

**Annual report 2011 Kröller-Müller Museum**

# **Introduction**

**Mission and history**

**Foreword**

**Board of Trustees**

## Mission and historical perspective

The Kröller-Müller Museum is a museum for the visual arts in the midst of peace, space and nature. When the museum opened its doors in 1938 its success was based upon the high quality of three factors: visual art, architecture and nature. This combination continues to define its unique character today. It is of essential importance for the museum's future that we continue to make connections between these three elements. The museum offers visitors the opportunity to come eye-to-eye with works of art and to concentrate on the non-material side of existence. Its paradise-like setting and famous collection offer an escape from the hectic nature of daily life, while its displays and exhibitions promote an awareness of visual art's importance in modern society.

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



front of museum



students study work by Charley Toorop

## Forword

In 2011 the Kröller-Müller Museum received more than 300.000 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 in Fukuoka and Nagoya (together with the Van Gogh Museum: *Van Gogh: The Adventure of Becoming an Artist*), in the Kyushu National Museum from 28 December 2010 to 13 February 2011, and in Nagoya City Art Museum from 22 February to 10 April 2011 respectively, with a total of 584,764 visitors.

In Genoa, the exhibition *Van Gogh e il viaggio di Gauguin* took place, which opened on 12 November 2011 and ran until 1 May 2012. The exhibition attracted 75,000 visitors in 2011.

At home the museum presented a varied programme of exhibitions. Four exhibitions continued from 2010: *Expose – My Favourite Landscape*, based on an interactive exhibition concept, in which people (children in this case) could vote for their favourite works from the museum's collection via the website, with the theme: the landscape, *Helene's men*, which coincided with the publication of the art-historical biography of Helene Kröller-Müller, and two exhibitions related to proposed acquisitions (which were realized in 2010): *Gilbert & George: The Paintings* and *Welcome, Ad Reinhardt*. The museum staged two major exhibitions in 2011: *Hortus/Corpus*, a special retrospective of the work of Flemish artist and theatre maker Jan Fabre, and *Windflower, Perceptions of Nature* with work by international contemporary visual artists. In the latter exhibition, besides an active side-programme with lectures and other activities, the museum (in collaboration with the Dutch Council for Refugees) presented a new digital concept: *1 Work of Art, 1001 Stories*, in which visitors are invited to share their own personal associations and stories (relating to one of the works). There were also two small exhibitions to mark the 80th birthday of Herman de Vries and the restoration of Cornelius Rogge's *Tent Project*.

In 2011, the museum again presented a Sweet Summer programme, with two Sweet Summer Nights full of theatre, dance, literature and art, and one Sweet Children's Afternoon with a special programme for children. The theme of this year's Sweet Summer programme is the 50th anniversary of the sculpture garden. The museum's partners for the Sweet Summer Nights included Stella Den Haag, Stichting Schrijvers School Samenleving, NJO Muziekzomer and Municipality of Ede. For the third time, the programme also featured a Summer Guest, with a temporary installation in the sculpture garden, and for the first time the museum presented an Artist in Residence: TAMTAM Object Theatre developed a special show, which could be seen in the museum (three times a day) throughout the month of July. There were also occasional concerts, lectures, guided tours and (children's) workshops and the museum participated in the national Museum Weekend.

As the guardian of collections and buildings belonging to the State, the Kröller-Müller Museum has an important relationship with the central government. The policy of the administration that took office in 2010 to cut the arts budget has, thus, had a direct effect on the museum's ability to carry out its responsibilities. In 2009 the previous administration already announced structural cuts of 1.7%. For 2010, 2011 and 2012 these cuts are increased to a 3.4% reduction in the museum's State subsidy, including the rental component. In December 2010 the new administration announced a further round of cuts: in 2014 the government's culture budget will be reduced by 200 million euros on an annual structural basis. In 2011 there were incidental cuts of 48 million euro. These cuts will take place primarily in the heritage sector. In 2012 there will again be a reduction of 2.2% for the entire sector and this is expected to rise to 5% for the period 2013 – 2016, 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% 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 11% based on the level of subsidy in 2008.

The State Secretary has said that the aforementioned measures are insufficient in order to achieve the saving of 200 million euro in 2014. He has announced measures to streamline the nation's cultural infrastructure from 2017. Thus, the period covered by the Policy Document on Culture from 2013-2016 will be one of transition. Far-reaching decisions may already be taken in 2012, when cultural institutions have to submit their subsidy requests for the following period.

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 the annual reports of previous years. At that time it was decided to reduce personnel costs in the period until 2012 by a maximum of ten permanent positions. This would be possible through natural staff turnover, thus 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 by the end of 2012.

The result for the year 2011 amounts to € 923,931 and was provided mainly by the pre-pension scheme becoming available: € 671,309.

As in previous years, 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, in view of the unreliable nature of these four sources of income, the museum is unable to plan a full programme of activities in these areas for the coming years.

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 cannot be funded by the normal operating budget. 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 consists 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, steward/director Dullertsstichting in Arnhem, Mr P. Schenk, Mr M.J. Vonhof, Deputy director of Kröller-Müller Museum, and the museum's director. There were no changes to the composition of the Board in 2011.

Via the Kröller-Müller Fund, the BankGiro Lottery helped to finance important acquisitions of works by Jan Fabre, Armando, Shoichi Ida and Willie Doherty. The Mondriaan Foundation has pledged to support the museum's acquisitions budget until 2011. This has funded the acquisition of works by Robert Barry, Christiaan Bastiaans, Stanley Brouwn and Joost van den Toorn.

The Municipality of Ede supported the Sweet Summer Nights programme. The Van Eelen-Weeber Foundation funded the acquisition of the work *Replacement Piece* by Ger van Elk. This foundation also contributed to the restoration of Cornelius Rogge's *Tent Project*. The Mondriaan Foundation and the SNS Reaal Fund supported the side-programme of the exhibition *Windflower, Perceptions of Nature*. The Gelderland Heritage Foundation contributed toward the costs of the Provincial Free Museum Day in October 2011.

The museum received special donations from the artists Christiaan Bastiaans, Carel Blotkamp, Christo, Jan Dibbets, Cornelius Rogge and Joost van den Toorn. Bequests were also received from the estates of Rie de Booy and Nika Strzemska.

The management, acquisition, conservation and presentation of the collection has proceeded according to plan and at the desired level: this was based on the policy plan for 2008-2012. On 31 December, the collection of the Kröller-Müller Museum comprised 20,983 objects, 1182 of which are on long-term loan. Loan operations are extremely labour-intensive. As of 2011 the museum has had to introduce a loan quota of 250 objects (not counting our own presentations). This was necessary given the increasing number of applications in the preceding years as opposed to the reduction in manpower. The extended application period from 3 to 6 months prior to the exhibition opening, of which the museum's contacts were previously informed and which is necessary in order to plan the activities, has proved effective: applications now arrive earlier. In 2011 a total of 229 works were given on loan and 129 were received on loan.

In addition to the conservation work for the maintenance, presentation or loan of countless objects, 10 paintings were conserved and 29 sculptures received treatment in 2011.

This year, the desired extension of the depot space by 1000m<sup>2</sup> has progressed to the stage of the definitive design. All the necessary local government permits have been received. The security plans for the sculpture garden are complete; the implementation of these plans will begin in the spring of 2012.

In recent years, the lighting in a large part of the museum building has been brought into line with the most up-to-date requirements. In 2011 a section of the armatures in the Quist wing were replaced; this total project will be completed in 2012.

Two calamities occurred in the year under review. In August a heavy thunderstorm caused flooding in and around the building. A large number of measures have since been taken to limit this risk. In September we were stricken by a very large outbreak of *Legionella pneumophila* (Legionnaires' disease). In collaboration with the Government Building Department and the Municipality of Ede, all necessary actions to combat this were taken swiftly and meticulously.

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 tested regularly
- 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 302,198 visitors, 36,753 children visited as part of school groups, 6,078 of whom came from primary schools and 30,675 from secondary schools

The museum's own performance targets were also achieved: 2 large and 2 small exhibitions were staged (norm=4), 4 temporary educational programmes and 2 educational projects were realized (norm=1) in addition to the permanent educational programme; 229 works were given on temporary loan (norm=150) and 126 were received on temporary loan (norm=10), the website was viewed 470,842 times by individual visitors (norm=350,000), on the mobile website that figure was 21,750 and the Expose website had 2,348 visitors. The museum's equity capital has also been raised beyond the level of the Triodos norm: namely € 2,355,000 (norm= € 2,000,000). Incidentally, the directorate now believes that a higher general reserve must be built up, given the policy of the government (the owner of the majority of our collection) to increasingly subject cultural institutions to free-market mechanisms, for instance with its intention to make museums liable to pay corporate tax.

The directorate met six times with the employees council. The director, Mr E.J. van Straaten (also chairman of the Foundation) and the Board of Trustees met on four occasions. These meetings were also attended by Mr M.J. Vonhof (deputy director), Ms L. Kreijn (assistant director collection and presentation). These meetings included discussions on the following: the accounts for 2010, the budget for 2012, the museum's short- and long-term financial management, the museum's economy measures, the government's economy measures, topics concerning the code cultural governance, the partnership with the Hoge Veluwe National Park, the composition of the Board, the inspection report and points for improvement. Much time was spent on the appointment of a new director, as the undersigned will resign his position as of 1 April 2012. In December 2012 it was announced that Ms Lisette Pelsers will be the new director.

There were no changes in the composition of the Board of Trustees in 2011: as of 31 December 2010, the Board consists of the following seven members: Mr W. Draijer, Ms. F.M.J. Houben, Mr P. Mackay, Ms J. van Nieuwenhoven, Mr A. H.G. Rinnooy Kan, Mr A.L. Stal (chairman) and Ms I. van der Vlies.

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 2011.

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 2011 the Board conducted its annual self-evaluation and met once without the directorate: this actually occurred on several occasions in 2011. No performance review was held with the director in 2011.

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

Otterlo, March 2012

Evert J. van Straaten  
Director

## Board of Trustees

The Board of Trustees met four times in 2011. Before or after the meetings a lot of time was devoted to an extensive tour of new exhibitions in the museum or sculpture garden, and viewing new acquisitions. 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 again in 2011 to the highest number in the past eight years.

There was also intensive discussion about the museum's education and marketing policies, sponsoring and fund-raising. The role of culture within the current political climate was another regular topic of discussion. The Board of Trustees has become acquainted with the partly altered employees' council.

A great deal of attention was also devoted to the procedure of finding a successor for director Evert van Straaten. The Board of Trustees assembled a committee of internal and external members, which, in the period from August to December was active in finding a successor in the person of Lisette Pelsers. In the meeting in December 2011 her appointment was approved by all the members, on the advice of the Minister. She will assume her function as of 1 March 2012.

The partnership with the Hoge Veluwe National Park is an important item on the agenda. The focus is the improvement of the partnership in terms of marketing, education and practical matters that ensure closer and more intensive contact. An informal meeting is held once a year with the Board of Trustees of the Hoge Veluwe National Park and both directors.

The last structural point on the agenda is the code cultural governance. Cultural governance means good, responsible and transparent management and supervision in the cultural sector. The professionalization and commercialisation of the sector make it essential to consider the quality of management and supervision. Thus cultural governance is also consistent with the social trend of making a clear distinction between the duties and responsibilities of the directorate and the Board of Trustees. There is a need for greater transparency, particularly within institutions that are largely dependent on government funding.

During one of the meetings, the Board met briefly without the directorate to engage in self-evaluation. This self-evaluation will lead to a more effective and efficient functioning of the Board.

The Board did not hold a performance review with the director this year.

In the various meetings, the Board approved the annual accounts for 2010 and the budget for 2012. The Board also discussed the administrative organisation and the internal checks and has met with the external accountant.

The subsidy application process began in 2011 and will be formalized in 2012. The Board of Trustees has been given access to this and also has a say in it.

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.

Anthonie L. Stal  
Chairman of The Board of Trustees



# Exhibitions

**Gilbert & George: The Paintings**

**Welcome, Ad Reinhardt**

**Helene's men**

**Expose II**

**Hortus/Corpus**

**herman de vries**

**Tent Project**

**Windflower, Perceptions of Nature**

## Exhibitions abroad

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

**Van Gogh, e il viaggio di Gauguin**

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

This exhibition focuses on an installation from 1971: *The Paintings (with Us in the Nature)*, a series of 6 triptychs in oil on canvas, each measuring 230 x 680 cm. The piece expresses the artists' feelings about nature. At the time the artists called the work a 'new romantic sad beautiful sculpture'. Painted in the winter of 1970-71, it 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 a highly unusual feature: triptychs are mainly known from the tradition of religious art. Gilbert & George, who are constantly depicted on the middle canvas, appear to transform themselves into saints. The repetition, six times, and the large format conjure the illusion of scenes from the life of a saint, although that doesn't seem a particularly exciting life.

At the start of the exhibition the work was still on loan from the artists, but in late 2010 it was acquired by the museum, thanks to a successful fund-raising campaign. The exhibition was extended especially for this fund-raising. Ivo Niehe visited the artists in London and made a report of this in his TV show, which attracted 2 million viewers.

