

# ANNUAL REVIEW

2016

KRÖLLER-MÜLLER MUSEUM

This summarized annual report gives an impression of the year 2016, with the main highlights, facts and figures.

Enjoy!

Lisette Pelsers  
Director



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Children with *Floating sculpture, Otterlo* by Marta Pan



## VISITORS

The Kröller-Müller Museum received 346,352 visitors in Otterlo in 2016. Apart from *Barbara Hepworth: Sculpture for a Modern World* in the early months of the year, no major exhibitions were scheduled because of large-scale work on the depots and climate systems. Accordingly, a modest forecast of 320,000 was made for the number of visitors, a target that was achieved comfortably. Museum Pass holders accounted for 26.9% of the visits, at 93,068 visits.

The museum welcomed 7,936 primary-school children and 29,622 secondary-school children. 116 primary schools made use of the School Card.

The museum drew big audiences elsewhere too. The museum reached almost 900,000 visitors abroad in 2016, with exhibitions in Verona, Arles, Treviso, Vienna and Tokyo. This meant that over 1.2 million people came physically into contact with the Kröller-Müller Museum's collection.



Exhibition *Nature Based*, with Oscar Santillan, *The Manifesto of Goodness* (2012)

## EXHIBITIONS

Two exhibitions continued from 2015:

### **Longing for happier times. Media works from the collection of the Kröller-Müller Museum**

19-9-2015 until 3-1-2016 and  
5-5 until 1-5 2016

*Longing for happier times* showed audio-visual installations by Willie Doherty, Mario García Torres, Jan Fabre, Cai Guo-Qiang, Matt Mullican, Hetty Huisman and herman de vries. Many of the works in *Longing for happier times* (a quote from the installation by Mario García Torres, spoken over the remains of a lost artwork) reflect on decay and destruction and show a yearning for better times.

### **Barbara Hepworth: Sculpture for a Modern World**

28-11-2015 until 17-4-2016

Barbara Hepworth was one of the most successful sculptors of the twentieth century. The exhibition gave an overview of her entire oeuvre, from the modest sculptures in stone and wood from her early years to the ambitious bronze works from the

fifties and sixties. The exhibition was organised in association with Tate Britain in London and Arp Museum Bahnhof Rolandseck in Remagen.

Other exhibitions:

### **Leo Vroegindeweij**

14-5 until 28-8-016

Leo Vroegindeweij was affiliated with the prestigious gallery Art & Project (1968-2001). In 2013, the former gallery owner Adriaan van Ravesteijn (1938-2015) donated more than two hundred artworks to the museum, including work by Vroegindeweij. The exhibition consisted of about twenty of these works supplemented by several artworks from the museum's collection.

### **Nature Based**

11-6 until 13-11-2016

*Nature Based* showed works in which the complex attitude of humans to nature plays a role. Video works were on display by Pierre Huyghe, Oscar Santillan and Persijn Broersen/Margit Lukács. The museum presented *To Place* (1990-2011), a series of artist's



Exhibition *Barbara Hepworth: Sculpture for a Modern World*

books by Roni Horn, and four films by Lon Robbé, all from its own collection. The exhibition was organised to tie in with the installation of *La Saison des Fêtes* by Pierre Huyghe in the sculpture garden.

### Jos Kruit

10-9-2016 until 22-1-2017

Like Leo Vroegindeweij, Jos Kruit was affiliated with the gallery Art & Project (1968-2001). This was the second exhibition in 2016 based on the donation made by the former gallery owner Adriaan van Ravesteijn to the Kröller-Müller Museum in 2013. Five large sculptures were presented along with several relief paintings.

### The early Van Gogh: 'work against indifference'

24-9-2016 until 9-4-2017

*The early Van Gogh: 'work against indifference'* showed how, at the start of his career, Vincent van Gogh taught himself to turn his view of the world into images. While contemporaries such as Isaac Israels and George Breitner focused on cosmopolitan city life, Van Gogh was more interested

in the people on the margins of society. The exhibition focused on his drawings, which are rarely on view because of their sensitivity to light. The works in the exhibition were accompanied by comments by Van Gogh himself, taken from his letters.

### Move On

26-11-2016 until 23-4-2017

*Move On* presented sculptures from the collection that are able to move (sometimes literally but often figuratively) by Gerrit van Bakel, Tom Claassen, Constant, Martin van Oel, Panamarenko and Carel Visser. Panamarenko seeks to overcome gravity and air resistance with hand-made mechanisms and machines. Gerrit van Bakel's machines move by making use of the forces in nature. Constant worked on his urban utopia, New Babylon, in the fifties and sixties.



