (1964) to commemorate the 75th anniversary of the Hoge Veluwe. They stand 'parked' by the entrance to the sculpture garden as if their riders have just dismounted for a visit to the Kröller-Müller Museum. Claassen, who is represented in the sculpture garden by two other monumental works, *18 Wooden Men*, *Lying Down* from 2000 and *Rocky Lumps* from 2005-2006, is known for his human and animal figures that appear to be in such a state of erosion that they seem to emerge from or merge with the landscape. Through the techniques he uses and his repertoire of forms, there is frequently a not unintentional association with cuddly toys, but Claassen's versions are rather more threatening. They find their ideal habitat in the context of the sculpture garden and the landscape of the Hoge Veluwe.



Jan Fabre
Chapter II, 2010
 wax | 115 x 31 x 118 cm
 inv.no. KM 131.888 | source: Galerie
 Guy Pieters, Paris | purchased with
 support from the BankGiro Lottery,
 through the
 Kröller-Müller Fund



Jan Fabre
Chapter XIV, 2010
 bronze | 107 x 109 x 48 cm
 inv.no. KM 131.889 | source: Galerie Guy
 Pieters, Paris | purchased with support
 from the BankGiro Lottery, through the
 Kröller-Müller Fund

Jan Fabre

In 2010 the museum acquired its first works by the Flemish artist Jan Fabre (1958), two recent works from the series of eighteen Chapters: *Chapter II*, a unique work in wax, and *Chapter XIV* in bronze. Both works were purchased with the support of the BankGiro Lottery. In these works we see Jan Fabre himself with the horns, antlers or ears of animals, in this case the long tusk of the narwhal and the antlers of the red deer, the latter modelled on an actual specimen from the Hoge Veluwe. They are associative sculptures, which refer to man's appropriation of animal powers, but also create an image of the escape of thoughts. Fabre calls the narwhal tusk a 'thought needle'. The work of Jan Fabre represents a new step in the formation of the museum's collection, a step away from the cerebral and ethereal nature of much of the collection, but nonetheless with a connection to the relationship between the material and the philosophical rooted in the motto of Helene Kröller-Müller and the museum: *Materia et Spiritus Unum*. In 2011 the museum will host a major exhibition of Fabre's works and will acquire more of his works for the collection.



Gilbert & George

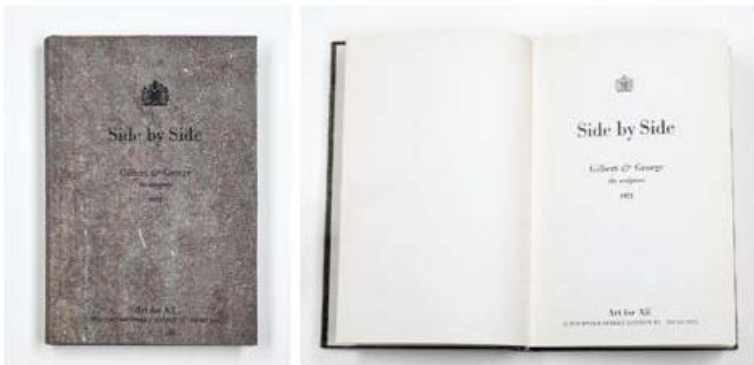
The most exceptional purchase in 2010 was undoubtedly the large work by Gilbert & George (1943 and 1942), *The Paintings (with Us in the Nature)* from 1971. This acquisition was made possible with the support of the BankGiro Lottery (through the Kröller-Müller Fund), the National Acquisition Fund of the Ministry of Education, Culture and Science, the Mondriaan Foundation, the Rembrandt Association and its Titus Fund, the SNS REAAL Fund and the VSB Foundation. *The Paintings*, which comprises six triptychs, is the perplexing and challenging artistic synthesis of the feelings of two young artists about their artistic mission following a summer in the blissful landscape of the east of England. It is their first large, important work. The acquisition strengthens the collection of Conceptual art, provides a focal point for the collection of (early) works by Gilbert & George. The museum, with its intimate relationship with the landscape, provides the ideal context for this unique paradisiacal vision of nature. In 2010 the museum organised an exhibition around the acquisition with extensive interpretative material. In 2010 the museum also acquired various documents relating to *The Paintings* and the artists. A particularly special acquisition is the 'sculpture novel' *Side by Side*, from 1970, in which the photographs, some of which served as the basis for *The Paintings*, are accompanied by poetic texts written by the artists. With the support of the BankGiro Lottery the museum also acquired a recent work by Gilbert & George, *Metaljack* from 2008.

Gilbert & George

The Paintings (with Us in the Nature), 1971

oil on canvas | 6 triptychs, each 230 x 680 cm | inv.no. KM 131.609

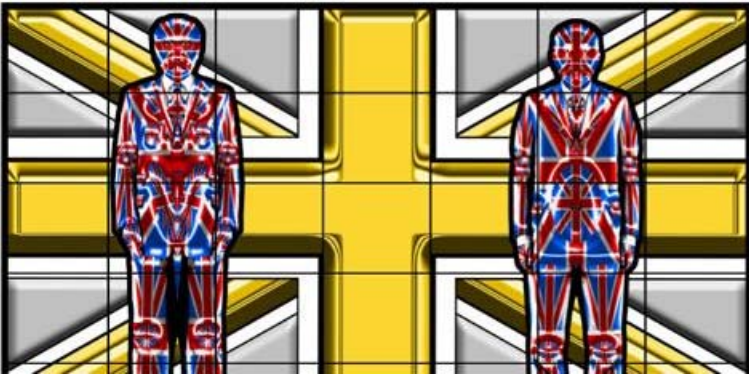
source: Gilbert & George, London | purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, the National Acquisition Fund of the Ministry of Education, Culture and Science, the Mondriaan Foundation, the Rembrandt Association and its Titus Fund, the SNS REAAL Fund and the VSB Foundation



Gilbert & George

Side by Side, 1971

book | 19.5 x 13.3 x 2 cm | inv.no. KM 131.893
source: Grietje Smals, Hilversum



Gilbert & George
Metaljack, 2008

mixed media | 35 parts, installed 317 x 528 cm | inv.no. KM 132.793
source: White Cube, London | purchased with support from the BankGiro Lottery,
through the Kröller-Müller Fund and a private contribution



Daan van Golden
Composition, undated

screenprinting ink on canvas | 24 x 55 cm | inv.no. KM 131.630

source: transferred from the Netherlands Institute for Cultural Heritage (ICN), Amsterdam