In February the museum received the State Secretary Halbe Zijlstra on a working visit, during which *The Paintings* were also viewed. The National Acquisition Fund of the Ministry of Education, Culture and Science was one of the museum's partners in acquiring this work in 2010.



< exhibition Gilbert & George: The Paintings >

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

The museum exhibited two important new acquisitions in the context of the museum's collection in the exhibition *Welcome Ad Reinhardt - Black and white in the collection of the Kröller-Müller Museum*. Namely the works *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 Mondriaan (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.

*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.

On Saturday 21 May, attention was focused on the acquisition of Ad Reinhardt's *Ultimate Painting No. 39* in the new six-part series of AVRO Kunstuur '[Hollandse Nieuwe](#)'.



< exhibition Welcome, Ad Reinhardt with work by Jo Baer >

**Helene's men – Life, love, art and building**  
**19 November 2010 until 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 foundation 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.



< exhibition Helene's Men >

**Expose II – My Favourite Landscape**  
**26 November 2010 until 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](http://www.kmmexpose.nl) no fewer than 246 children chose their top 3 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 failed to 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 3 were: 1 *Johannis-Nacht*, Anselm Kiefer, 2 *Model for 'Jardin d'Email'*, Jean Dubuffet and 3 *Watercolour on paper*, Auguste Herbin.

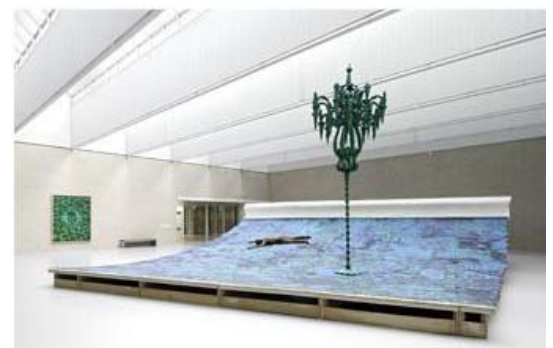


< exhibition Expose II - My Favourite Landscape >

**Hortus/Corpus - Jan Fabre**  
**10 April until 4 September 2011**

From early spring, a major exhibition on and with Belgian artist Jan Fabre (Antwerp 1958) was on display in the museum. The title, which consists of the simple words, garden (hortus) and body (corpus), derives from the universe of Jan Fabre. The insect, the human, the angel and the blue of the perpetually recurring moment at which night becomes day and life awakens, play an important role therein. They are the four basic elements with which Fabre composes and reveals to us, in ever-altering arrays, his thoughts on life and death, beauty and disgust, vulnerability and violence, mortality and eternity.

Jan Fabre is internationally renowned as one of today's most original and versatile artists. He has been making his name as a groundbreaking performance artist for over 25 years already. This basis provides the source for his plays and operas on the one hand, and his sculptural work on the other. The Kröller-Müller Museum is hosting Jan Fabre as a visual artist. See also in [in the Spotlight](#)



< exhibition Hortus/Corpus - Jan Fabre: 'I had to demolish a part of the ceiling of the royal palace because there was something growing out of it' >

**herman de vries 80th anniversary**  
**11 July 2011 until 29 February 2012**

To celebrate the 80th birthday of herman de vries on 11 July 2011, the Kröller-Müller Museum held a small exhibition with several works by this artist. Various activities were organized in the Netherlands during the summer, under the central title 'herman 80'.

The Kröller-Müller Museum has a number of works by herman de vries in the collection. These were shown in 2009 in the solo exhibition *unity*. One of the pieces that played an important role was again put on display: namely, the installation *mesa*.

*mesa* consists of a large number of different objects collected by the artist during his many travels. The work refers to the power objects and musical instruments used by shamans in their magical rituals. *mesa* was created between 1996 and 2007 and is an important work in the artist's oeuvre, as it shows the different aspects that are essential in his work, such as nature and the collection of objects from nature, the role of chance (found objects), and his travels.

Another important work by de vries is on permanent display in the Rietveld pavilion in the sculpture garden: *le témoin* from 1991.



herman de vries, *mesa*, 1997-2007

**Tent Project Cornelius Rogge**  
**19 February until 19 December 2011**

In two project spaces, the museum showed a presentation on the conservation and restoration of *Tent Project* (1975), a work by Dutch artist Cornelius Rogge. The work comprises a collection of tent-shaped sculptures that stand in a prominent spot in the sculpture garden. It is an interesting work from a conservation perspective. The exhibition provides insight into the associated ethical dilemmas. Because the work consists of tent-cloth and ropes, it is not suitable for a long-term presentation, certainly not in the Dutch climate. The work was reconstructed in 2000. The new version of the *Tent Project* will also ultimately fall victim to the effects of the weather. This aspect is consistent with the artist's ideas about the cycle of time and life, concepts on which his work is based. The natural deterioration may, thus, remain visible, according to Rogge, but it is also important for him that the tents should remain taut and that they do not develop any holes.

Finding a balance in the field of tension between transience and permanence, between decay and conservation, is a challenge for conservators. How can the work simultaneously be exposed to natural deterioration in the open air, while other specific characteristics are supposed to be maintained, which will eventually be lost as a result of the power of nature? In the decision-making process, how does one preserve the balance between the concept of the work and its material execution? How long can the *Tent Project* continue to endure the outdoor climate before the work starts to lose its meaning? What is the limit for the amount of deterioration for this work? Which conservation measures are technically possible, without violating the artist's point of departure? How can the principles of conservation ethics provide guidelines for new conservation strategies for this work? How will the current version, which was made in collaboration with the artist, relate to a possible future version when the now almost 80-year-old artist is no longer with us? These kinds of questions and the results of the research will provide the basis for developing new conservation measures, whereby the integrity of the work, both its idea and its material manifestation, can be preserved as much as possible for future generations.

The research was made possible by the Van Eelen-Weeber Foundation.



Cornelius Rogge, *Tent Project*, 1975

**Windflower, Perceptions of Nature**  
**9 October 2011 until 15 January 2012**

*Windflower, Perceptions of Nature* is an exhibition in which the Kröller-Müller Museum focuses on a specific aspect of nature: nature as a vulnerable factor in the modern world, with all its individualism, material gain and haste. The subject is placed in a broad perspective and embedded in a wealth of cultural backgrounds.

The meticulously composed exhibition brings together contemporary artists from different continents and cultures, both Western and non-Western, who relate to nature in an outspoken way and also allow this to resonate in their work. These are artists who consider the world critically and are sympathetic towards the growing global awareness regarding the future of nature and sustainability of the planet, and who connect these topical problems to traditions and ways of thinking from diverse civilizations, to thus create a new idea of the future.

The result is an exhibition with 12 very different perceptions of nature/culture, depicted in sculptures, installations, video presentations, drawings, paintings or combinations thereof. The works are distributed throughout the spaces and corridors of the museum, starting with a magnificent bouquet of flowers by Dutch artist Willem de Rooij in the first space. Text sculptures by Yoko Ono, called *Pieces*, appear throughout the exhibition as a poetic leitmotif. Placed on the windows of the museum, they connect the inside with the outside.

The following artists are represented in the exhibition: Lothar Baumgarten (Rheinsberg, Germany, 1944), Cai Guo-Qiang (Quanzhou City, China, 1957), Mark Dion (New Bedford, MA, USA, 1961), Peter Doig (Edinburgh, Scotland, 1959), Mario García Torres (Monclova, Mexico, 1975), Kimsooja (Taegu, Korea, 1957), Tetsumi Kudo (Osaka, Japan, 1935 – Tokyo, Japan, 1990), Charly Nijensohn (Buenos Aires, Argentina, 1966), Yoko Ono (Tokyo, Japan, 1933), Marco Pando Quevedo (Lima, Peru, 1973), Willem de Rooij (Beverwijk, Netherlands, 1969), Liang Shaoji (Shanghai, China, 1945).

The exhibition is accompanied by an English-language publication of the same name.

A 'free-second-campaign' was organized in collaboration with the World Wide Fund for Nature and SNP Reizen. [See In the Spotlight](#) for information on the special activity programme around the exhibition.



< exhibition *Windflower, Perceptions of Nature*, with works by Mark Dion >

**Exhibitions abroad**

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

**Kyushu National Museum, Fukuoka, Japan**  
**1 January until 13 February 2011**  
**Nagoya City Art Museum, Nagoya, Japan**  
**22 February until 10 April 2011**

The Van Gogh Museum and the Kröller-Müller Museum were working together 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* contains prominent works including *The bedroom* and *The sower* (Van Gogh Museum), *Ravine* and *Portrait of Joseph-Michel Ginoux* (Kröller-Müller Museum). The partners in this collaboration are the Tokyo Shimbun - Chunichi Shimbun newspapers and Tokyo Broadcasting System Television, Inc. In 2005, the Van Gogh Museum and the Kröller-Müller Museum also organised a successful exhibition in Japan.

The exhibition gives an impression of the methods and techniques with which Van Gogh developed stylistically and technically, and of those who influenced him in the process. This is why the exhibition will also include paintings by several other famous artists: Van Gogh had not seen all of these works, but they do give an impression of the practices that were common at the time.

The exhibition was shown previously at The National Art Center Tokyo in 2010. A total of 1.2 million people visited the exhibition in Japan ([see also In the Spotlight](#)).



< opening of the exhibition *Van Gogh: The Adventure of Becoming an Artist* in Fukuoka, Japan >

**Van Gogh e il viaggio di Gauguin**  
**Palazzo Ducale, Genoa, Italy**  
**12 November 2011 until 15 April 2012**

The exhibition *Van Gogh e il viaggio di Gauguin* is on display in the imposing Palazzo Ducale in the centre of the Italian port city of Genoa. The Kröller-Müller Museum is represented in this exhibition with 18 works by Vincent van Gogh. In seven chapters, attention is focused on the various aspects of travelling and the experience of space by different artists. Work by a variety of painters is on display, including Caspar David Friedrich and William Turner, but also Marc Rothko and a wonderful large work by Paul Gauguin entitled *Where Do We Come From? What Are We? Where Are We Going?* This painting, together with those by Vincent van Gogh, occupies centre stage in the exhibition. 19 Van Gogh paintings are included, both early works from the Dutch period and later works from the French period.



the Palazzo Ducale in Genoa



# Spotlight

**Public activities**

**Windflower, Perceptions of Nature**

**Three acquisitions in the sculpture garden**

**Online media**

**Collaboration with art college ArtEZ**

**Japanese adventure concludes succesfully**

**Mobile Home returns**

**Hortus/Corpus - Jan Fabre**

## Public activities

### Free admission on 9 January

The museum made a good start to the year with a festive activity. To celebrate the successful fund-raising for the acquisition of *The Paintings (with Us in the Nature)* by Gilbert & George, the museum treated the public to free admission on Sunday 9 January, including an explanation from director Evert van Straaten. Many visitors gratefully seized this opportunity.

### Lecture: the true story behind Helene Kröller-Müller by Eva Rovers

Due to the many enthusiastic reactions to the book *De eeuwigheid verzameld. Helene Kröller-Müller 1869-1939*, published in 2010, and the exhibition *Helene's men*, on 6 February the museum organized a free lecture about the founder of this museum, given by Eva Rovers (author of the biography). Visitors could also view the exhibition on this day.

Eva Rovers won the Jan van Gelder Award for the biography in 2011. The book was also awarded the Booksellers' Medal in 2011.

### TAMTAM object theatre in 64 performances

Throughout the month of July, as part of the Sweet Summer programme the museum presented its special artists in residence: TAMTAM object theatre. This unconventional company, which has already played in 23 countries, made the performance 'Objectomania' specially for the museum. This is a surprising non-spoken crossover of theatre, visual art, music and video, suitable for everyone above five years of age. The performance was held three times a day in the information centre, which was temporarily transformed into a cosy theatre.

The fixed, large screen plays an important role in 'Objectomania': it shows a video based on extreme close-up shots of famous works of art from the collection. The performance seeks to interact with these enlarged details (incl. the brush strokes of Van Gogh), which thus acquire a theatrical significance. The unusual actors, a cast of rusty, weathered and discarded objects, shine in this wondrous environment. 'Objectomania' displays the extraordinary universe of Gérard Schiphorst and Marije van der Sande, two multifaceted artists who together make up TAMTAM. Their attention for the small, the weathered and discarded object is the leitmotif in their work. Hence, the title of the performance refers to the fascination for that which others throw away and the question of whether there is enough time to love something.

In addition to the performance, object and video art by the duo, made from found objects, was also on display. After the performance, children were able to go in search of the enlarged works of art with a special edition of the detective game, in order to inspect these very precisely.