Exhibition *The early Van Gogh*



## INTERNATIONAL EXHIBITIONS

The Kröller-Müller Museum's collection continues to attract considerable interest from abroad. In addition to individual loans to fellow institutions in the Netherlands and abroad, several exhibitions were organised in 2016 with local partners. The touring exhibition *Seurat, Van Gogh, Mondrian. Il Post-Impressionismo in Europa* was on display in the Palazzo della Gran Guardia in Verona until 13 March 2016. This touring exhibition with works from the Kröller-Müller's collection had previously been on view in Japan. In Verona, it attracted 90,000 visitors in 2016.

*Van Gogh en Provence. La tradition modernisée* was on view from 13 May to 11 September in the Fondation Vincent van Gogh in Arles. The museum made a substantial contribution to the exhibition, which drew 150,000 visitors.

The exhibition *Seurat, Signac, Van Gogh. Wege des Pointillismus* opened in mid-September in the Albertina in Vienna. This was a follow-up to the exhibition on post-Impressionism in Japan and Verona, and the Kröller-

Müller was once again closely involved. The exhibition, which continued to 8 January 2017, attracted 250,000 visitors in 2016. On 7 October, *Van Gogh and Gauguin. Reality and Imagination* opened in the Tokyo Metropolitan Art Museum. The exhibition ran until 18 December and was visited by 395,000 people. The exhibition moved to the Aichi Prefectural Museum of Art in Nagoya in 2017. The exhibition *Storie dell'Impressionismo. I grandi protagonisti da Monet a Renoir da Van Gogh a Gauguin* opened in the Museo di Santa Caterina in Treviso on 28 October. The exhibition, which ran until 1 May 2017, drew 90,000 visitors in 2016.



Visit with Bookers of the Helene Kröller-Müller Fund to the exhibition *Seurat, Signac, Van Gogh* in Vienna



## ACTIVITIES

### Winter Games

2-1 until 3-1-2016

For this fifth edition of the family event *The Winter Games*, the collaboration with ArtEZ Institute of the Arts was extended to include a new partner, Museum Arnhem. In association with the Hoge Veluwe National Park, children up to the age of twelve are given a 50% discount on the price of an admission ticket during this weekend. Around 250 children and their parents and grandparents visited the Kröller-Müller Museum.

### Museum Week

16-4 until 24-4-2016

The museum took part in the national *Museum Week* once again this year. Around 200 families received a free copy of the *Museum Dice Game*. The museum welcomed a total of 14,912 visitors during the *Museum Week*.



The Winter Games

## Gelderland Museum Day

22-10-2016

On the *Gelderland Museum Day*, the Kröller-Müller Museum in association with Fonk Amsterdam launched a new concept: families could register for a *Blind Date with an Artwork*. A package is sent to their home with questions and assignments relating to an unknown artwork. They then visit the museum to view the artwork and see if there is a 'click'. *The Blind Dates* have been a success and have attracted a great deal of publicity. Twenty-five families have taken part. *The Gelderland Museum Day* attracted 2,834 visitors, including 240 children. Around eighty families did the *Museum Dice Game*.

## Rabo Museum Kids Week

15-10 until 30-10-2016

In the autumn half-term holiday, the Museums Association introduced the first *Rabo Museum Kids Week*, in association with museumkids.nl. The museum drew national attention to its *Museum Dice Game* and its digital *Painting Game*. It welcomed about 400 children with their parents,

grandparents and other accompanying adults during the two holiday weeks.

## Art Rocks

In 2016, the Kröller-Müller became one of the new partners in the national music project *Art Rocks*, initiated by Museum Boijmans Van Beuningen in association with the music competition the *Grote Prijs van Nederland*. Almost 200 bands, singer-songwriters, rappers and other musicians created a piece of music or a song inspired by an artwork; fifty of them chose a work in the Kröller-Müller. In October there was a well-attended master class by singer Giovanca. In a lively semi-final, *FALT* won a video clip and a place in the finals in Paradiso. The project received a great deal of coverage in the media and the museum round also drew a good crowd.



Museum round Art Rocks



## SCHOOLS

### Philosophising with sculptures (and with the director)

A new, expanded edition of *Philosophising with sculptures* was published in November. The changes were based on experience and tie in with recent developments in philosophising and the interest in skills for the twenty-first century and developing citizenship skills. An English version of the package was also produced because of the international interest in the philosophising method and the do-it-yourself approach. All ninety primary schools with a School Card were sent the new package free of charge.