Daan van Golden
Indonesian Culture, undated
paper | 80 x 62 cm
inv.no. KM 131.632

source: transferred from the
Netherlands Institute for
Cultural Heritage, Amsterdam



Daan van Golden
Untitled, 1982
photo | 34 x 24,8 cm
inv.no. KM 131.626

source: transferred from the Netherlands
Institute for Cultural Heritage, Amsterdam



Daan van Golden
Composition pink/white, 1965
Synthetic paint on canvas on plywood
triplex | 70,8 x 70,8 x 3 cm
inv.no. KM 131.629

source: transferred from the
Netherlands Institute for
Cultural Heritage, Amsterdam

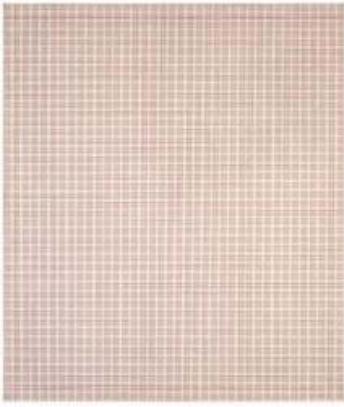


Daan van Golden
Composition, undated
Synthetic polymer paint on
canvas | 40,5 x 40,3 x 1,8 cm
inv.no. KM 131.631

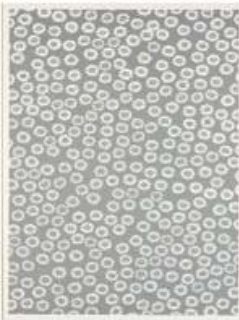
source: transferred from the Netherlands
Institute for Cultural Heritage,
Amsterdam

Daan van Golden

Twenty-seven works by Daan van Golden (1936) from the 1960s, 1970s and 1980s have been added to the collection through a transfer from the State collection. Van Golden sold the majority of the works to the Dutch State as part of the Beeldende Kunstenaars Regeling (Visual Artists' Arrangement), a social fund established after the Second World War to support artists in their enterprise. It was established partly in recognition of the part played by artists in the resistance. Van Golden is perhaps the Netherlands' most conceptual artist due to his philosophical approach to the art work's subject and production process and because of his explicit views about the significance of what happens to the work of art. Van Golden's art deals with the history of the work of art, its process of ageing, the relative nature of uniqueness, additions through conservation or exhibition, the change in meaning over time. It is an art that stands in explicit contrast to nature. The collection previously included several photographs and large paintings by the artist; in 2010 these were augmented by small paintings, unique silkscreen prints and collages.



Daan van Golden
Composition, 1963
 oil, marouflage | 70 x 60 x 2,5 cm
 inv.no. KM 131.628 | source: transferred
 from the Netherlands Institute for
 Cultural Heritage, Amsterdam



Daan van Golden
Flowers (grey ground),
 1973-1975
 screenprinting ink on paper
 72,8 x 50,8 cm
 inv.no. KM 131.650
 source: transferred from
 the Netherlands Institute
 for Cultural Heritage,
 Amsterdam



Daan van Golden
Flowers (pink ground),
 undated
 screenprinting ink on paper
 72,8 x 50,8 cm
 inv.no. KM 131.651
 source: transferred from
 the Netherlands Institute
 for Cultural Heritage,
 Amsterdam



Daan van Golden
Flowers (lilac ground),
 undated
 screenprinting ink on paper
 72,8 x 50,8 cm
 inv.no. KM 131.647
 source: transferred from
 the Netherlands Institute
 for Cultural Heritage,
 Amsterdam



Daan van Golden
Flowers (aquamarine),
 undated
 screenprinting ink on paper
 72,8 x 50,8 cm
 inv.no. KM 131.649
 source: transferred from
 the Netherlands Institute
 for Cultural Heritage,
 Amsterdam



Daan van Golden
Flowers (red ground),
 undated
 screenprinting ink on paper
 72,8 x 50,8 cm
 inv.no. KM 131.643
 source: transferred from the
 Netherlands Institute for
 Cultural Heritage,



Daan van Golden
Flowers (blue ground),
 undated
 screenprinting ink on paper
 72,8 x 50,8 cm
 inv.no. KM 131.645
 source: transferred from
 the Netherlands Institute
 for Cultural Heritage,
 Amsterdam



Daan van Golden
Flowers (yellow ground),
undated
screenprinting ink on paper
72,8 x 50,8 cm
inv.no. KM 131.644
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Flowers (green),
undated
screenprinting ink on paper
72,8 x 50,8 cm
inv.no. KM 131.648
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Flowers (purple ground),
1976
screenprinting ink on paper
72,8 x 50,8 cm
inv.no. KM 131.646
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.633
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.641
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Diptych, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.627
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.635
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.639
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.642
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.640
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.637
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.638
source: transferred from
the Netherlands Institute
for Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.634
source: transferred from the
Netherlands Institute for
Cultural Heritage,
Amsterdam



Daan van Golden
Composition, undated
screenprinting ink (colour)
52 x 42 cm
inv.no. KM 131.636
source: transferred from the
Netherlands Institute for
Cultural Heritage,
Amsterdam



Wim de Haan
Untitled (T 63-2),
1963 | ink on paper
28 x 19,7 cm
inv.no. KM 120.749
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



Wim de Haan
Untitled (T 63-1),
1963 | ink on paper
27,5 x 20 cm
inv.no. KM 121.255
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



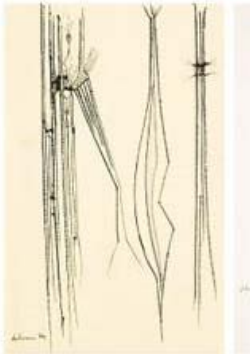
Wim de Haan
Untitled (T 65-37),
1965 | ink on paper
40,4 x 27,5 cm
inv.no. KM 118.595
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs

Wim de Haan

The work of Wim de Haan (1913-1967) is related to Art Informel. His imagery stemmed partially from his subconscious, expressed through paint and found objects. He was inspired by Surrealism and non-Western cultures. In 1997 his widow, Mia de Haan-Van der Chijs, lent the museum a fine series of drawings from the years 1954-1965, which are the perfect complement to the drawings by sculptors and contemporaries in our collection. Following her death in 2010 she bequeathed the drawings to the museum. We are extremely grateful for this gift. The series is representative of De Haan's drawings and is an excellent example of how an artist could develop the 'écriture automatique' of the Surrealists into a personal signature.