### New package for toddlers: Swan looks for a playmate

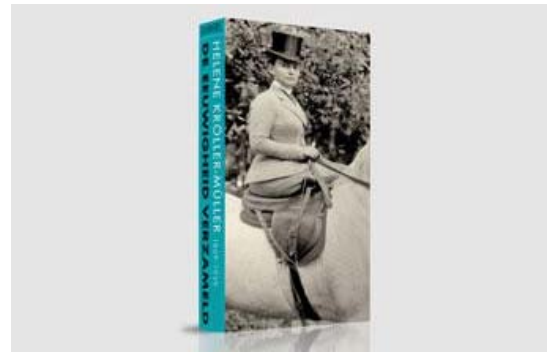
How do you make friends with someone? And: is 'on your own' the same as 'alone'? Just two questions from the new teaching package 'Swan looks for a playmate', which was published on 10 November. The package is designed specifically for toddlers and young children and is an extension of the successful 'Philosophising with sculptures/paintings/nature' (from 7 years of age). 'Swan looks for a playmate' is entirely devoted to discovering art and links well-known works of art to exciting children's themes, such as friendship, colours and big/small.

In the package, these themes are developed in the form of provocative questions, exciting tasks and many creative suggestions for lessons. These lessons were developed and tested in collaboration with educational designer Sandra Overweg and several experienced primary school teachers. The philosophical section was developed in collaboration with children's philosopher Marja van Rossum. A precise description of the project is available on the website, which is also being extended with a platform where other teachers can share their ideas, tips and experiences, in order to thus inspire others.

### 22 October: Free Museum Day Province of Gelderland

The museum has free admission for the first time on Free Museum Day. The day is an initiative of the Province of Gelderland. On this day a large number of museums in Gelderland present an extensive programme, particularly for families with children. The red carpet is being rolled out, because the theme this year is 'Feel like a VIP'!

The Theatre Group Pluim developed an exciting, interactive children's workshop specially for the museum. The children were greeted in the auditorium by a very learned professor and a passionate forester, who led them through the exhibition *Windflower, Perceptions of Nature*. In the exhibition the children were given some interesting and challenging tasks. When they had completed these successfully a surprising ceremonial finale was held, in which the children were initiated into the society of nature lovers and guardians.



the biography of Helene Kröller-Müller



one of the objects of TAMTAM Objektentheater



Theatre group Pluim



## Activity programme *Windflower, Perceptions of Nature*

During the exhibition *Windflower, Perceptions of Nature* the museum organized special workshops, lectures and concerts. The surprising activities relate to the theme of the exhibition, in which 12 internationally renowned artists present their views on nature.

In October there was a popular workshop on dowsing and terrestrial rays by Ineke van den Broek in the sculpture garden. Volunteers from the schools study group of IVN Nature and Environmental Education gave children's workshops in which nature and art were combined in a playful and creative manner. The Free Museum Day (22 October) also had the exhibition as its theme, with theatrical workshops by Theatre Group Pluim. Singer/guitarist and globetrotter Joep Pelt gave an inspiring musical lecture and a concert. The month was concluded with Tai Chi lessons by Job Koesoemobroto in the Rietveld pavilion.

In November Peter Brinkman gave the lecture 'The symbiotic twin city', on the eco-cathedral thinking of Louis Le Roy. The Peruvian artist Marco Pando Quevedo was invited for a 'Meet the artist' and a workshop. Visitors could become acquainted with the artist, who is represented in the exhibition with his film *The Bug Man* (2006) among other works. Directly after the lecture Pando Quevedo gave a workshop on drawing on celluloid, especially for amateur artists. Writer Koos van Zomeren (1946) spoke in the museum's auditorium on his book 'Naar de natuur' (To nature), which was published in 2011. In December there was an interesting lecture by architect Michel Post on building houses with straw bales. And for the final activity for the year, the visitors went for a walk with ranger Henk Ruseler of De Hoge Veluwe National Park, the theme of which was hunting.

The programme continues into January 2012. There was a great deal of interest from the public in these activities, which were made possible in part with the support of the SNS REAAL Fund and the Mondriaan Foundation.

### 1 Work of Art - 1001 Stories

'1 Work of Art - 1001 Stories' is the museum's latest interactive application, and started on the first day of the exhibition *Windflower, Perceptions of Nature*.

A work of art can be viewed or experienced in different ways. Some people are impressed by the style, while others relate the work to a personal memory or a feeling. With '1 Work of Art - 1001 Stories' the museum aims to collect as many of these stories as possible; as a unique anthology of a unique work, but more importantly as inspiration and to facilitate new, fresh ways of viewing art. The central work in this first edition is: Cai Guo-Qiang (China, 1957) – *A Cure When Ill, a Supplement When Healthy* (1997). During the exhibition, visitors can view and experience the work and add their own personal story or reaction, as a film clip or as a short text (also online).

For this first edition of '1 Work of Art - 1001 Stories' the museum is collaborating with the Dutch Council for Refugees, among others. The project has been made possible in part with the support of SNS REAAL Fund and the Mondriaan Foundation. Click [here](#) to go to '1 Work of Art - 1001 Stories'.



workshop walking with a dowsing rod



lecture about building houses with straw bales by architect Michel Post



musical lecture by Joep Pelt



workshop drawing on celluloid by artist Marco Pando Quevedo

### Three acquisitions from Dutch artists in the sculpture garden

*The Hub* by Rob Sweere (1963) is a new addition to the sculpture garden. In 2008, the Kröller-Müller Museum commissioned Sweere (1963) to create this sculpture, which was specially designed for the sculpture garden. Measuring 320 x 170 x 220 cm, the artwork is made of aluminum and polyurethane, finished with polished and waxed DD varnish. A technical tree expert hung the work from six trees using steel cables.

Evert van Straaten on *The Hub*:

'*The Hub*'s conspicuous colour alone is enough to attract the visitor's attention. Moreover, if you decide to enter the work and lie down on the grid you will find it offers a calming, meditation-inducing experience. While gently swaying to and fro, you can look at the sky that is framed by the treetops from which *The Hub* is suspended. At this moment inside *The Hub* you are at the centre of a temporary universe and with some degree of imagination you can fancy yourself drifting in the air or upon the ocean. Rob Sweere: "A 'hub' is the centre, the middle point of all sorts of movement. But the 'hub' itself does not in fact move, it is a place for silence and that which enters may be transformed and leave as another movement".

*The Hub* fits within the museum's policy to have nature, which is so abundantly and extravagantly present around the museum and a source of inspiration for the collection, penetrate into the perception of visitors from ever-changing angles. You may take in *The Hub* in many different ways, ranging from a purely aesthetic to a therapeutic experience.

Rob Sweere creates works and performances centred round the physical experience of the infinity of space and time. He is particularly well-known for his *Silent Sky Project*, which involves him taking pictures of people lying on their backs and looking at the sky for certain lengths of time. Since 2004, Sweere has made almost 40 projects under this title worldwide. He creates situations where every individual is conscious of being a 'hub': a motionless and never-changing middle point.

In June the museum announced another acquisition from a Dutch artist in the garden: *Melancholia* (2006) by Armando.

The museum has acquired a monumental bronze sculpture (207 x 155 x 70 cm) by this artist for its sculpture garden with the support of the BankGiro Lottery. It is the second copy in an edition of three, and the second sculpture by Armando in the sculpture garden: the museum previously purchased *Die schwarze Schale* from 1989, which was given a permanent place in the Aldo van Eyck pavilion. As with *Die schwarze Schale*, *Melancholia* also stands on a tall pedestal in a neutral colour. Armando: 'I don't like short pedestals. I want a piece to be as high as possible on its pedestal. People should look up to it.'

As a painter, draftsman, sculptor, poet and author, Armando (1929) is now one of the most prominent Dutch post-war artists. His entire body of work is permeated by the historical sense of guilt. This has produced a wealth of themes and methods of execution, which the artist continues to work on today, partly in Amstelveen and partly in Potsdam.

In the 'front garden' a work by Ger van Elk (1941) is proudly displayed. The museum acquired an early work by this artist, which has a permanent place in the concrete path in front of the museum. It concerns *Replacement Piece*, the idea and the first version of which date from 1969. The work consists of the removal of one square metre of ground and its replacement with a photograph of the removed section.

Van Elk's work is about image and imagination. With his artistic interventions he tries to stay as close as possible to reality, in order to make us aware of how we look at things. He calls his *Replacement Piece* a form of 'super-realism'. For the unsuspecting visitor the work can even have a deceptive character: am I being hoodwinked here or...?

In 1969 Van Elk replaced a piece of asphalt from the road in front of the Kunsthalle in Bern with a photograph on a hard sheet. He did this as part of the legendary exhibition *Live in your head: When Attitudes become Form*, organized by Harold Szeemann. The first work was soon lost due to the effects of weather and traffic. This second durable version from 2011 consists of the removal of one square metre from the concrete entry path to the Kröller-Müller Museum and its replacement with a digital reproduction. The photograph is mounted on a stainless steel frame and provided with an anti-slip layer.

Van Elk belongs to a generation of artists who sought the boundaries of artistic representation with provocative works of art in the 1960s and 70s. Their works have proved to be a continuing source of inspiration for young artists and are appreciated by an ever-larger public. The Kröller-Müller Museum has put together a wonderful and representative collection from those years, including the acquisition of the collection of Herman and Henriëtte van Eelen-Weeber in 2006. *Replacement Piece* is also a valuable addition to the projects in the sculpture garden.

The acquisition was realized with the support of the Van Eelen-Weeber Foundation.



Rob Sweere, *The Hub*, 2008



Armando, *Melancholia*, 2006



Ger van Elk, *Replacement Piece*, 1969/2011

## Online media

The museum has extended its online presence. Increasing numbers of people use Internet services via a mobile application (such as a smart phone). The museum has developed a tailor-made mobile website specifically for this growing group. The mobile site contains all the important information in one concise column. The site has a short loading time, a simple navigation and an uncluttered design.

The museum is already represented online with a website, [www.kmm.nl](http://www.kmm.nl), and its own YouTube channel. Furthermore, in the spring of 2011 the museum started its official Facebook fan page. The initial results are very promising and prove that social media can certainly offer added value in forging relationships with the target group. At the end of 2011 the museum also started using Twitter and Foursquare. And not without success: on 31 December 2011 we had 650 followers on Twitter and over 1500 fans on Facebook.

The museum's fans and followers are treated as real VIPs. The museum shares interesting, extra news items and gives them an exclusive glimpse behind the scenes. Hence, the conservators can regularly be seen at work in the conservation studio, the gardening department photographs special occurrences in the sculpture garden and the curator takes people along during the installation of a new exhibition. Furthermore, fans are often pleasantly surprised with a gift, such as complimentary tickets, a catalogue or access to special events. With the start of social media the museum has almost daily contact with the target group. Visitors regularly ask questions via Twitter, which are often answered within a few hours. The numerous enthusiastic reactions prove that these efforts are greatly appreciated.

On the occasion of the exhibition *Windflower, Perceptions of Nature*, the museum presents '1 Work of Art - 1001 Stories', a new interactive application. During the exhibition, visitors can view and experience the work and add their own personal story or reaction, as a film clip or as a short text, in the museum as well as online (See also In the [spotlight](#)). Click [here](#) to go to '1 Work of Art - 1001 Stories'



card to promote social media

### Unique collaboration between the museum and the art college ArtEZ

Taking inspiration from your predecessors; this is the line of approach of the minor 'moving picture', initiated by the Fine Art Course of ArtEZ Institute for the Arts in Arnhem. Ten students began working with pieces from the collection of the Kröller-Müller Museum and made short films. They did art-historical research to gain a complete picture of the artist, the movement and the spirit of the age, which has given the films a certain depth. The students are just as diverse as the collection of the Kröller-Müller Museum, and as the end result. The films could be seen in the information centre and via the museum's website.

ArtEZ offers the audiovisual minor 'moving picture' in collaboration with the museum. Paintings from the museum's collection are the starting point for this minor. Inspired by the artist and/or the context, the student makes a short, autonomous film (1 to 3 minutes). Preliminary examination of the object is important in order to arrive at a good result.

The minor takes the form of a practical assignment. The entire process of making a film is followed; from research of the subject, to idea forming and development of the scenario, up to and including the making of the film. Students work both individually and in teams. The team of Fine Art instructors at the art college in Arnhem supervised the students, where it concerned their specialism. Other information was provided by external experts, including a documentary maker, a scenario writer, a script doctor, a director, a cameraman and an editor. Click [here](#) to go to the films.



still from one of the films, inspired by  
*Skulptur 23* by Rudolf Belling



still from one of the films, inspired by  
Bart van der Leek and Helene Kröller-Müller

### Japanese adventure concludes successfully

The exhibition *Van Gogh: the Adventure of Becoming an Artist*, a collaboration between the Van Gogh Museum and the Kröller-Müller Museum, ended in 2011. Shown in three museums in Tokyo, Fukuoka and Nagoya, the exhibition was seen by 1.2 million visitors. And that in an exhibition period of only 22 weeks in total, from 1 October 2010 to 10 April 2011. The Art Newspaper made a study of visitor figures at major exhibitions around the world and with an average of 8,436 visitors per day (at the National Arts Centre in Tokyo), this exhibition came in fifth position.

The exhibition contained prominent works including *The bedroom* and *The sower* (Van Gogh Museum), *Ravine* and *Portrait of Joseph-Michel Ginoux* (Kröller-Müller Museum). The partners in this collaboration were the Tokyo Shimbun - Chunichi Shimbun newspapers and Tokyo Broadcasting System Television, Inc. The exhibition gave an impression of the methods and techniques with which Van Gogh developed stylistically and technically, and of those who influenced him in the process. This is why the exhibition also included paintings by several other famous artists: Van Gogh had not seen all of these works, but they do give an impression of the practices that were common at the time.