### Our sculpture garden. Project in Wijchen

Local artists worked at four primary schools in Wijchen from the end of 2015 until December 2016, taking a work from the Kröller-Müller's sculpture garden as their starting point. The infant classes experimented with Jean Arp's working method while older children worked with wax and natural products. The result was their own sculpture garden, in and around

the school. A number of classes visited the museum to see the originals of 'their sculptures', write an art song and discover other major works. About 800 children were actively involved in *Our sculpture garden*, which was funded through the *Cultural Education with Quality* (CMK) scheme. There will be a follow-up to the project in 2017 in the municipality of Ede.

### Follow-up to the Museum Education Award

In 2015, the museum received the *Museum Education Award* for its digital block calendar. The project was extended in 2016. A national calendar was developed in collaboration with the Mauritshuis, the Van Abbe Museum, the Holland Open Air Museum, the National Archives and the Netherlands Institute for Sound and Vision. In a new digital platform, anyone can create their own calendar. The Noordbrabants Museum, Museum Breda and Kunstbedrijf Arnhem are among the organisations interested in the idea and the project is also being followed up in other countries (including Belgium, Denmark and



Philosophising with sculptures



Germany). The status as at the end of 2016: (almost) three digital block calendars, thirteen national and international partners.

### **Apeldoorn: art in the woods every day**

Following the example of Ede, Apeldoorn has also got its own block calendar: *Elke dag kunst in het bos* (Art in the woods every day). The museum developed the project in association with the art broker Markant, two pilot schools and Appelthorn Lions Club. The Lions made a substantive contribution to the calendar and also arranged free bus transport to the park and the museum. Pupils from Praktijkschool Apeldoorn made special bread rolls for the lunch. The Apeldoorn block calendar was distributed to fifty school. Nine schools took part in this project. The museum welcomed 243 children and 31 accompanying adults.

### **Lectures, workshops and team trips**

Reflecting the fact that the museum is increasingly presenting itself as a centre of expertise, there was

an increased demand in 2016 for information and assistance in the field of art and cultural education. The educational team gives various lectures and is actively involved in cultural markets and gatherings, but it now also offers the option for a team trip to the museum with an introduction about philosophising, workshops and a tour of the museum.

### **Philosophy team**

*The Philosophy team* provides tailored programmes, information and special workshops. In the municipality of Arnhem's PR8 programme, they talk to teachers and parents about a planned visit to the museum; in team trips, teachers are challenged to try philosophising themselves; and in *Kunst Maakt de Mens* (Art makes you, a collaborative project with the Van Gogh Museum) they organise drawing sessions with vulnerable senior citizens. In 2016, the *Philosophy team* guided fourteen schools during their visit to the museum. The team organised ten information sessions and eight *Kunst Maakt de Mens* sessions. It was also



School class with James Ensor, *Hop-Frog's revenge*

involved in a team trip for teachers and a tailored talk for artists.

### **Cooperation with municipalities/ culture centres**

The cooperation with municipalities (and local brokers) remains a key lifeline in local art education. In the second year of the municipality of Arnhem's PR8 programme, 1,370 children from Arnhem visited the museum. The programme resulted in twenty-eight new School Card holders. The municipality of Ede prolonged its project with free bus transport. Around 1,400 children and their adult supervisors visited the museum. The museum also actively collaborated with culture centres in Apeldoorn (see above), Nunspeet, Lochem and Montferland.

### **Secondary education**

The collaboration with the Pallas Athene College in Ede continued with two special receptions in which eight pupils were 'trained' to become a tour guide. In June, they personally welcomed fellow pupils from a partner school in Germany. Niek Michel's

photo workshop was booked thirty-one times and attended by 778 pupils in total.

### **Higher education: internships and research**

Two interns joined the educational team. The team was involved in about ten graduation projects, including a study of the museum experience of 'lay people' and a study of the experience economy in museums.

### **Other target groups**

An English version of the *Museum Dice Game* was produced, and used by around 350 non-Dutch families in the course of 2016. The Dutch version was handed out more than 5000 times. The Nationaal Museum van Wereldculturen is releasing its own version under licence. The principle is to work together and persuade families to visit more (different) museums. The museum is reaching many senior citizens who are no longer able to visit a museum independently through its special programmes such as the *Museum Plus Bus* (975 participants) and *Kunst*



Children playing the Museum Dice Game with *Song of the vowels* by Jacques Lipchitz



*Maakt de Mens* (Art makes you, 85 participants). In 2016, forty special guided tours were given for visually impaired people.