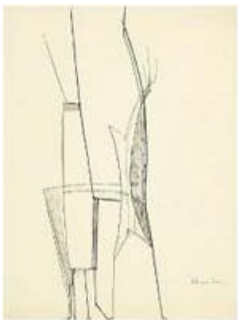
Wim de Haan
Untitled (T 65-16),
1965 | ink on paper
40,1 x 27,5 cm
inv.no. KM 119.598
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



Wim de Haan
Untitled (T 64-21),
1964 | ink on paper
25 x 15,6 cm
inv.no. KM 117.987
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



Wim de Haan
Untitled (T 61-40),
1961 | ink on paper
42,7 x 32,7 cm
inv.no. KM 124.521
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



Wim de Haan
Untitled (T 62-8),
1962 | ink on paper
32,6 x 25 cm
inv.no. KM 120.485
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



Wim de Haan
Untitled (T 62-10),
1962 | ink on paper
32,2 x 25 cm
inv.no. KM 123.784
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



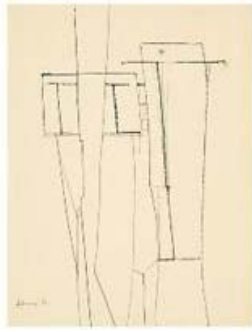
Wim de Haan
Untitled (T 61-15),
1961 | ink on paper
32,6 x 25,2 cm
inv.no. KM 122.266
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



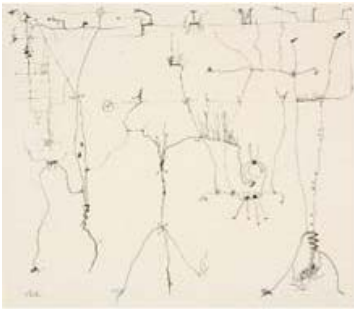
Wim de Haan
Untitled (T 65-36),
1965 | ink on paper
40 x 27,5 cm
inv.no. KM 125.472
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



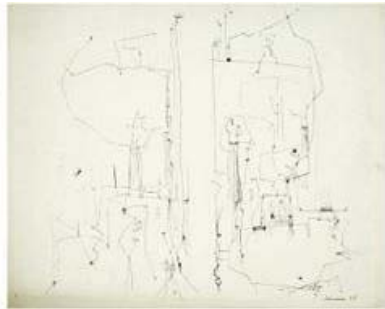
Wim de Haan
Untitled (T 64-44),
1964 | ink on paper
35,5 x 27,3 cm
inv.no. KM 112.287
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



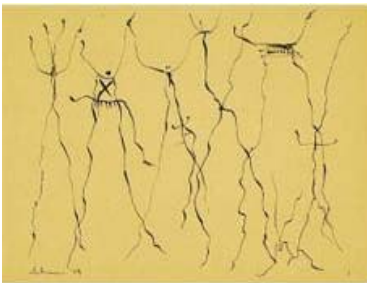
Wim de Haan
Untitled (T 62-9),
1962 | ink on paper
32,6 x 25 cm
inv.no. KM 118.726
source: bequest of Mrs.
H.J.M. de Haan-
van der Chijs



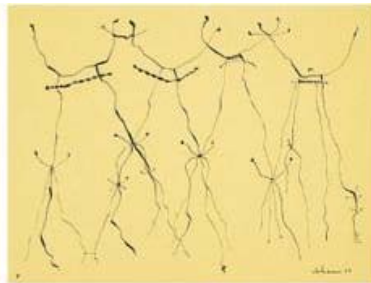
Wim de Haan
Untitled (T od-6), 1954
ink on paper | 21,2 x 24,9 cm
inv.no. KM 112.433
source: bequest of Mrs. H.J.M.
de Haan - van der Chijs



Wim de Haan
Untitled (T 55-38), 1955
ink on paper | 40 x 49,9 cm
inv.no. KM 126.731
source: bequest of Mrs. H.J.M.
de Haan - van der Chijs



Wim de Haan
Untitled (T 54-51s), 1954
ink on paper | 25 x 32,7 cm
inv.no. KM 125.506
source: bequest of Mrs. H.J.M.
de Haan - van der Chijs



Wim de Haan
Untitled (T 54-53s), 1954
ink on paper | 24,9 x 32,6 cm
inv.no. KM 116.681
source: bequest of Mrs. H.J.M.
de Haan - van der Chijs



George Minne
Le Grand Blessé, 1894
bronze | 39.5 x 19.5 x 12 cm | inv.no. KM 131.610
source: Venduehuis, The Hague

George Minne

The museum received four sculptures by Oswald Wenckebach (q.v.), from the estate of Ms J.M. Welcker, which had originally belonged to Dr A. Welcker. The estate also included a sculpture by George Minne (1866-1941), acquired at auction at the Venduehuis in The Hague. It is a large cast of *Le Grand Blessé* from 1894. The museum already owned a series of works by Minne, including copies of *Man with a Water-bag* from 1897, *Le petit blessé II* and *Kneeling Boy*, both from 1898. In our museum his work is presented in the context of numerous Symbolist works from the turn of the century. Minne sought to create an introverted, pure and sensitive art. His sculptures from the 1890s and his central work *The Fountain of Kneeling Youths*, which shows elongated young men in defensive postures, are among his most successful works, giving form to empathy in a highly sensitive manner.



Peter Otto
Calvaire, 2005
 ceramic, glazed earthenware on blanket | 37 x 55 x 45 cm | inv.no. KM 131.611
 source: presented by EKWC (European Ceramic Workcentre), Den Bosch

Peter Otto

The museum has collected the work of Peter Otto (1955) since 1997 and already has fifteen watercolours, four sculptures and a special printed publication. His work stems from violent emotions and empathy with those in suffering. He does not shy away from depicting gruesome scenes, but these are aestheticised for reflection and meditation. The watercolour acquired in 2010 is representative of his works on paper. The museum has received the sculpture *Calvaire* as a gift from the European Ceramic Workcentre, where the artist undertook a residency. This work is also characteristic for Otto: a still life with an unusual combination of objects and body parts, apparently mutilated or decaying. Several years ago Otto took the initiative to erect a 'Stone of Patience' in the Netherlands to commemorate the Srebrenica Massacre. The monument is intended to aid understanding and catharsis. He has established a foundation and maintains contact with people in the Netherlands and Bosnia and Herzegovina. The museum has also acquired a portfolio of texts and photographs which Otto, who is also a gifted essayist, made during a trip in connection with the reburial of victims.