This journey was a very exceptional one, all the more so because when the exhibition was at its final location in the Nagoya City Art Museum, Japan was struck by a major earthquake followed by a devastating tsunami. Furthermore, there was the threat of radiation from the nuclear reactor in Fukushima. In Nagoya, which lies much further south, the effects from this were not noticeable: the visitor figures remained virtually in line with expectations. Throughout this period the museum had a great deal of contact with our Japanese colleagues.

The disaster did have consequences for the return transportation. To avoid burdening the airport in Tokyo, we decided to fly the works back from Osaka, which is closer to Nagoya.



opening of the exhibition *Van Gogh: The Adventure of Becoming an Artist* in Fukuoka, Japan



Liz Kreijn, assistant director collection and presentation, during an interview with Japanese school children in Fukuoka

### Mobile Home for Kröller-Müller returns to the sculpture garden

For several years already, regular visitors to the museum have been missing the *Mobile Home for Kröller-Müller* by Joep van Lieshout. This sculpture previously stood directly beside the path at the entrance to the museum and in 2005 it was part of the exhibition *Happy Forest – Atelier Van Lieshout* in the events area in the sculpture garden. The work was subsequently withdrawn from public view. This was due to problems regarding its conservation. After standing outdoors for 10 years the work still looked reasonably good from the outside, but the interior made it clear that the work had suffered greatly under the climatic conditions. The work consists of various modern materials, each of which ages in a different way. This process is accelerated when a work is constantly outdoors.

An interdisciplinary study was set up with experts including conservation scientists, building physicists, art historians, and conservators specialized in different fields, as well as interns and students. It is a collaborative project of the Kröller-Müller Museum, the Netherlands Institute of Cultural Heritage, Eindhoven Technical University, University of Paris 1 Panthéon-Sorbonne, and the University of Amsterdam, in cooperation with Atelier van Lieshout.

The preliminary research results and the progress of the conservation were presented during the 15th Triennial Meeting of the International Council of Museums Committee of Conservation in New Delhi, India.

The Technical University in Eindhoven is offering the masters project 'Hygrostatically-controlled warming of a work of art: 'Mobile Home for Kröller-Müller' by Joep van Lieshout'. The contemporary caravan consists of a modular system of colourful, fibreglass reinforced polyester units with various functions. After standing outdoors for 10 years, the sculpture has been seriously damaged by the extreme climatic conditions. Leakage had proved disastrous for the roof and major restoration work had to be carried out in cooperation with the artist's studio. Furthermore, less radical methods have been developed to protect the work from the effects of the weather in the future. A component of these is the possibility for hygrostatically-controlled warming of the interior to prevent condensation from forming. Due to its physical structure, the closed work of art is susceptible to condensation and values have been measured far in excess of 90% RH. Because of the humid conditions, the textile components had long since been removed from the interior, while the bed, for instance, is actually intended to look inviting, complete with a round mattress, a clean duvet and a lot of cushions. An application was sought that is as minimal as possible in aesthetic terms, but which improves the climate to such a degree that the work can again function properly in the sculpture garden as intended, because it has a special place in the collection. The success of this project rounds off a large interdisciplinary research and restoration project.

A complicated work of this kind will, naturally, continue to require the attention of our conservation and restoration staff in the future.



installation of *Mobile Home for Kröller-Müller*  
by Joep van Lieshout



installation of *Mobile Home for Kröller-Müller*  
by Joep van Lieshout

## Hortus/Corpus - Jan Fabre

With his sculptures, films and drawings in the exhibition spaces and with no fewer than five installations in the sculpture garden, Jan Fabre briefly makes the Kröller-Müller Museum his own personal domain. The emphasis here is on the human body; on the physical and the capacity for depleting and recharging energies. *The man who measures the clouds* (1998) is the first sculpture by Fabre that visitors to the exhibition encounter, while walking on the path through the front garden of the museum towards the entrance. On the right, a human figure stands on a small stepladder, perched on the edge of the museum's roof. The man measures the clouds with a ruler. For Fabre, he symbolizes that which an artist does: balancing on the border between the possible and impossible.

Jan Fabre is internationally renowned as one of today's most original and versatile artists. He has been making his name as a groundbreaking performance artist for over 25 years already. This basis provides the source for his plays and operas on the one hand, and his sculptural work on the other. The Kröller-Müller Museum is hosting Jan Fabre as a visual artist.

To accompany the exhibition, a catalogue of the same name was published by NAI Publishers/Kröller-Müller Museum.

The exhibition received a great deal of attention from the media. Extensive articles were published in newspapers including NRC Handelsblad, De Morgen (B), De Standaard (B) and La Libre (B). The VRT news broadcast an item about the exhibition and it was also discussed in [Opium TV](#). The high-profile exhibition attracted nearly 180,000 visitors, a conspicuous number of which were Belgian, an increase that was also noticed by local companies in the tourism sector.

P. van den Brandhof wrote on our Facebook page: 'Nice, nice, that's an understatement: it's great! (and now I just hope that one of Jan Fabre's sculptures can remain in the garden. Preferably on the roof.....)'.

In the TV programme [Art XS](#), Hans den Hartog Jager discussed Fabre's *Strategy Fields* and *Chapters* with children. In the programme, children between 8 and 11 give their views on a work of art.



installation of *The man who measures the clouds*



Jan Fabre during the installation of one of his works



recording of Avro's Art XL, at *the Chapters* by Jan Fabres

# Acquisitions

**Armando**

**Robert Barry**

**Christiaan Bastiaans**

**Carel Blotkamp**

**Christo**

**Jan Dibbets**

**Willie Doherty**

**Ger van Elk**

**Jan Fabre**

**Mario Garcia Torres**

**Daniël Groen**

**Willem Haakma Wagenaar**

**Auguste Herbin**

**Robert van 't Hoff**

**Soichi Ida**

**Katarzyna Kobro**

**Peter Otto**

**Otto van Rees**

**Cornelius Rogge**

**Joost van den Toorn**

**herman de vries**



Armando  
*Melancholia*, 2006

bronze | 207 x 155 x 70 cm | inv.nr. KM 131.897  
source: Armando, Amstelveen

acquired with support from the BankGiro Lottery, through the Kröller-Müller Fund

#### Armando

From both Armando and Tony de Meijere, a total of 84 objects were received as additions to the works by Armando on long-term loan to the Kröller-Müller Museum.

#### Armando

As a painter, draftsman, sculptor, poet and author, Armando (1929) is now one of the most prominent Dutch post-war artists. His entire body of work is permeated with a historical sense of guilt. This has produced a wealth of themes and methods of execution, which the artist continues to work on today, partly in Amstelveen and partly in Potsdam. His work is very well represented in the collection, thanks to gifts and loans from his ex-wife and the artist himself and through the museum's own acquisitions.

With the support of the BankGiro Lottery, the Kröller-Müller Museum has purchased a monumental bronze sculpture by Armando for its sculpture garden, namely *Melancholia* from 2006, which measures 207 x 155 x 70 cm. It is the second copy in an edition of three, and the second sculpture by Armando in the sculpture garden: the museum previously purchased *Die schwarze Schale* from 1989, which was given a permanent place in the Aldo van Eyck sculpture pavilion. As with *Die schwarze Schale*, *Melancholia* also stands on a tall pedestal in a neutral colour. Armando: 'I don't like short pedestals. I want a piece to stand as high as possible on its pedestal. People should look up to it.'



Robert Barry  
*It is..., It isn't...*, 1971  
 duration: 6 minutes | inv.no. KM 132.998  
 source: Galerie Jan Mot, Brussel  
 acquired with support from the Mondriaan  
 Foundation



Robert Barry  
*Two Pieces*, 1972  
 duration: 25 minutes | inv.no. KM 132.999  
 source: Galerie Jan Mot, Brussel  
 acquired with support from the Mondriaan  
 Foundation

## Robert Barry

In recent years a spearhead of the museum's policy has been to give conceptual art from the sixties and seventies a solid footing in the collection. Conceptual art is the term for visual art in which the communication of ideas and meanings was considered so important that the material form of the work of art was made subordinate to it. Conceptual works might consist of spoken, written or printed words and language, sketches and notes, photographs, films or videos, actions and performances, communication via the media, or all kinds of processes and the documentation thereof. From Robert Barry, one of the pioneers of this art form, the museum has purchased the right to carry out two of his performances from 1971 and 1972 an unlimited number of times. Both performances must be carried out by two performers according to the artist's precise instructions. The ownership of the works is confirmed by mutually signed certificates, books with the texts of the performances signed by the artist and the artist's instructions.



Christiaan Bastiaans  
*AL ALAMAYN*, 2010-2012  
 35 mm film transferred to HD, colour, sound  
 duration: 13 minutes, 10 seconds | inv.no. KM 132.867  
 source: Christiaan Bastiaans, Amsterdam  
 acquired with support from the Mondriaan Foundation



Christiaan Bastiaans  
*AL ALAMAYN* - Notebooks, 2010  
 4 sketchbooks, 6 copybooks  
 3 cassettes: 18.8 x 13.4 x 6.5 cm, 25 x 15.8 x 7.4 cm,  
 33 x 24 x 6.6 cm | inv.no. KM 132.86  
 source: gift from Christiaan Bastiaans, Amsterdam



Christiaan Bastiaans  
*CLUB MAMA GEMÜTLICH* - Notebooks,  
 2008-2009  
 5 sketchbooks, 6 copybooks and 46 loose  
 pages | 2 cassettes: 31 x 8.2 x 24 cm and  
 33 x 3.8 x 24 cm | inv.no. KM 132.868  
 source: Christiaan Bastiaans, Amsterdam

## Christiaan Bastiaans

The 'human condition' is a consistent theme in the work of Christiaan Bastiaans. He travels to conflict areas and regions where terror reigns. He searches for beauty and humanity in a world that is not one's own. His film *Club Mama Gemütlich*, which was acquired by the museum in 2009, is a wonderful example of this and it formed the centrepiece in a retrospective of his work in that year. The representation of displacement, upheaval and exclusion is one of the most difficult tasks that an artist can undertake, and few are capable of imbuing it with an artistic and intellectually challenging form. Bastiaans has made extraordinary efforts to that end, which the film expresses incisively. The sketchbooks for the film were acquired in 2011. The film is part of a trilogy, the second part of which, *Al Alamayn*, was shot in 2011 and acquired by the museum. This film focuses on human mortality and the fleeting nature of existence in a different way. The film has a positive tenor and celebrates the power of the imagination in the ambiguous zone between the sublime and the terrifying. The principal characters, played by Johanna ter Steege and Khalid Abdalla, find themselves among the dioramas and walk-in display cabinets in Cairo's Museum of Natural History. While making preparations for the film, Bastiaans experienced the toppling of the Egyptian regime at close quarters. He incorporated his own footage into the end result. As in *Club Mama Gemütlich*, Jeanne Moreau again plays an important role as La Vivre, the bringer of healing and comfort, but now only as a voice-over. Christiaan Bastiaans donated all the sketchbooks for *Al Alamayn* to the museum.



Carel Blotkamp  
*After Flavin*, 1972 - 1976  
 work: wood, matte grey paint, phosphorescent paint;  
 matching box: wood, metal, pink lining (silk)  
 3-part, box: 9 x 127 x 35 cm | inv.no. KM 132.833  
 source: gift from Carel Blotkamp, Utrecht

## Carel Blotkamp

From visual artist and emeritus professor of art history Carel Blotkamp, the museum received the gift of a work that was originally owned by Martin Visser and was returned to the artist after his death. The artist decided to offer it to the museum because it is based on a work by Dan Flavin, which had previously been transferred from the Visser collection to the museum's collection. The artist says of the work: 'In the late sixties and early seventies, besides making text pieces I also made works that were somehow based on existing works and/or opinions on art. I have sometimes characterized this sort of work, which is rather conceptual, as a kind of irritating following or stalking. In this particular case I'd got it into my head to make a work that would not only visually refer to an existing work, but which would also be physically dependent on it. Eventually I chose a work by Dan Flavin, because the artificial light he uses already, by definition, radiates an aura into the surrounding space and makes the other objects in that space visible. From wood, I made a somewhat stylized copy of the armature and the fluorescent tubes of a particular work by Flavin that was owned by Martin and Mia Visser. I painted the armature in a matt, very light grey paint. For the "tubes", I first covered them with paper and then painted them with phosphorescent paint. [...] I presented it as a gift to Martin and Mia Visser. [...] the gift was on the understanding that my work should stand close to the original, on whose effect it was, after all, dependent.'