The series of detective games was extended with a new card showing a head, a shoulder, a knee and a toe from the collection – a reference to the well-known nursery rhyme. The game is available in Dutch and in English, and is offered free of charge.



Workshop *Kunst Maakt de Mens* (Art makes you)



## COLLECTION

As at 31 December 2016, the collection consisted of 21,899 objects (including the Helene Kröller-Müller library), of which 422 were on long-term loan. The collection can be broken down as follows: 1,195 paintings, 2,016 sculptures, 12,584 works on paper, 93 media artworks, 165 works of photography, 50 landscape architecture works, 2,162 works in the category architecture (works on paper and models), 1,457 craft objects, 1,008 documentary items and 1,169 objects in the Helene Kröller-Müller library. All the works have been recorded and photographed and entered in the TMS database (The Museum System). About 4.5% of the collection is on display: 40% of the paintings, about 16% of the sculptures, about 1.5% of the works on paper and about 1% of the media art. The collection search feature on the website gives access to 3,618 objects. The museum loaned 223 objects: 171 to institutions abroad and 52 to institutions in the Netherlands.

### Expansion of the depots

In April, work started on the construction of a new depot containing 1,000 m<sup>2</sup> in space. In addition to climate-controlled repositories for materials, the extension also includes quarantine rooms, a cold room and a space where sculptures and installations can be assembled. Because of the extension work, 17,047 objects were moved from the main repository to two internal temporary storehouses, starting on 1 February 2016.

### Donations

The museum received a donation from a private party of four works by Charley Toorop. These were two drawings, *Poffertjeskraam* (1935) and *Familie uit Cuesmes* (Bourinage) (1922) and two paintings, *Stilleven met geraniums, fles en bord met messen en broodje* (1920) and *Volkshuis, Amsterdam Zeedijk* (1927). Pjotr Müller donated *Soleares-tristes* (2002) to the museum, and Herman de Vries donated *wit-white* (1962-2012).



Expansion of the depot

**Acquisitions**

The most important acquisition was *La Saison des Fêtes* (2010, executed in 2016) by the French artist Pierre Huyghe. Other acquisitions were two drawings by Alexander Bogomazov, *Memories of the Caucasus* (1916) and *Landschap, Caucasus* (1916), the film *Streamside Day* (2003) by Pierre Huyghe, the sculpture *Rockswarm* (2001) by Bill Woodrow, the painting *Les Filets, Honfleur* (1912) by Félix Vallotton and two sculptures by Leo Vroegindeweij, *Untitled* (1985) and *Untitled* (1986).



Leo Vroegindeweij, *Untitled*, 1986



## CULTURAL FUNDS AND OTHER SPONSORSHIP

### BankGiro Lottery

The BankGiro Lottery has been the museum's main donor since 1999. The museum has applied 'earmarked fundraising' since 2015. A team from the BankGiro Lottery spends every weekend and time in the holidays at the museum for this purpose. Visitors who decide to take part in the lottery on the spot receive a refund of the admission fee or a copy of the publication *De vroege Van Gogh* (The early Van Gogh). All new participants are also given a BankGiro Lottery VIP card. In 2016, €30,007 was raised in earmarked funds. This money will be spent on the restoration of *Jardin d'email* by Jean Dubuffet.

### Helene Kröller-Müller Fund

In 2016, the Helene Kröller-Müller Fund organised three successful fundraising gatherings. The Fund welcomed three new Bookers and received €19,606 in one-off gifts. The commitments through to 2021 in the form of regular donations amount to €1,135,000. At year-end 2016, the Helene Kröller-Müller Fund had

€518,000 in its account. The Fund contributed to three projects, giving €187,500 in total. These were the exhibition *Arp: The Poetry of Forms*, to be held in 2017 (€100,000 plus €30,000 from Hof Hoorneman Bankiers), the *Timeline online* (€45,000) and, via an anonymous donor, the restoration of *Les Filets, Honfleur* by Félix Vallotton (€12,500). The Fund is also supporting research into restoration possibilities and the restoration tests with *Jardin d'email*, through a contribution (in 2015) from the Turing Foundation of €75,000 and an anonymous gift of €10,000.

### Supportership by the municipality of Ede

The aim of the supportership by the municipality of Ede is to get local residents, businesses and visitors involved in the Kröller-Müller Museum. The museum takes part in the city marketing concept *The Taste of Van Gogh*. This involves the development of projects in which the museum's Van Gogh collection plays a central role, such as *The Taste of Van*



The Taste of Van Gogh Pop-Up Museum



*Gogh Pop-Up Museum*, a restaurant and a shop with local products and reproductions of works by Van Gogh from the museum's collection that show his love of rural life.