Peter Otto
A very tired eye, 2008-2009
 watercolour and Indian ink on paper | 45 x 32 cm | inv.no. KM 131.894
 source: Peter Otto, Arnhem



Peter Otto
15 Annotations from a Visit to Bosnia and Herzegovina, 2010
 printed paper, cardboard | multiple parts (16 +2) | inv.no. KM 131.895
 source: Peter Otto, Arnhem



Ad Reinhardt

Ultimate Painting No.39, 1960

oil on canvas | 152.4 x 152.4 cm | inv.no. KM 131.885

source: The Mayor Gallery London | purchased with support from the BankGiro Lottery,
through the Kröller-Müller Fund, the Mondriaan Foundation, the Rembrandt Association
and its Titus Fund

Ad Reinhardt

The museum acquired *Ultimate Painting No. 39* from 1960 by Ad Reinhardt (1913-1967) with the support of the BankGiro Lottery (through the Kröller-Müller Fund), the Mondriaan Foundation, and the Rembrandt Association and its Titus Fund. The museum had wished to acquire a work by the artist for many years. Ad Reinhardt was an American artist in the abstract-geometric tradition, a little younger than Barnett Newman and Mark Rothko. His artistic development was devoted to a quest for the essence of art. He was seen as an important pioneer for the Minimalist and Conceptual artists in subsequent decades. For the museum the acquisition of a black painting by Reinhardt is significant because of the relationship with the work of Piet Mondriaan, which is prominently represented in the museum and which Reinhardt greatly admired. It is also of importance in the broader context of work by artists whose starting point is colour and space. Black symbolises the compression of everything into nothing – the ultimate form of emptiness – and infinite space. The work is equally important in relation to the museum's collection of Conceptual and Post-Conceptual art: art that is preoccupied with the role and significance of art, which is a cornerstone of the museum's collection. That part of our audience which admires the museum as a space for reflection and meditation (and that is a large group!) will cherish this acquisition.



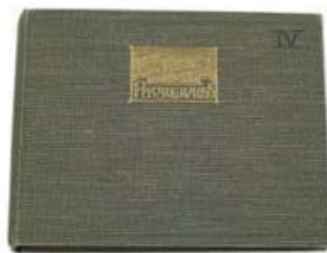
Robert van 't Hoff
Frank Lloyd Wright. Eine Studie zu seiner Würdigung
 bound book | 29,5 x 21 x 1,5 cm
 inv.no. KM 131.593 | source:
 Dominic Winters, South Cerney



Robert van 't Hoff
Photo album II for Megan van 't Hoff, 1923
 photographs in portrait format album
 25,5 x 17,3 x 2,7 cm
 inv.no. KM 131.583 | source:
 Dominic Winters, South Cerney



Robert van 't Hoff
Photo Album III for Megan van 't Hoff, 1923
 photographs in portrait format album
 15,2 x 20 x 2,5 cm
 inv.no. KM 131.584 | source:
 Dominic Winters, South Cerney



Robert van 't Hoff
Photo Album IV for Megan van 't Hoff
 photographs in portrait format album
 15 x 19,5 x 2,5 cm
 inv.no. KM 131.585 | source:
 Dominic Winters, South Cerney



Robert van 't Hoff
Photo Album V for Megan van 't Hoff
 photographs in landscape format album
 15,2 x 19,5 x 2,5 cm
 inv.no. KM 131.586
 source: Dominic Winters, South Cerney



Robert van 't Hoff
Album with photographs of towns visited in Belgium and Northern France affected by the First World War, circa 1920
 photographs in album
 21,5 x 29,5 x 2,5 cm
 inv.no. KM 131.592 | source:
 Dominic Winters, South Cerney

Robert van 't Hoff

In 2010 the museum held a retrospective exhibition of the work of the architect and co-founder of De Stijl, Robert van 't Hoff (1887-1979). The exhibition followed the acquisition in 2004 of the study that the architect built around 1960 in his home in New Milton, England. For the background to this acquisition, I refer you to the book published jointly by NAI Publishers and the Kröller-Müller Museum: *Robert van 't Hoff. Architect of a New Society*. Van 't Hoff deliberately erased the traces of many of his artistic endeavours, which represents an obstacle to studying his work. Before, during and after the exhibition, documents surfaced on the market and through the family, which the museum was able to acquire. The museum purchased at auction loose issues and several bound volumes of De Stijl, photo albums, individual photographs and books from the estate of the architect's daughter who died in 2009. Via Bert Blachford the museum received several photographs and the architect's travel bag, which his daughter wished the museum to receive. The architect's great niece, Tineke van 't Hoff, donated the correspondence between her father and Robert van 't Hoff from the period after 1946 to the museum.



Robert van 't Hoff
Houses on the Kloosterweg (IJsbaanweg
9 and 11) where Van 't Hoff briefly
lived in a commune,
Laren, 1920 | photograph | 4,5 x 7 cm
inv.no. KM 131.588 | source:
Dominic Winters, South Cerney



Robert van 't Hoff
Ella Hooft with her daughter
Megan van't Hoff in
Laren, 1920 | photograph | 5,2 x 7,7 cm
inv.no. KM 131.589 | source:
Dominic Winters, South Cerney



Robert van 't Hoff
Farm worker's house on the Kloosterweg,
Laren, ca. 1920
photograph with ink annotation, verso Hagen
Laren 4,2 x 6,4 cm | inv.no. KM 131.590
source: Dominic Winters, South Cerney



Robert van 't Hoff
Barn on the Kloosterweg,
Laren, ca. 1920
photograph with ink annotation, verso 1920
4,2 x 6,4 cm | inv.no. KM 131.591
source: Dominic Winters, South Cerney



Robert van 't Hoff
Photo Album with family photos, 1920s
photographs assembled in album
13,5 x 18,1 x 1,3 cm
inv.no. KM 131.587 | source:
Dominic Winters, South Cerney



Robert van 't Hoff
Photo album I for Megan van 't Hoff
photographs in portrait format album
25,5 x 17,5 x 2,5 cm
inv.no. KM 131.582 | source:
Dominic Winters, South Cerney



Adolphe-Joseph Monticelli
Dog on a Chair, undated
oil on canvas | 62 x 46 cm | inv.no. KM 131.624
Long-term loan from private collection

Adolphe Monticelli

In 2010 the portrait of a grey griffon by Adolphe Monticelli (1824-1886), a remarkable presence in our museum, was joined by another portrait of a dog. Research is required to determine whether the works are pendants, although this seems likely: one faces left, the other right; both have the same format and are framed in a similar manner. The work is on loan from a granddaughter of Helene Kröller-Müller, Mrs H. Everwijn-Brückmann, whose mother purchased it from H.P. Bremmer. The intention is that the loan will eventually become a gift. Monticelli, already represented in our collection by seven other works, was greatly admired by Vincent van Gogh. His almost sculptural use of paint, his experiments with adding other substances to the paint and using varnish as a means of expression, his intense use of colour (from his study of Delacroix) and his exuberant imagination still inspire surprise and admiration today. The stories about his mysterious personality (including his conviction that he was in direct connection with God) have contributed greatly to this. This takes nothing away from his significance in the development of modern painting. We are extremely pleased with this addition to our 'old' collection.