Stanley Brouwn  
*Portrait of Helene Kröller-Müller, 2011*  
 grey painted wood, printed cardboard, aluminium strip, metal hinges and chain  
 inv.no. KM 13.997 | source: Stanley Brouwn  
 acquired with support from the Mondriaan Foundation

## Stanley Brouwn

Stanley Brouwn is the artist who has worked, like a scientist, to give form to his fascination for the motion of humans through space. His work operates on the interface between visual art and philosophy. Brouwn has constantly found new forms by which to express this fascination, originally by involving other, coincidental people and later by taking himself as the central point. From the early nineteen sixties, he asked passers-by for directions to a specific location and also asked them to make a sketch, which he subsequently stamped with the text 'this way brouwn' and exhibited in a display case. An essential aspect of this is to evoke visual associations of moving through time and space. In later work the artist would concentrate on his own person, by developing personal measuring systems and allowing these to contrast with standardized systems of measurement. In recent years his representation in our collection has been reinforced by acquisitions and gifts. The latest acquisition is the work shown here, which is a portrait of Helene Kröller-Müller. An aluminium strip measuring one 'Otterlo foot' is fastened to a grey-painted trestle table. Under it, the following text in four languages is pasted: '1 foot: old linear measurement otterlo = 28.3 cm. portrait helene kröller-müller. The ratio between the height of helene kröller-müller and 1 foot = 1: x'.



Christo  
*Store Front (Corridor)*, 1967 - 1968  
 photograph | 100 x 117 cm  
 inv.no. KM 130.413  
 source: gift from Christo, New York



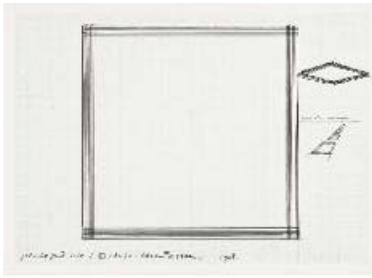
Christo  
*Store Front (Corridor)*, 1967 - 1968  
 photograph | 100 x 100 cm  
 inv.no. KM 130.414  
 source: gift from Christo, New York

## Christo

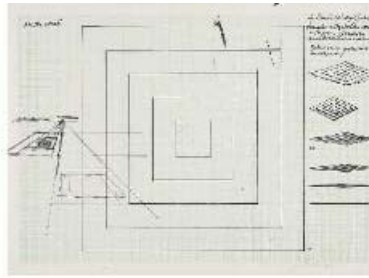
Through the kind offices of Martin Visser, a number of important Christo works from his personal collection were already loaned to the Kröller-Müller Museum many years ago. With the actualization of the hire contract, Christo decided to donate to the museum 22 rare, early prints of the photographs that Harry Shunk made of *Store Front (Corridor)* and *Wrapped Coast (Little Bay, Australia)*. The 20 photographs of *Wrapped Coast* are particularly exceptional, as they are the only evidence of a work by Christo that no longer exists. They were part of a travelling exhibition on Christo's early temporary projects.



Christo  
*Wrapped Coast (Little Bay, Australia)*, 1969  
 photographs | 20-part, each 55,7 x 71,1 cm  
 inv.nr. KM 130.415  
 source: gift from Christo, New York



Jan Dibbets  
*Raked sand*, 1968  
 ink on graph paper  
 23 x 32 cm | inv.no. KM 132.850  
 source: gift from Jan Dibbets



Jan Dibbets  
*Meadow piece*, 1968  
 ink on graph paper  
 23 x 32 cm | inv.no. KM 132.851  
 source: gift from Jan Dibbets



Jan Dibbets  
*Ploughing of [ ]*, 1967  
 pencil and ink on ruled paper and graph paper  
 33 x 42.5 cm | inv.no. KM 132.849  
 source: gift from Jan Dibbets



Jan Dibbets  
*4 circles*, 1967  
 pencil and ballpoint on printed matter on paper  
 38.2 x 26.6 cm | inv.no. KM 132.852  
 source: gift from Jan Dibbets

## Jan Dibbets

As a result of the museum's 2009 acquisition of *Construction 2 rolls of grass* from 1967, Jan Dibbets donated two works from 1967 and two from 1968, because he wanted to provide a context for the *Construction* in our collection. Stemming from the constructivist paintings he was producing in those years, he began making proposals for geometric compositions in the landscape. The four works are sketches or studies for never-realized 'sculptures', which were intended to be constructed in the landscape by, for instance, ploughing, raking or digging.



Willie Doherty  
*Out of body (III), decomposed*, 2010  
 colour photograph | 110 x 137 x 4 cm  
 inv.no. KM 132.845  
 source: Alexander and Bonin, New York  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Willie Doherty  
*Out of body (VIII), oblivion*, 2010  
 colour photograph | 110 x 137 x 4 cm  
 inv.no. KM 132.846  
 source: Alexander and Bonin, New York  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Willie Doherty  
*No visible signs*, 1997  
 colour photograph | 122 x 183 cm  
 inv.no. KM 132.946  
 source: Alexander and Bonin, New York  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Willie Doherty  
*Ancient ground*, 2011  
 high-definition video: color and sound  
 duration: 8 minutes | inv.no. KM 132.866  
 source: Alexander and Bonin, New York  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Willie Doherty  
*Strategy: Sever/Isolate*, 1989  
 black-and-white photographs, text  
 2-part, each 122 x 183 cm | inv.no. KM 132.945  
 source: Alexander and Bonin, New York  
 acquired with support from the BankGiro Lottery, through the Kröller-Müller Fund

## Willie Doherty

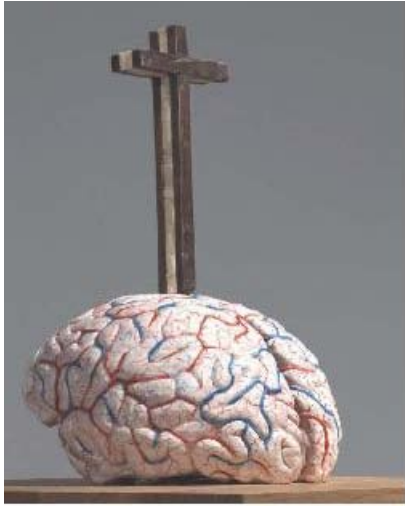
With two video installations and four photographs, the work of Willie Doherty, born and resident in Derry, Northern Ireland, has assumed a special place in the collection. Some of the works display a surprising thematic parallel with the work of Armando. For him too, the emotionally charged history of the landscape in his native country is a source of inspiration. His early work was even completely rooted in the recent history of Northern Ireland. The themes in his work may well be coloured by his origin, but they are also universal, certainly at this time: enclosure versus exclusion, role reversal, for instance from victim to perpetrator, hybrid identity or the meaning of nature in an emotionally charged environment. In early works, such as the diptych *Strategy: Sever/Isolate* from 1989, Doherty combines text with image to give the work a more heavily charged atmosphere. With this approach he goes further than the more neutral way in which artists such as Richard Long combined text and image. In the two works from the series *Out of Body*, text is used to create a more transcendental atmosphere, free of any social or political dimension. In his video works the spoken text is deliberately used as 'visual' means. In *Ancient Ground*, a video installation from 2011, detail shots of a peat bog are shown and the texts spoken by a female voice suggest the traumatic incidents that occurred in this area in some remote past. The photographic work *No Visible Signs*, a shot of a verge, evokes a similar unknown drama, in which nature is more than just an innocent decor.



Ger van Elk  
*Replacement Piece*, 1969/2011  
digital print with protective film on steel frame  
100 x 100 cm | inv.n0. KM 132.947  
source: Ger van Elk  
acquired with support from the Van Eelen-Weeber Foundation

### Ger van Elk

The museum acquired an early work by this artist, which has a permanent place in the concrete path in front of the museum. It concerns *Replacement Piece*, the idea and first version of which date from 1969. The work consists of the removal of one square metre of ground and its replacement with a photograph of the removed section. In 1969 Van Elk replaced a piece of asphalt from the road in front of the Kunsthalle in Bern with a photograph on a hard sheet. He did this as part of the legendary exhibition *Live in your head: When Attitudes become Form*, organized by Harold Szeemann. The first work was soon lost due to the effects of weather and traffic. This second durable version from 2011 consists of the removal of one square metre from the concrete entry path to the Kröller-Müller Museum and its replacement with a digital reproduction. The photograph is mounted on a stainless steel frame and provided with an anti-slip coating. Van Elk's work is about image and imagination. With his artistic interventions he tries to stay as close as possible to reality, in order to make us aware of how we look at things. He calls his *Replacement Piece* a form of 'super-realism'.



Jan Fabre 1958  
*Brain with wooden cross & bones*, 2011  
 silicone, silicone paint, wood, human bone  
 32 x 25 x 42,3 cm | inv.no. KM 132.948  
 source: Angelos ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Owl (from the series Hey what pleasant foolishness)*  
 Bic ballpoint ink on Murano glas  
 42 x 18 x 24 cm | inv.no. KM 132.993  
 source: Christie's - Amsterdam, Amsterdam  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund

## Jan Fabre

In 2011 the museum held a retrospective of the work of Jan Fabre. The decision had already been taken previously to include a representation of his work in the collection (see the annual report for 2010). In Fabre's work, an important position is reserved for the way in which energy is depleted and recharged. Physical energy plays the leading role in his intrinsically positive approach to life and in his own artistic work. The emotions, thinking, sexual activity, the motor functions, all the material aspects of the body, such as organs, the skeleton, fluids, and everything that can be done with them, are both his subjects and his materials. For Fabre, the body is the centre of his universe. The brain is just as important for creativity as the sexual organs: they might well be interchangeable for Fabre. He explores his brain literally and figuratively and aims to grasp it by reporting on his quest in sculptures and drawings. His brain is his own treasure trove, which opens up before him like a personal cosmos and out of which he extracts his works. Poetry and beauty predominate in his work. Humans and animals appear in all sorts of guises and the cycle of life and death is a constant theme. In consultation with the artist, a group of recent works (sculptures, drawings and a film) was selected, whereby it was possible to give a series of eight Chapters a place in the sculpture garden, thanks to a very generous gesture from the artist. Furthermore, a number of important works from his 'blue' period – the seventies and eighties, when he worked mainly with Bic ballpoint ink – were acquired from the artist's collection and at auction.



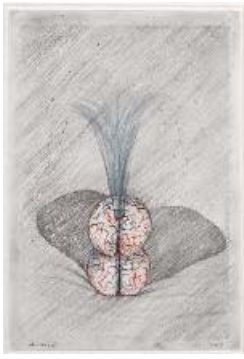
Jan Fabre  
*Hamer and anvil (brain drawing)*, 2009  
 pencil, coloured pencil on  
 photopaper | 30,5 x 20,5 cm  
 inv.no. KM 132.949  
 source: Angelos ltd/  
 Jan Fabre, Antwerp  
 acquired with support  
 from the BankGiro Lottery,  
 through the Kröller-Müller  
 Fund



Jan Fabre  
*The brainleg and the football (brain drawing)*, 2009  
 pencil, coloured pencil on  
 photopaper | 30,5 x 20,5 cm  
 inv.no. KM 132.950  
 source: Angelos ltd/  
 Jan Fabre, Antwerp  
 acquired with support  
 from the BankGiro Lottery,  
 through the Kröller-Müller Fund



Jan Fabre  
*The feet are thinking, the brain moves (brain drawing)*, 2009  
 pencil, coloured pencil on  
 photopaper | 30,5 x 20,5 cm  
 inv.no. KM 132.951  
 source: Angelos ltd/  
 Jan Fabre, Antwerp  
 acquired with support  
 from the BankGiro Lottery,  
 through the Kröller-Müller Fund



Jan Fabre  
*The male and the female fountain (brain drawing)*, 2009  
 pencil, coloured pencil on photopaper | 30,5 x 20,5 cm  
 inv.no. KM 132.952  
 source: Angelos ltd/ Jan Fabre, Antwerp  
 acquired with support from the BankGiro Lottery, through the Kröller-Müller Fund



Jan Fabre  
*My dictatorial land (brain drawing)*, 2009  
 pencil, coloured pencil on photopaper | 30,5 x 20,5 cm  
 inv.no. KM 132.953  
 source: Angelos ltd/ Jan Fabre, Antwerp  
 acquired with support from the BankGiro Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Two leaf insects*, 1989  
 ballpoint on paper, walking leaves | 205 x 150 cm  
 inv.no. KM 132.954  
 source: Angelos ltd/ Jan Fabre, Antwerp  
 acquired with support from the BankGiro Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Chapter I*, 2010  
 bronze | 44 x 25 x 35 cm,  
 accompanying pedestal: 8 x 40 x 40 cm  
 inv.no. KM 132.955  
 source: Angelos ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Chapter XVIII*, 2010  
 bronze | 51 x 32 x 31 cm,  
 accompanying pedestal: 8 x 40 x 40 cm  
 inv.no. KM 132.961  
 source: Angelos ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Chapter XVII*, 2010  
 bronze | 100 x 25 x 26 cm,  
 accompanying pedestal: 8 x 40 x 40 cm  
 inv.no. KM 132.960  
 source: Angelos Ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Jan Fabre  
*8 mm films*, 1980-1982 (1991 edition)  
 16 8mm films, 2 photographs and  
 2 pages of text in cardboard box  
 inv.no. KM 132.995  
 source: Antiquariaat De Blinde Reiziger,  
 Gent