### **Other matters**

The proceeds from the Jeekel Foundation in 2016 totalled €22,000.



Outdoor restaurant in the sculpture garden



## SPECIAL EVENTS

### The early Van Gogh: 'work against indifference'

The exhibition *The early Van Gogh* showed how at the start of his career, Vincent van Gogh teaches himself to translate his view of the world into images. Unlike contemporaries such as Isaac Israels or George Breitner, he focuses not on the cosmopolitan city life, but instead on the fringes of society. On people who have to work hard for their living, in humble workshops and on farmlands in all weathers. Van Gogh tries to sincerely express his compassion for their way of life. Or, as he puts it himself in a letter to his brother Theo: 'I say it again – work against indifference – perseverance isn't easy – but things that are easy mean little.'

### Emphasis on Van Gogh's drawings

The emphasis in the exhibition is on drawings, which are rarely shown due to their sensitivity to light. The drawings in particular clearly show how Van Gogh struggles to master the technique and to depict volume and movement in his figures. Moreover, he does not strive for merely a

realistic representation of reality. He seeks to depict 'life' itself and draw 'inaccuracies' that are 'truer' than the 'literal truth'. The works in the exhibition are commented upon by Van Gogh himself with quotations from his letters.

### 'Of the people, for the people'

Auke van der Woud, writer of bestsellers about nineteenth-century Netherlands (*Een nieuwe wereld*, *Koninkrijk vol sloppen* and *De nieuwe mens*) and curator at the Kröller-Müller Museum from 1974-1981, is guest curator of the exhibition. In the exhibition texts and with the addition of photographs by Henri Berssenbrugge (1873-1959), he places Van Gogh's unusual choice for his fellow man in the working-class districts in the context of the late nineteenth century.

The exhibition is accompanied by a publication with texts by Auke van der Woud.



Exhibition *The early Van Gogh*

### Construction and opening of *La Saison des Fêtes* by Pierre Huyghe

In 2016 the museum purchased *La Saison des Fêtes* by the French artist Pierre Huyghe (Paris, 1962). The work was opened on 11 June 2016.

Huyghe is fascinated by the ambiguity in people's dealings with nature. He uses many different media and often creates large-scale installations in which animals or plants play a role. *La Saison des Fêtes* uses plants: a diverse mix of trees, shrubs, perennials, annuals and bulbs, arranged in a circular garden. The plants are associated with festivals and commemorations around the world, twenty in total that were selected by Pierre Huyghe. From the tall, dominating palm tree to the humble clover, all the plants play a role in a celebration or commemoration somewhere in the world. *La Saison des Fêtes* was constructed on a former lawn covering approximately 3500 m<sup>2</sup> in the Kröller-Müller sculpture garden. About 3300 m<sup>3</sup> of sand was used to create an artificial landscape of sand dunes to embed the garden in its surroundings.



Pierre Huyghe, *La Saison des Fêtes*, 2010 (executed in 2016)



## VISITOR FIGURES

### 2016

#### Total visits 346,352 of which:

- School visits 37,558
- Visits with Museumkaart 93,068
- Visits with ICOM / Vereniging Rembrandt card 2,757
- Non paying visits 64,769

#### Visitors to exhibitions in 2016 outside the Kröller-Müller Museum

- *Seurat, Van Gogh, Mondriaan. Il Post-Impressionismo in Europa* Palazzo della Gran Guardia, Verona 28-10-2015 until 13-3-2016  
90,000 in 2016
- *Van Gogh en Provence. La tradition modernisée.* Fondation Vincent van Gogh, Arles 13-5 until 11-9-2016  
150,000
- *Seurat, Signac, Van Gogh. Wegen des Pointillismus.* Albertina, Vienna 16-9-2016 until 8-1-2017  
250,000 in 2016
- *Van Gogh and Gauguin. Reality and Imagination.* Tokyo Metropolitan Art Museum, Tokyo 7-10 until 18-12-2016  
395,000
- *Storie dell'Impressionismo. I grandi protagonisti da Monet a Renoir da Van Gogh a Gauguin.* Museo di Santa Caterina, Treviso 28-10-2016 until 1-5-2017  
90,000 in 2016

#### Visitors Kröller-Müller Museum



2011 302,198



2012 311,097



2013 332,707



2014 391,209



2015 378,731



2016 346,352

**Visitors [www.krollermuller.nl/mobile](http://www.krollermuller.nl/mobile)**

(from 2011)

2011 27,205

2012 29,104

2013 43,219

2014 64,453

Since 2015 the website has been responsive, and a separate mobile version is no longer needed.