Joost van den Toorn
Bridge over the Jang Tse Kiang, 1982
 iron, varnish | 29 x 25 x 14.5 cm
 inv.no. KM 131.600 | source: presented
 by Joost van den Toorn, Zaandam



Joost van den Toorn
The Bride, 1987
 mixed media | 28 x 61 x 20 cm
 inv.no. KM 131.601 | source: presented
 by Joost van den Toorn, Zaandam



Joost van den Toorn
Poodle, 1988
 mixed media
 68 x 47 x 30 cm
 inv.no. KM 131.602
 source: presented by Joost
 van den Toorn, Zaandam



Joost van den Toorn
Duck-billed platypus, 2008
 bronze | 43 x 17 x 55 cm
 inv.no. KM 131.604
 source: Joost
 van den Toorn,
 Zaandam



Joost van den Toorn
George Best, 2008
 ceramic
 47 x 25 x 25 cm
 inv.no. KM 131.603
 source: Joost
 van den Toorn, Zaandam

Joost van den Toorn

Joost van den Toorn (1954) studied at the Gerrit Rietveld Academie in Amsterdam from 1976 to 1980. He became known in the 1980s for his sculptures made from a diverse range of materials and found objects, often brutal in colour and with provocative references to sensitive social issues related to eroticism, religion or politics. In later years he has favoured bronze and other metals and stone and ceramics. His sculptures are characterised by a certain absurdism and are evidence of a lively imagination. They often deal with uncomfortable subjects such as cruelty, death, religious beliefs, animals, perverse pleasure and the cult of personality. They are moving through their sensitive expression of melancholy. And they are unmistakably humorous, sometimes wry, sometimes disarming.

From the very beginning of his career, Van den Toorn has been inspired by a broad range of artefacts, from Inuit and Batak folk art, via Outsider Art to lesser-known modernist artists of the early twentieth century such as Henri Gaudier-Brzeska. He is more interested by marginal phenomena than that which is in the spotlight. The Kröller-Müller Museum has followed Van den Toorn since 1991 and has assembled an impressive collection of twenty-four sculptures and two drawings. In 2010 the museum purchased two recent works and the artist donated three early sculptures to balance the representation of his works in the collection.



Mario Garcia Torres
Je ne sais pas si c'en est la cause, 2009
 installation with slide projection and sound from a gramophone record
 inv.no. KM 131.562 | source: Galerie Jan Mot, Brussels

Mario Garcia Torres

In 2008 the museum purchased an installation entitled *Transparencies on the Non-Act* from 2007 by the Mexican artist Mario Garcia Torres (1975). The artist is fascinated by Conceptual art, which had its heyday before he was born. He is particularly interested in those aspects concerning the position of the artist and art institutions. The starting point for *Transparencies on the Non-Act* is an article from 1969 in the art magazine *Art News* ridiculing the quest for the newest artist and the ultimate work of art. The result is a meditation about the future of art in which humour and seriousness create a melancholy atmosphere. A similar atmosphere is evoked by the installation *Je ne sais si c'en est la cause*, acquired in 2010, which consists of slide projections and an old-fashioned record player. The work deals with the uncertain fate of a mosaic mural from the 1960s, a piece of juvenilia by one of the giants of Conceptual art, Daniel Buren. It tells the story of the decline of the Grapetree Bay Hotel in Saint Croix, U.S. Virgin Islands, as a result of political and economic developments and a hurricane that dealt the hotel its deathblow. Garcia Torres' work is both a reflection upon the vulnerable position of art and the artist and a contemporary version of a vanitas painting.



Oswald Wenckebach
The Lost Son, November 1922
 boxwood | 24 x 9 x 12.5 cm
 inv.no. KM 131.567
 source: bequest of Ms
 J.M. Welcker



Oswald Wenckebach
Prometheus, juli 1926
 bronze on stone plinth
 60.5 x 21 x 24 cm
 inv.no. KM 131.568 | source:
 bequest
 of Ms J.M. Welcker

Oswald Wenckebach

In 2009 the family of Oswald Wenckebach (1895-1962) presented the museum with an important late sculpture by the artist, *The Defeated Conqueror* from 1957. Since then it has had a permanent place in the Aldo van Eyck sculpture pavilion. Wenckebach is best known for his sculpture *Mister Jacques*, a copy of which stands at the entrance to the museum. In 2010 we were delighted with the bequest of four early sculptures by the artist from the estate of Ms J.M. Welcker. The sculptures came from the collection of Dr A. Welcker. They represent a great enrichment of our collection of sculpture from the interwar years. *Prometheus* from 1926 is a particularly important work and will be included in a major retrospective of Wenckebach's work at Museum Beelden aan Zee in Scheveningen in 2011.



Oswald Wenckebach
Morning, 1923
 bronze | inv.no. KM 131.569
 source: bequest of Ms
 J.M. Welcker



Oswald Wenckebach
Evening, 1923
 bronze | inv.no. KM 131.605
 source: bequest of Ms
 J.M. Welcker



George Widener
Megalopolis, 2010

paint, felt-tip pen ink and other media on paper | 62.5 x 94.5 cm
inv.no. KM 131.606 | source: George Widener

George Widener

The museum acquired two works on paper by George Widener (1962) upon the recommendation of the artist Joost van den Toorn, who has a marvellous collection of Outsider Art, which the museum exhibited in 2010. Widener is a 'savant' with Asperger syndrome. He can recall 80 per cent of everything that he has ever read or seen and can immediately give the day of the week for any date. His work is dominated by dates and probability calculus and he is fascinated by disasters. Widener is considered an Outsider Artist, although he is increasingly being accepted in mainstream art circles. Outsider Artists base their artistic choices about subject matter, materials and style on their personal convictions. Their art reflects the internal processing of purely personal problems: their motifs often stem from obsessions. In Widener's work the passage of time is a prominent theme, represented in a unique style. The relationship between space and time in combination with utopian ideas is a cornerstone of the museum's collection and Widener's work complements this perfectly.