Jan Fabre  
*8 mm films*, 1980-1982 (1991 edition)  
 16 8mm films, 2 photographs and  
 2 pages of text in cardboard box  
 inv.no. KM 132.996  
 source: Antiquariaat Luiscius,  
 Den Bosch



Jan Fabre  
*Chapter III*, 2010  
 bronze | 66 x 33 x 35 cm,  
 accompanying pedestal: 8 x 40 x 40 cm  
 inv.no. KM 132.957  
 source: Angelos Ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Chapter XV*, 2010  
 bronze | 82 x 48 x 30 cm,  
 accompanying pedestal: 8 x 40 x 40 cm  
 inv.no. KM 132.959  
 source: Angelos Ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Chapter II*, 2010  
 bronze | 115 x 31 x 118 cm,  
 accompanying pedestal: 8 x 40 x 40 cm  
 inv.no. KM 132.956  
 source: Angelos Ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Chapter IX*, 2010  
 bronze | 78 x 29 x 74 cm,  
 accompanying pedestal: 8 x 40 x 40 cm  
 inv.no. KM 132.958  
 source: Angelos Ltd/Jan Fabre, Antwerp  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Jan Fabre  
*Spiders' legs*, 1979  
 Bic ballpoint pen on book pages  
 12-part, each 22 x 15 cm | inv.no. KM 132.994  
 source: Christie's - Amsterdam, Amsterdam  
 acquired with support from the  
 BankGiro Lottery, through the Kröller-Müller Fund



Jan Fabre  
*8mm Films (1-16) transferred to dvd*  
 (mounted on wall), 1980 - 1982  
 DVD's, 19-par t| inv.no. KM 133.001  
 source: Angelos ltd/Jan Fabre, Antwerp  
 acquired with support from the  
 BankGiro Lottery, through the Kröller-Müller Fund



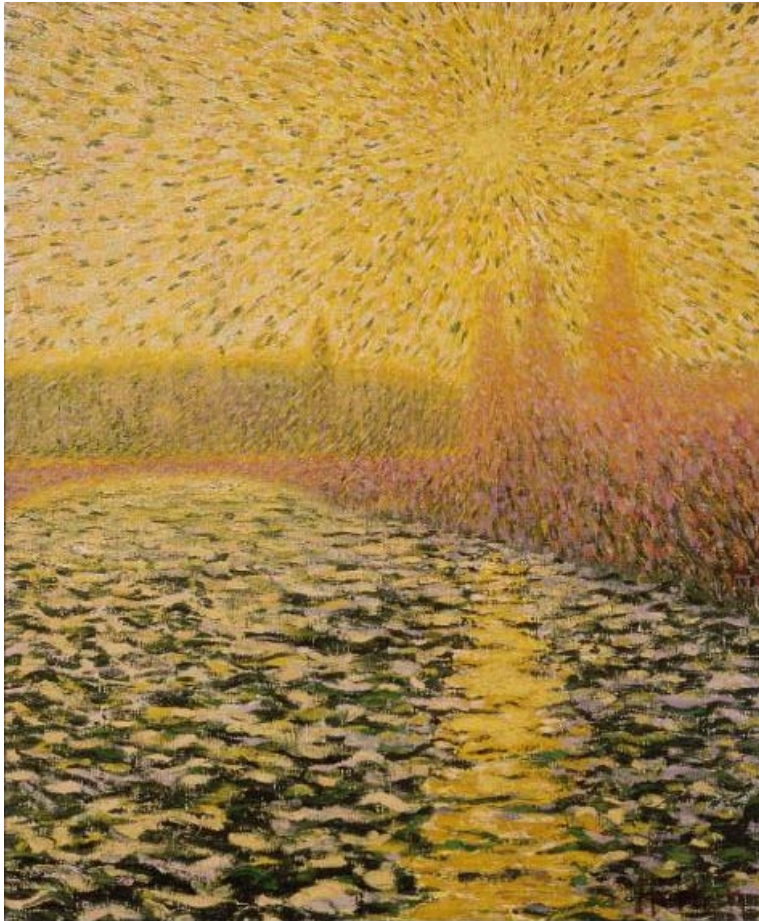
Jan Fabre  
*Is the brain the most sexy part of the body?*, 2007  
 film (performance Edward  
 O. Wilson and Jan Fabre)  
 duration: 15 minutes  
 inv.no. KM 133.002  
 source: Angelos  
 ltd/Jan Fabre, Antwerp



### Daniël Groen

After Daniël Groen took his own life in 2001, a number of his works were donated to the Kröller-Müller Museum in consultation with his heirs. Groen also left a design for a tombstone, which was realized in 2001, with financial support from Twynstra Gudde. Due to the expiry of the grave rights in 2011, the heirs have offered the tombstone, which can be regarded as his final work, to the museum. It has been decided to give this stone a place in the sculpture garden, as a sculpture. The stone is made of Belfast Black granite and carries, in addition to the artist's name and dates of birth and death, the text: "Ik heb kort & krachtig geleefd" (My life was short & sweet). One corner of the rectangular stone is missing and refers not only to the imperfection of existence, but also to the fact that Daniël Groen once cut off part of his ear.

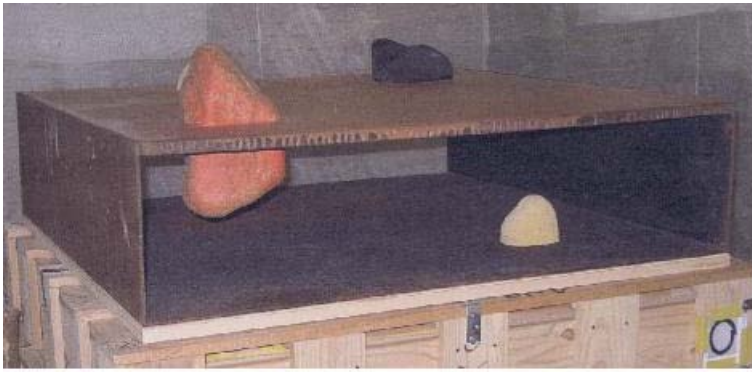
Daniël Groen  
*Headstone, 2001*  
Belfast black granite | ca. 75 x 75 x 10 cm  
inv.no. KM 132.871  
source: gift from the heirs Daniël Groen



Auguste Herbin  
*Le soleil*, 1902  
oil on canvas | 55,2 x 46,2 cm  
inv.no. KM 109.059  
source: heirs Piet Donk, Voorschoten

### Auguste Herbin

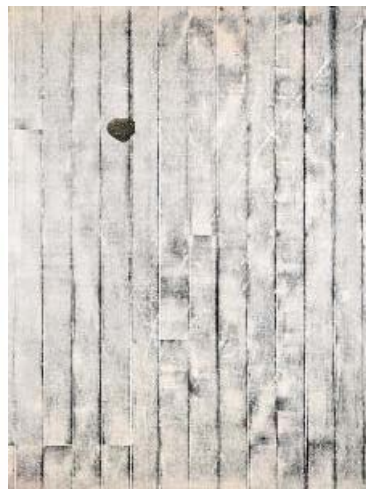
The painting *Le Soleil* from 1902 by Auguste Herbin had already been on loan to the museum for a considerable time by the now deceased husband and wife P. and M. Donk-Kaars Sijpesteijn. In 2009 it was acquired from their heirs, partly through the exchange-loan of a bequeathed work, partly through purchase. The museum has a fine series of works by Herbin, which show his development in the first half of the 20th century, from cubism via abstract art to realism, in important works. This early painting shows how pointillism was his earliest source of inspiration. The painting not only increases the representation of Herbin's work in the collection, but also provides more depth to a very powerful group of pointillist works in the collection.



Shoichi Ida  
*Garden Project - 'Meaning of Stone Garden -Sinking Garden and Ascending Stones No. 62', 1988-1998*  
 ceramic, iron, wax | 30 x 80 x 80 cm | inv.no. KM 132.976  
 source: Ida Shoichi Studio, Kyoto  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund



Shoichi Ida  
*Surface is the Between - Between Vertical and Horizon - "Paper on Floor Descended Level", 1976*  
 xylograph on Mashi paper | 180 x 135 cm  
 inv.no. KM 132.978  
 source: gift from Ida Shoichi Studio, Kyoto



Shoichi Ida  
*Surface is the Between - Between Vertical and Horizon - "Paper Between a Stone and Floor No. 10", 1976*  
 xylograph, litho on Mashi paper  
 (printed on both sides)  
 180 x 135 cm | inv.no. KM 132.979  
 source: gift from Ida Shoichi Studio,  
 Kyoto



Shoichi Ida  
*Portfolio (Five images) - Surface is the Between - Between Vertical and Horizon - "Descended Blue Nos. 1-5", 1982*  
 etching on paper | 5-part, each: 76,5 x 56,5 cm  
 inv.no. KM 132.977 | source: Ida Shoichi Studio, Kyoto  
 acquired with support from the BankGiro  
 Lottery, through the Kröller-Müller Fund

## Shoichi Ida

Shoichi Ida, originally an artist who worked with paper and graphic techniques, was also searching for a way to make visible and tangible that which is hard to imagine. He sums up all his work with the denominator: 'Surface is the between'. With this, he refers to the permanent tension created when two opposing forces reach a balance. In his view, the simultaneity of time and space can be experienced in an impression on a surface. This creates a literal point of contact and a figurative meeting point. The impression, however, is always the result of a process in space and time. The memory of a solidification or distillation into one compressed image is an important aspect of his work.

The museum has acquired a group of works by Ida, who died in 2006, in which his intentions are made apparent and which are consistent with other works in the collection that have the convergence of time and space as their theme. This becomes visible in, for instance, the series *Penetration/Evaporation* from 2002. It consists of seven thick packs of rice paper, the sides of which have been treated and become partially saturated in coloured ink. While the works were being made and in the subsequent drying process a heavy stone was placed on top of each work, whereby the ink could not penetrate everywhere. The stones are not a component of the completed work because for Ida only the impressions are important.



Shoichi Ida  
*Penetration/evaporation no. 1*, 2002  
paper, ink | 5,5 x 33 x 24 cm  
inv.no. KM 132.969  
source: Ida Shoichi Studio, Kyoto  
acquired with support from the BankGiro  
Lottery, through the Kröller-Müller Fund



Shoichi Ida  
*Penetration/evaporation no. 2*, 2002  
paper, ink | 6 x 33 x 24 cm  
inv.no. KM 132.970  
source: Ida Shoichi Studio, Kyoto  
acquired with support from the BankGiro  
Lottery, through the Kröller-Müller Fund



Shoichi Ida  
*Penetration/evaporation no. 3*, 2002  
paper, ink | 4 x 35 x 28,5 cm  
inv.no. KM 132.971  
source: Ida Shoichi Studio, Kyoto  
acquired with support from the BankGiro  
Lottery, through the Kröller-Müller Fund



Shoichi Ida  
*Penetration/evaporation no. 4*, 2002  
paper, ink | 5,5 x 24 x 33 cm  
inv.no. KM 132.972  
source: Ida Shoichi Studio, Kyoto  
acquired with support from the BankGiro  
Lottery, through the Kröller-Müller Fund



Shoichi Ida  
*Penetration/evaporation no. 5*, 2002  
paper, ink | 4,5 x 33 x 24 cm  
inv.no. KM 132.973  
source: Ida Shoichi Studio, Kyoto  
acquired with support from the BankGiro  
Lottery, through the Kröller-Müller Fund



Shoichi Ida  
*Penetration/evaporation no. 6*, 2002  
paper, ink | 5 x 24 x 33 cm  
inv.no. KM 132.974  
source: Ida Shoichi Studio, Kyoto  
acquired with support from the BankGiro  
Lottery, through the Kröller-Müller Fund



Shoichi Ida  
*Penetration/evaporation no. 7*, 2002  
paper, ink | 6 x 33 x 24 cm  
inv.no. KM 132.975  
source: Ida Shoichi Studio, Kyoto  
acquired with support from the BankGiro  
Lottery, through the Kröller-Müller Fund



Katarzyna Kobro  
*Female nude*, 1948 (cast in 1989)  
bronze | 28.3 x 24.5 x 28 cm | inv.no. KM 132.989  
source: gift from Nika Strzemińska, through Joanna Kleiverda, Amersfoort

### Katarzyna Kobro

The Russian Katarzyna Kobro moved in the revolutionary avant-garde circles: she was, for instance, a member of the artists' collective UNOVIS in Vitebsk, which also included El Lissitzky and Kasimir Malewitsch. In 1922, she left with her Polish husband, the artist Władysław Strzemiński, for Poland, where she became one of the leading lights of the constructivist movement, together with Henryk Stazewski. Several fine examples of their work are included in the collection of the Kröller-Müller Museum. Kobro found it very difficult to get through the wartime and when it ended she made a few attempts to resume her artistic activities. A number of plaster nudes in cubist style have survived from that period. The museum has posthumously received a bronze *Female nude* by Kobro, donated by Nika Strzemińska, the daughter of the artist couple. It concerns the second copy in a series of six sculptures, which were cast after a plaster original belonging to Nika Strzemińska in 1989. She loaned this copy to Joanna Kleiverda in 1993, with the request that it be donated to the Kröller-Müller Museum after her death. Joanna Kleiverda honoured this request in 2011.