**Twitter followers**

2013 4,351

2014 9,211

2015 17,000

2016 19,256

**Facebook fans**

2013 7,098

2014 11,670

2015 15,000

2016 18,185

**Google Art**

2013 60,368

2014 84,484

2015 85,000

2016 55,171

From mid-2016 onwards statistics are no longer available.

**Instagram**

2016 2710

**Visitors website [www.krollermuller.nl](http://www.krollermuller.nl)**

2011 470,842



2012 491,026



2013 505,945



2014 545,079



2015 665,000



2016 730,998



**BALANCE SHEET AS AT 31 DECEMBER 2016**

<b>Assets</b> (euros)		<b>31 December 2016</b>	<b>Liabilities</b> (euros)		<b>31 December 2016</b>
<b><u>Fixed Assets</u></b>			<b><u>Equity</u></b>		
Tangible fixed assets		4,916,039	General reserve		2,559,988
			Appropriated reserves:		
			OCW* (operations)	-	
			OCW* (housing)	-	
			Equipment	710,938	
					710,938
			Appropriated funds:		
			OCW* (operations)	173,836	
			OCW* (housing)	-	
					173,876
					3,444,762
			<b><u>Total Equity</u></b>		
			<b><u>Acquisitions Fund</u></b>		39,890
			<b><u>Provisions</u></b>		
			Provision for long-service awards		73,977
			<b><u>Long-Term Debts</u></b>		
			Investment subsidies		4,905,203
			<b><u>Short-Term Debts</u></b>		
			Creditors	997,985	
			Taxation and social security		
			insurance	182,525	
			Advance subsidy	1,187,989	
			Other debts	996,071	
					3,364,570
					11,828,402
<b><u>Current Assets</u></b>					
Stocks	1,028,030				
Receivables	1,916,847				
Liquid assets	3,967,486				
<b>Total Current Assets</b>		6,912,363			
		11,828,402			

**PROFIT AND LOSS STATEMENT 2016**

(euros)

**Income**

Direct revenues	3,901,473
Indirect revenues	390,604
	<hr/>
	4,292,077

**Grant in Aid OCW\* CuNo**

Grant component for leases	953,073
Grant component for operations	3,751,448
	<hr/>
	4,704,521

**Other subsidies/contributions**

1,669,566

**Total Income**

10,666,164

**Expenditure**

Wages and Salaries	4,399,596
Write-down	150,595
Lease	2,309,786
Purchases	1,801,861
Other expenses	3,956,626
	<hr/>

**Total expenditure**

12,618,464

Profit/loss from ordinary operations	-1,952,300
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Grant component for operations	3,775
Exchange after differences	7,912
Change in acquisition fund	117,021
	<hr/>

**Operating result**

-1,823,592



**Treatment of loss**

Operating result -1,823,592

**Change in appropriated funds**

Transfer to appropriated fund for museum safety -94,527

Withdrawal from OCW appropriated fund (housing) 1,795,699

Transfer to OCW appropriated fund (housing) -166,993

Withdrawal from OCW appropriated fund (operations) 104,498

Subtotal: change in appropriated funds and reserves 1,638,677

Operating result as basis for determining  
'unspent OCW subsidy' -184,915

Withdrawal from OCW appropriated fund (operations) -79,550

Withdrawal from general reserve -105,365

Subtotal: withdrawals from OCW  
appropriated fund (operations)  
and general reserve -184,915

Total for treatment of loss 1,823,592



Drawing workshop in Barbara Hepworth: Sculpture for a Modern World

## NOTES TO THE ANNUAL ACCOUNTS 2016

### 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 OCW\* (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.

\*Ministry of Education, Culture and Science



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[twitter.com/krollermuller](https://twitter.com/krollermuller)  
[instagram.com/krollermullermuseum](https://instagram.com/krollermullermuseum)

Design: Saiid & Smale  
Photography: Kim Balster, Marjon Gemmeke,  
Walter Herfst, Wieneke Hofland en Kröller-Müller Museum

Main benefactors:



Ministerie van Onderwijs, Cultuur en  
Wetenschap

**BankGiroLoterij**  
WIN MEER, BELEEF MEER



Exhibition *Move On*, with works by Tom Claassen