George Widener
Counter 79, 2009

paint, felt-tip pen ink and other media on paper | 162.5 x 142.2 cm
inv.no. KM 131.607 | source: Ricco Maresca Gallery, New York



Ian Wilson

Like Robert Barry, whose work the museum also acquired in 2010, Ian Wilson (1940) belongs to the hard core of Conceptual art. Wilson went even further than Barry by turning discussions about art into art. Generating ideas about art and its functioning are at the centre of his practice. A collector could purchase the discussion, a certificate being the tangible evidence of ownership. The work acquired by the museum has a slightly different character. It is an 'installation', which can be reinstalled by each reader/viewer. The text reads: 'Time spoken, 1982. This work is installed when the word "Time" is spoken.' Can there be a balder statement about the age-old mystery of the infinity of time and space? The work is not unique, but is available in an unlimited edition. The museum acquired number five.

Ian Wilson
Time spoken, 1982

typescript and ink on paper 28 x 21.6 cm | inv.no. KM 131.891

source: Galerie Jan Mot, Brussels | purchased with support from the Mondriaan Foundation



R.W. van de Wint
Blue-Yellow-Green (Reconstruction of the Colour Green), 1970 | watercolour on paper
 28 x 21,5 cm | inv.no. KM 131.302
 source: Ministry of Finance, The Hague
 received in lieu of inheritance tax
 by the Dutch State from the estate of
 R.W. van de Wint



R.W. van de Wint
Red-Yellow-Orange (Reconstruction of the Colour Orange), 1970
 watercolour on paper
 28 x 21,5 cm | inv.no. KM 131.304
 source: Ministry of Finance, The Hague
 received in lieu of inheritance tax
 by the Dutch State from the estate of
 R.W. van de Wint

R.W. van de Wint

The museum has acquired a group of thirty-six watercolours and gouaches from the 1970s from the estate of R.W. van de Wint (1942-2006). They were received by the Dutch State in lieu of inheritance tax and the Ministry of Finance has entrusted them to the care of the museum. Van de Wint's work is well represented in the collection, including two monumental works in the sculpture garden installed following a major exhibition of his work at the museum in 2002. Van de Wint was active from the 1960s as a painter and performance artist. In later years he developed an increasingly layered oeuvre in which the supports for his paintings took on a more spatial, sculptural and architectural form. From the beginning of the 1980s until his death he devoted himself to the creation of his own sculpture park, De Nollen in Den Helder. In the 1990s the museum acquired a large group of works that charted the transition from his painterly to his three-dimensional work. The recently acquired group of works reflect Van de Wint's personal research into the effects of colour in the 1970s.



R.W. van de Wint
Sea, from Dark to Light (Preparatory Study Black-Red), 1974
 pastel on paper | 10,5 x 14 cm
 inv.no. KM 131.311 | source: Ministry of
 Finance, The Hague | received in lieu of
 inheritance tax by the Dutch State from the
 estate of R.W. van de Wint



R.W. van de Wint
Sea, from Dark to Light (Preparatory Study Black-White), 1974
 pastel on paper | 10,5 x 14 cm
 inv.no. KM 131.312 | source: Ministry of
 Finance, The Hague | received in lieu of
 inheritance tax by the Dutch State from the
 estate of R.W. van de Wint



R.W. van de Wint
Sea, from Dark to Light (Preparatory Study Red-Blue), 1974
 pastel on paper | 10,5 x 14 cm
 inv.no. KM 131.313 | source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Sea, from Dark to Light (Preparatory Study Blue-White), 1974
 pastel on paper | 10,5 x 14 cm
 inv.no. KM 131.314 | source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Two Half Diagonals II, 1974
 watercolour on paper | 15 x 21 cm | inv.no. KM 131.315
 source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Untitled (Colour Spectrum), 1974 | gouache on paper
 22 x 25,5 cm
 inv.no. KM 131.307
 source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Bows, 1974
 gouache on paper
 22 x 25,5 cm
 inv.no. KM 131.308
 source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Bows, 1974
 gouache on paper
 22 x 25,5 cm
 inv.no. KM 131.309
 source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Untitled III (Red-Yellow-Blue-White- Black), 1979
gouache on paper
21,5 x 25 cm
inv.no. KM 131.327
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Untitled II (Red-Yellow-Blue-Black-White), 1979
gouache on paper
21,5 x 25 cm
inv.no. KM 131.326
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Untitled I (Red-Yellow-Blue), 1979
gouache on paper
21,5 x 25 cm
inv.no. KM 131.325
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Red-Yellow-Blue-Black (Vertical- Horizontal Cross IIa), 1978
gouache on paper
21,5 x 25 cm
inv.no. KM 131.323
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
22 x 25,5 cm
inv.no. KM 131.329
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Red-Yellow-Blue-Black (Vertical- Horizontal Cross II), 1978
gouache on paper
21,5 x 25 cm
inv.no. KM 131.322
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1980
gouache on paper
22 x 25,5 cm
inv.no. KM 131.344
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
22 x 25,5 cm
inv.no. KM 131.328
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
Red-Yellow-Blue-White-Black (Vertical-Horizontal Cross III) 1978
gouache on paper
21,5 x 25 cm
inv.no. KM 131.324
source: Ministry of Finance, The Hague | received in lieu of inheritance tax by the Dutch State from the estate of R.W. van de Wint



R.W. van de Wint
*Red-Yellow-Blue-White
(Vertical- Horizontal
Cross I)*, 1978
gouache on paper
21,5 x 25 cm
inv.no. KM 131.321
source: Ministry of
Finance, The Hague
received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Untitled (Colour Spectrum), 1974
watercolour on paper
20,5 x 28 cm
inv.no. KM 131.306
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
*Colour Study
(Primary-Secondary-
Complementary)*, 1974
water colour and pencil
on paper
23,5 x 20 cm
inv.no. KM 131.310
source: Ministry of
Finance, The Hague
received in lieu of
inheritance tax by the
Dutch State from
the estate R.W.
van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.330
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.331
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.332
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.333
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.334
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.335
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.336
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.337
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.338
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.339
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.340
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.341
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.342
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint



R.W. van de Wint
Cross Composition, 1979
gouache on paper
21 x 27,5 cm
inv.no. KM 131.343
source: Ministry of
Finance, The Hague | received
in lieu of inheritance tax
by the Dutch State from the
estate of R.W. van de Wint

Appendixes

Directorate structure

Board of Trustees

Board of Directors 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 Schröder House Foundation, board member

Rietveld Schröder Archives Foundation, board member

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 Hubert 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

Composition Board of Trustees

Mr A.L. Stal (chairman)
Prof. F.M.J. Houben
Mr P. Mackay
Ms J. van Nieuwenhoven
H.R.H. the Prince of Orange (stepped down 1 July 2010)
Dr A.H.G. Rinnooy Kan
Ms I.C. van der Vlies (from 1 September 2010)
Mr W. Draijer (from 1 September 2010)

Board of Trustees' functions and relevant additional functions

Mr A.L. Stal

Independent advisor
Relevant additional functions:
Rembrandt Association, advisor
Fundacion Ben & Yannick Jakober, trustee

Prof. F.M.J. Houben

Founder and creative director Mecanoo architects b.v.
Relevant additional functions:
International Film Festival Rotterdam, board member
Carnegie Foundation / The Hague Academy of International Law, board member
Academie Stichting de Gouden Ganzenveer, member
Akademie der Künste, Berlin, member

Mr P. Mackay

Member of the Board of Trustees Allgemeine Anthroposophische Gesellschaft, Dornach, Switzerland
Relevant additional function:
GLS Bank, Bochum, Germany, chairman of Supervisory Board

Ms J. van Nieuwenhoven

Councillor of the Municipality of The Hague
Relevant additional functions:
Netherlands Film Festival, chairwoman of the board
Radio Nederland Wereldomroep, trustee
Felix Meritis, trustee
Images for the Future, chairwoman

Dr A.H.G. Rinnooy Kan

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
Royal Holland Society of Sciences and Humanities, chairman

Ms I. C. van der Vlies

Professor of Constitutional and Administrative Law and Art and Law at the University of Amsterdam
Relevant additional functions:
Commissie wet behoud cultuurbezit, chairwoman
Advisory Panel on the Restitution of Cultural Heritage and the Second World War, deputy chair
Foundation for Democracy and Media, member of the Supervisory Board
The Netherlands Institute for Heritage, chairwoman of the Supervisory Board
Vereniging kunst, cultuur en recht, chairwoman of the board
NJB, art and law staff member
Cultural Participation Fund, committee chairwoman

Mr W. Draijer

Managing Partner McKinsey & Company Benelux
Stichting Toekomstbeeld der Techniek (STT), chairman
Talent naar de Top, taskforce member

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, chairman
Mr M. Schellingerhout, secretary
Mr M.J. Vonhof, treasurer
Ms A.M.C.J. Ponsioen
Mr P. Schenk
Mr E.J. van Straaten

Board of Directors' KMFF functions and relevant additional functions*Ms C.M.S. Eisenburger*

Former director of the Africa Museum in Berg en Dal
Relevant additional function:
Deputy chair of the Dr. Anna Terruwe Foundation

Mr M. Schellingerhout

Notary in Arnhem
Relevant additional functions:
Rijksmuseum Amsterdam, notary ambassador
Geërfden van Velp, chairman
Board member of several foundations which administer shares (trust offices)
Trustee of two private foundations
Member of advisory committee of a recycling firm

Mr M.J. Vonhof

Deputy director Kröller-Müller Museum
Relevant additional functions:
RBT KAN, advisory committee member
Stichting Museana, board member

Ms A.M.C.J. Ponsioen

Director of operational management, Netherlands Open Air Museum in Arnhem
Relevant additional functions:
Boekman Foundation Amsterdam, trustee
Stedelijk Netwerk Arnhem, board member
CASA Arnhem, advisory committee member
VNO/NCW Arnhem Nijmegen, board member

Mr P. Schenk

Former director of the Hoge Veluwe National Park
Relevant additional function:
Gelders Archief, board member

Dr E.J. van Straaten

Director Kröller-Müller Museum
Relevant additional functions:
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
Rembrandt Association, committee member
Rietveld Schröder House Foundation, board member
Rietveld Schröder Archives Foundation, board member
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 Hubert Hunting Lodge, chairman
Van Eelen-Weeber Foundation, board member

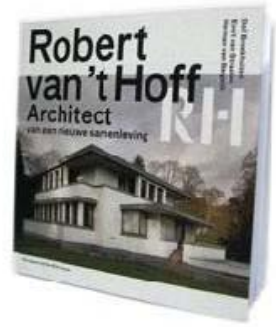
Publications

Robert van 't Hoff. Architect of a New Society, Rotterdam/Otterlo:
NAi Publishers/Kröller-Müller Museum (ISBN 978-90-5662-749-2)

Director Dr. E.J. van Straaten

'De studieruimte van Robert van 't Hoff. Verwerving van een onbekend werk',
in: D. Broekhuizen (red.), *Robert van 't Hoff. Architect van een nieuwe
samenleving*, Rotterdam/Otterlo 2010, pp. 32-39

'Robert van 't Hoff's Study. The Acquisition of an Unknown Work', in:
D. Broekhuizen (ed.), *Robert van 't Hoff. Architect of a New Society*,
Rotterdam/Otterlo 2010, pp. 32-39



publication Robert van 't Hoff.
Architect of a New Society

Balance Sheet as of 31 December 2010**Assets**

(euro)

31 December 2010**Fixed Assets**

Tangible fixed assets 1,079,519

Current Assets

Stocks 602,964

Receivables 3,028,562

Liquid assets 7,052,398

Total Current Assets 10,683,924

11,763,443

Liabilities

(euro)

31 december 2010**Equity**

General reserve 1,597,031

Appropriated funds:

Security Sulpture Garden 1,600,000

Security Museums 185,201

Ministry of Education, Culture
and Science (operations) 1,043,286Ministry of Education, Culture
and Science (housing) 1,416,588

4,245,075

Appropriated reserves for Equipment 710,938

Total Equity 6,553,044**Acquisitions Funds** 120,685**Provisions**

Pre-pension provision 1,100,990

Provision for jubilee payments 87,240

1,188,230

Long-Term Debts

Investment subsidies 483,244

Short-Term Debts

Creditors 725,722

Taxation and social security
contributions 134,258

Other debts 2,558,260

3,418,240

11,763,443

Income and Expenditure Account 2010

(euro)