Peter Otto  
*Treasure*, 2011  
watercolor on paper | 46,5 x 38,5 cm  
inv.no. KM 132.962  
source: Peter Otto, Arnhem



Peter Otto  
*St. Sebastiaan*, 2011  
watercolor on paper | 46,5 x 38,5 cm  
inv.no. KM 132.963  
source: Peter Otto, Arnhem

## Peter Otto

The museum has been collecting work by Peter Otto since 1997. By now these comprise 17 watercolours and 3 sculptures. Otto's work stems from intense emotions and empathy with those who suffer. While it's true that the work does not avoid the depiction of the gruesome, it is aimed at reflection and meditation with the aid of aesthetic illusion. Two recent watercolours and a folder with photographs and texts were acquired in 2011. Otto is also a gifted writer. In the folder a famous sculpture in Rome, the Babuino, which dominates a fountain on the Via Babuino, is captured perfectly. On the wall behind this sculpture Italians could traditionally express their grievances about any and all manner of abuses. Otto was intrigued by the fact that under Berlusconi the wall behind this sculpture was painted white and 'apparently was no longer allowed to carry graffiti against the state, church and motherland'.



Peter Otto  
*Babuino Monologues*, 2011  
color prints in bookform | inv.no. KM 132.964  
source: Peter Otto, Arnhem



Otto van Rees  
*Head of a man*, ca. 1910  
 painted wood | 15.4 x 12.5 cm  
 inv.no. KM 132.750  
 source: Kunsthandel Simonis & Buunk, Ede



Otto van Rees  
*Still life with bottle and pipe*, circa 1914  
 oil on canvas | 41 x 33 cm  
 inv.no. KM 132.865  
 source: Kunsthandel Simonis & Buunk, Ede

## Otto van Rees

Two works by Otto van Rees were acquired, from his avant-garde phase: a painted wooden relief of a head from around 1910 and a cubist still life from 1914 or later. The small relief comes close to the forms of expression of the Dadaist environment in which Van Rees was active at that time and also shows the influence of non-Western art in its own unique way. The still life lends colour to the museum's collection of cubist works, which not only contains highlights from the pioneers of cubism, but also gives a good impression of how cubism was incorporated by international artists.



Cornelius Rogge  
*Rectangle*  
 canvas and metal | 169,8 x 69,8 x 5,6 cm  
 inv.no. KM 132.842  
 source: gift from Cornelius Rogge, Hall



Cornelius Rogge  
*Square*, 1978  
 canvas and metal | 100 x 100 x 6,4 cm  
 inv.no. KM 132.843  
 source: gift from Cornelius Rogge, Hall



Cornelius Rogge  
*Constricted Canvas (Triangle)*, 1978  
 82.5 x 164.5 x 6.5 | inv.no. KM 132.840  
 source: gift from Cornelius Rogge, Hall

## Cornelius Rogge

On the occasion of the restoration of *Tent Project* (1975) by Cornelius Rogge, which stands in a prominent location in the sculpture garden, the artist donated three works that are connected to this project. These comprise a triangle, a square and a rectangle from 1978, 'when I made a series of iron "corsets", to collect bits and pieces of the Tent complex', according to Rogge.



Robert van 't Hoff  
*Newel post*, ca. 1907  
 drawing | inv.nr. KM 133.008  
 source: gift from Hugh van 't Hoff



Robert van 't Hoff  
*Ella on the houseboat*, ca. 1918  
 photograph | inv.nr. KM 133.009  
 source: gift from Hugh van 't Hoff

## Robert van 't Hoff

In 2010 the museum held a retrospective of the oeuvre of architect and co-founder of De Stijl, Robert van 't Hoff. The occasion for that was the acquisition in 2004 of the study that Van 't Hoff had built in his house in New Milton (England) around 1960. As a result of the exhibition, important documents were acquired from various sources. A book about Frank Lloyd Wright, which originally belonged to Van 't Hoff, was added to these in 2011. His grandson Hugh van 't Hoff donated two important documents: a drawing of a frame profile from circa 1907 and a photograph from around 1918, showing Ella Hooft, the architect's wife, on the houseboat designed by Van 't Hoff and that no longer exists.



Joost van den Toorn  
*Survival of the fittest*, 2007  
 bronze | 82 x 99,5 x 80 cm  
 inv.no. KM 132.847  
 source: Joost van den Toorn, Zaandam  
 acquired with support from the Mondriaan Foundation



Joost van den Toorn  
*Birdie*, 2011  
 bronze | 28 x 16 x 12 cm  
 inv.no. KM 132.848  
 source: gift from Joost van  
 den Toorn, Zaandam

### Joost van den Toorn

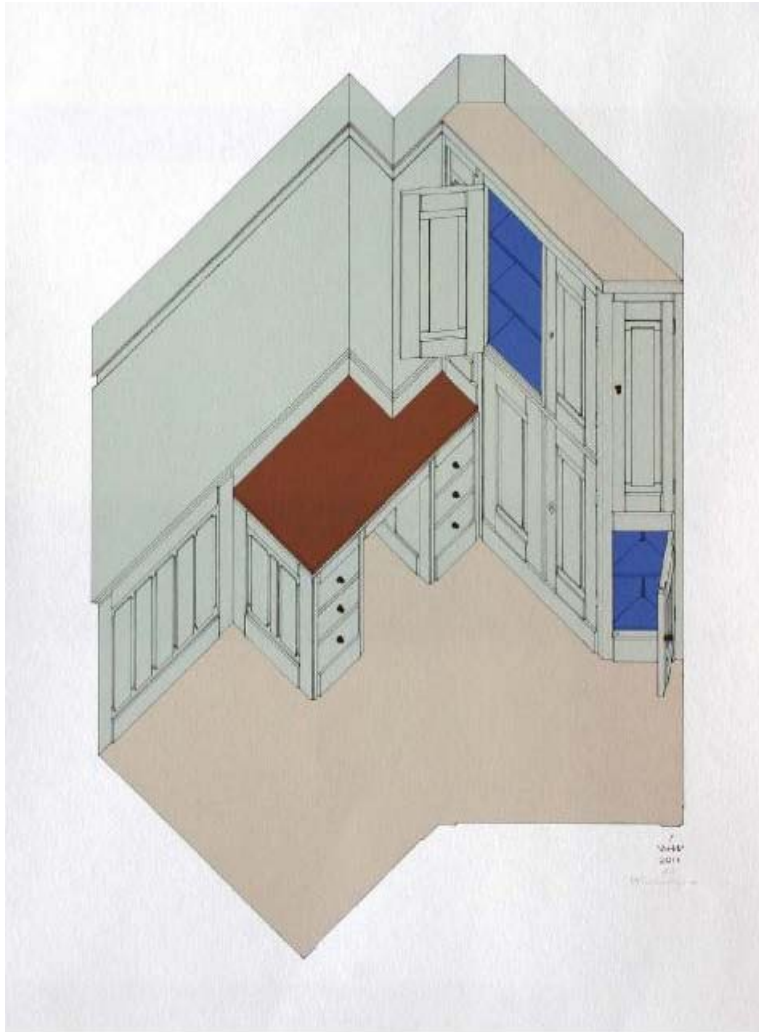
The work of Joost van den Toorn plays an important role in the collection. He became well-known in the nineteen eighties with sculptures composed of various materials and found objects, which were often boldly coloured and with provocative references to sensitive or uncomfortable social topics around eroticism, religion or politics. In later years his preference shifted to bronze and other metals, stone and ceramics for the execution of his depictions. His sculptures are characterized by a certain absurdism and attest to a fertile imagination. They are uncomfortable because of the candid approach to themes such as cruelty, death, religious feelings, animals, malicious pleasure and the glorification of personality. But they are endearing and understandable due to the atmosphere of wistfulness and melancholy that the works often also express. And there is unmistakable humour, sometimes vile, sometimes disarming. From the very start of his career Van den Toorn has taken inspiration from a wide range of artistic expressions, from those of global folk cultures (from the North American Inuit to the Batak of Sumatra), via the art of the mentally ill, to the less well-known representatives of Western modern art from the beginning of the 20th century, such as Henri Gaudier-Brzeska and Alexander Archipenko. Accordingly his role in the collection is also multifaceted, as his work dovetails with that of the artists just mentioned, as well as with the work by Jacques Lipchitz, Inuit artists or non-Western cultures in the collection.



### Mario García Torres

In recent years the museum has acquired a number of installations by this young Mexican artist, in which he reveals his fascination for the conceptual art of 40-50 years ago and which recounts the fortunes of specific ideas and materializations from that time. His work is coloured by a mixture of admiration, amazement, melancholy and irony. In 2011 the museum purchased a copy of an installation in limited edition, entitled *I always thought Anselmo's invisible (1971) should be installed against a window*, which consists of the projection of a slide onto a wall. The Italian arte povera artist Giovanni Anselmo achieved notoriety for his frequent use of a projection of the word 'invisible' in his installations. In García Torres' work, one sees how the projection of a work by Anselmo becomes visible on the trouser leg of someone walking in front of the projector.

Mario García Torres  
*I always thought Anselmo's Invisible (1971)*  
*should be installed against a window*, 2011  
35 mm color slide | inv.no. KM 132.980  
source: Galerie Jan Mot, Brussel



## Willem Haakma Wagenaar

Willem Haakma Wagenaar is a restorer and art historian. Commissioned by the Dutch Government Building Department, since 1993 he has been carrying out research into the top layers of paint in the interior of the St. Hubertus Hunting Lodge by architect H.P. Berlage. The aim is to determine the original colour scheme as precisely as possible and gain more insight into Bart van der Leck's authorship thereof. Over the years a vast amount of information has been gathered – partly in combination with laboratory research – on the colour composition in various rooms of the hunting lodge, on the structure of the paint layers and on the composition of the paints used. It is possible to conclude that Van der Leck's role was very significant. The research made it possible to reconstruct Van der Leck's original colour scheme in a number of spaces. Since 2002 Haakma Wagenaar has been making virtual presentations of the spaces with the aid of digital technology. He has donated special prints of these to the museum.

Willem Haakma Wagenaar

*Reconstruction of finishing coats of paint in office of St. Hubertus Hunting Lodge, 2011*  
 piezograph, computer print made using a special inkjet printer on paper  
 60 x 45 cm | inv.nr. KM 132.988  
 source: gift from Willem Haakma Wagenaar



herman de vries  
*untitled*, 1956  
 gouache on paper | inv.no. KM 132.844  
 source: bequest of Rie de Booys



herman de vries  
*fragments*, 2011  
 offset on paper | 21 x 16,5 cm  
 inv.no. KM 132.991 source: Peter Foolen

## herman de vries

The work of herman de vries has a broad representation in the museum's collection. From the estate of Rie de Booys, the widow of Pierre Janssen, former director of the Arnhem Gemeentemuseum and a celebrated presenter of a TV programme on art, the museum received a gouache from 1956 in an informal style, which casts an interesting light on the artist's early development. Since the nineteen sixties herman de vries has been making so-called artist's books, sometimes in small, numbered editions. *fragments* is a recent example of these..

# **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, 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*

RBT KAN, member of Advisory Council

Museana Foundation, board member

Kröller-Müller Fund, treasurer

ICOM/ICMS (International Committee on Museum Security), member

SKÅL Gelderland, member

*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

## **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

*Ms Ir 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 Prof Dr 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 Ir W. Draijer*

Managing Partner McKinsey & Company Benelux

Relevant additional functions:

Stichting Avond van de Wetenschap en Maatschappij, chairman

World Press Photo Foundation, member of the Board of Trustees

Talent naar de Top, taskforce member

Singer Tafel, co-founder and member

Stichting Toekomstbeeld der Techniek (STT), member of the Executive Committee

Champs on Stage, member of the Board of Trustees

Advisory Board ISTP, 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**

Ms C.M.S. Eisenburger, former director of the Africa Museum in Berg en Dal, chairwoman  
Mr M. Schellingerhout, steward-director of the foundations: Dullertsstichting, Stichting Sint Nicolai Broederschap and Stichting het Burger en Nieuwe Weeshuis, all in Arnhem, secretary  
Mr M.J. Vonhof, deputy director of the Kröller-Müller Museum, Otterlo, treasurer  
Ms A.M.C.J. Ponsioen, director of operational management, Netherlands Open Air Museum in Arnhem  
Mr P. Schenk, Former director of the Hoge Veluwe National Park  
Dr E.J. van Straaten, director of the Kröller-Müller Museum in Otterlo

### **Kröller-Müller Fund, Board of Directors' 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*

Steward-director of the foundations: Dullertsstichting, Stichting Sint Nicolai Broederschap and Stichting het Burger en Nieuwe Weeshuis, all in Arnhem

Former notary in Arnhem

Relevant additional functions:

Steward of the Heij-Konijnfonds in Arnhem, a fund for young visual and performing artists

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*

RBT KAN, Advisory Committee member

Stichting Museana, board member

ICOM/ICMS (International Committee on Museum Security), member

SKÅL Gelderland, 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*

Foundation for the Conservation of Contemporary Art (SBMK), chairman of the board

Harten Fund Foundation, chairman of the board

Jeekel Foundation, board member

Stichting Administratiekantoer 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

*Hortus/Corpus - Jan Fabre*

ISBN 978-90-5662-815-4, published by NAI Uitgevers / Kröller-Müller Museum

*Windflower, Perceptions of Nature*

ISBN 978-90-5662-836-9, published by NAI Uitgevers / Kröller-Müller Museum

Teaching package and picture book '*Swan looks for a playmate*'

ISBN 978-90-73313-25-5, text Sandra Overweg, illustrations Ingi Jensson,  
published by Kröller-Müller Museum,

*Director Dr E.J. van Straaten*

Jan Fabre. Master of the Paradox', in: Stefan Hertmans/Evert van Straaten, *Jan Fabre Hortus/Corpus*, Otterlo/Rotterdam 2011, pp. 17-24

Jan Fabre. Meester van de paradox', in: Stefan Hertmans/Evert van Straaten,  
*Jan Fabre Hortus/Corpus*, Otterlo/Rotterdam 2011, pp. 17-24

Jan Fabre in the Kröller-Müller Museum', in: Isel 40 (mei/juni 2011), pp.16-22

Ultimate Painting No. 39', in: Bulletin van de Vereniging Rembrandt, (21 spring  
2011) 1, pp. 30-32

De vernietigingsfase van onze cultuur', In: De Gelderlander, 30 juni 2011, p. 17

The Vulnerability of Nature and Art', in: Marente Bloemheuvel/Toos van Kooten,  
*Windflower. Perceptions of Nature*, Otterlo/Rotterdam 2011, pp. 7-9

## Balance Sheet as of 31 December 2011

### **Assets**

(euro)

**31 December 2011**

#### **Fixed Assets**

Tangible fixed assets 888,449

#### **Current Assets**

Stocks 613,858  
Receivables 698,217  
Liquid assets 8,919,760

**Total Current Assets** 10,231,835

11,120,284

### **Liabilities**

(euro)

**31 december 2011**

#### **Equity**

General reserve 2,355,627

Appropriated funds:

Security Sulpture Garden 1,600,000

Security Museums 219,878

Ministry of Education, Culture  
and Science (operations) 1,173,944

Ministry of Education, Culture  
and Science (housing) 1,573,456

4,567,278

Appropriated reserves for Equipment 710,938

**Total Equity** 7,633,843

**Acquisitions Funds** 136,089

#### **Provisions**

Pre-pension provision 281,743

Provision for jubilee payments 79,788

361,531

#### **Long-Term Debts**

Investment subsidies 406,487

#### **Short-Term Debts**

Creditors 408,704

Taxation and social security  
contributions 136,613

Other debts 2,037,017

2,582,334

11,120,284

**Income and Expenditure Account 2011**

(euro)

**Income**

Direct revenues	3,397,297
Indirect revenues	312,018

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3,709,315

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

Lease section	3,398,607
Operations section	3,895,819

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7,294,426

**Other subsidies/contributions** 1,036,879

**Total Income** 12,040,620

**Expenditure**

Wages and Salaries	4,039,386
Write-offs	195,063
Rent	3,312,215
Purchases	1,118,231
Other expenses	3,224,528

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**Total expenses** 11,889,423

Balance from normal operations 151,197

Balance of interest income/expenses	96,933
Other income	671,309
Acquisition fund transactions	-15,404

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**Operating result** 923,931

## **Notes to the annual accounts 2011**

### *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*

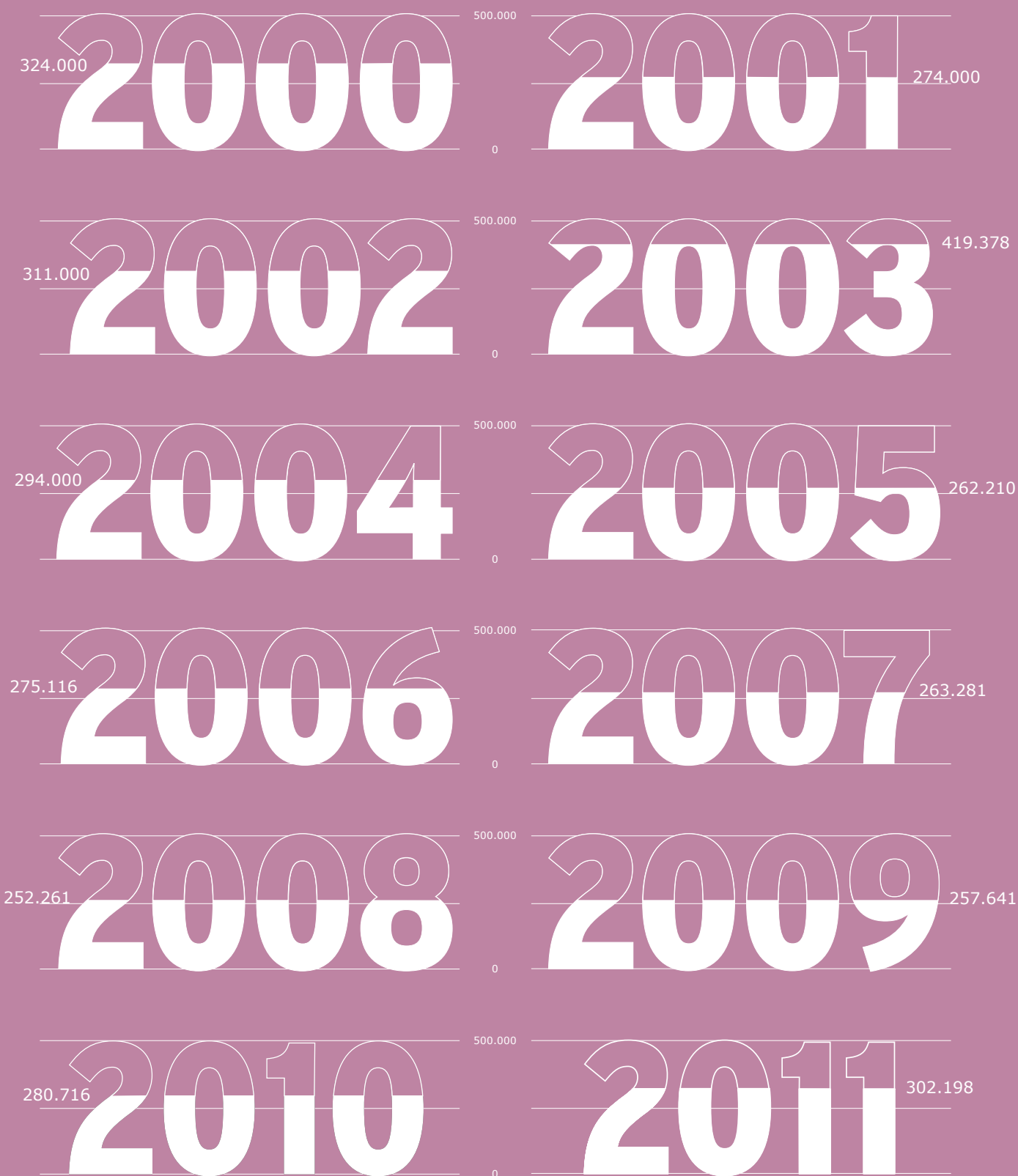
The remaining assets and liabilities are valued at the nominal value.

#### *Basis for the determination of the results*

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

## Visitors museum from 2000 until 2011

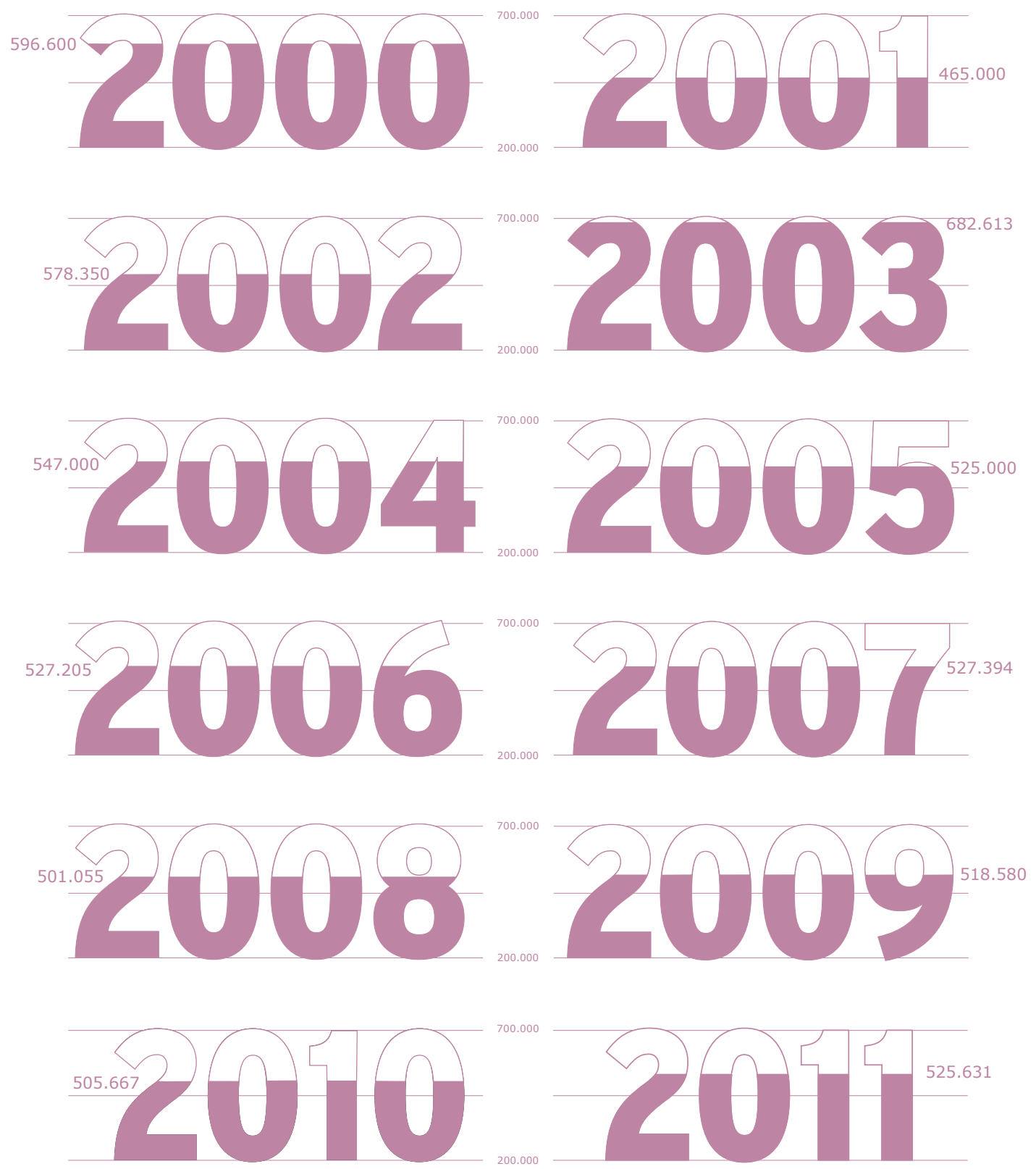
In 2011 the museum received 302,198 visitors, including 36,753 children and pupils in school groups, 6,078 of whom came from primary schools and 30,675 from secondary schools



Visitor figures per month



Visitors Hoge Veluwe National Park from 2000 until 2011



**Visitor figures at presentations outside the Kröller-Müller Museum**

Exhibition	Total
<i>Van Gogh: The Adventure of Becoming an Artist</i> Kyushu National Museum, Fukuoka 01.01 t/m 13.02.2011	354.114
<i>Van Gogh: The Adventure of Becoming an Artist</i> Nagoya City Art Museum, Nagoya, Japan 22.02 t/m 10.04.2011	230.650
<i>Van Gogh e il viaggio di Gauguin</i> Palazzo Ducale, Genua, Italië 12.11.2011 t/m 15.04.2012	75.000*
*till 31.12.2011	

## Visitors to the website 2011

In 2011 the website [www.kmm.nl](http://www.kmm.nl) was viewed 470,842 times by individual visitors (an increase of over 15% compared to 2010). 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 mobile website, new in 2011, was visited 21,750 times by individual visitors. Director Evert van Straaten wrote six columns for the website in 2011. The website [www.kmmexpose.nl](http://www.kmmexpose.nl) was visited 2,348 times in 2011. The bimonthly newsletter was sent to 4,150 subscribers. The museum has been active in the social media since April 2011. At the end of 2011 the museum had 650 followers on Twitter and 1,500 fans on Facebook.



# Colophon

## Colophon

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Kröller-Müller Museum  
Houtkampweg 6  
6731 AW Otterlo  
Postbus 1  
6730 AA Otterlo  
t. +31(0)8 591241 f. +31(0)8 591515  
info@kmm.nl  
www.kmm.nl



Partner of the Kröller-Müller Museum



Supporter of the Kröller-Müller Museum