Income

Direct revenues	3,691,725
Indirect revenues	199,797

3,891,522

Grant in Aid (Ministry of Education, Culture and Science)

Lease section	5,383,546
Operations section	3,894,045

9,277,591

<u>Other subsidies/contributions</u>	4,188,969
---	-----------

<u>Total Income</u>	17,358,082
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Expenditure

Wages and Salaries	3,889,542
Write-offs	247,211
Rent	3,182,999
Purchases	4,189,524
Other expenses	2,926,941

<u>Total expenses</u>	14,436,217
------------------------------	------------

Balance from normal operations	2,921,865
--------------------------------	-----------

Balance of interest income/expenses	59,035
-------------------------------------	--------

Other income	-
--------------	---

Acquisition fund transactions	-49,022
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<u>Operating result</u>	2,931,878
--------------------------------	-----------

Notes to the annual accounts 2010

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 of art 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 conduct its 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 pro rata.

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.



Visitor figures

In 2010 the Kröller-Müller Museum received 280,716 visitors, including 35,245 children and pupils on school trips, of whom 6,392 were in primary education and 28,853 in secondary education.



Visitor figures at presentations outside the Kröller-Müller Museum

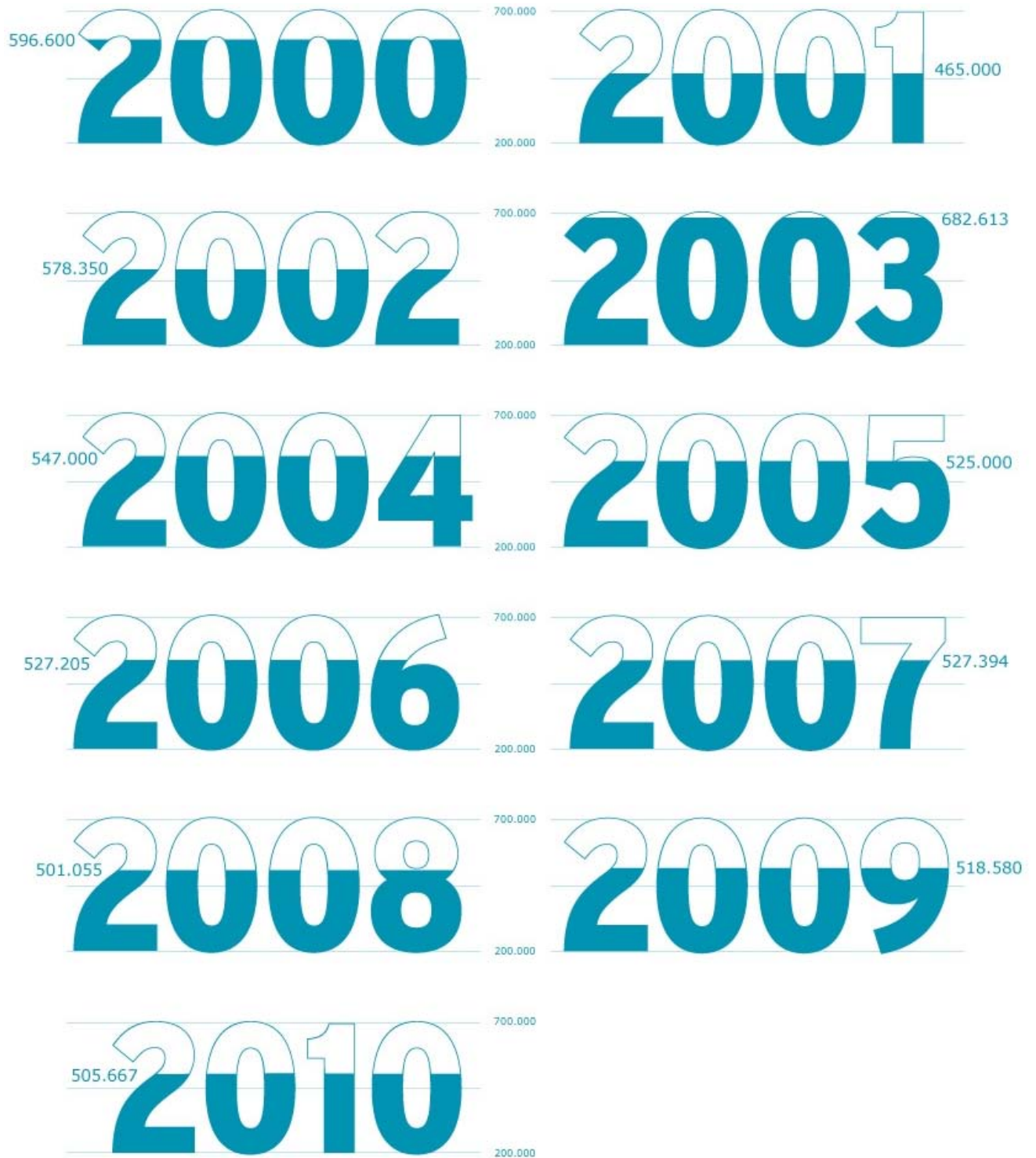
	visitors
Presentation	
<i>Van Gogh: The Flaming Soul</i> National Museum of History, Taipei, Taiwan 11.12.2009 - 28.03.2010	416.361
<i>Van Gogh: The Adventure of Becoming an Artist</i> The National Art Center, Tokyo, Japan 1.10 - 20.12.2010	598.488

Visitors to the website

In 2010 the website www.kmm.nl was viewed 406,386 times by individual visitors (an increase of over 15 per cent compared to 2009). The visitors remain on the website for an average of 3.3 minutes 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 2010 and the bimonthly newsletter was sent to over 3,200 subscribers. For the first time this year the museum also sent out an English-language newsletter to 114 subscribers. The website www.kmmexpose.nl was visited 15,062 times in 2010.



Visitors Hoge Veluwe National Park from 2000 until 2010



Colophon

Colophon

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Kröller-Müller Museum
Houtkampweg 6
6731 AW Otterlo
Postbus 1
6730 AA Otterlo
t. 0318 591241 f. 0318 691515
info@kmm.nl
www.kmm.nl



Partner van het Kröller-Müller Museum

BankGiroLoterij
CULTUUR MAAKT JE RIJKE