

ANNUAL REVIEW

2014

KRÖLLER-MÜLLER MUSEUM

This summarized annual report gives an impression of the year 2014, with the main highlights, facts and figures.

Enjoy!

Lisette Pelsers
Director



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Opening *Seurat. Master of pointillism*, by H.M. King Willem-Alexander

VISITORS

In 2014 the Kröller-Müller Museum received 391,209 visitors. Compared to 2013 which had 332,707 visitors, this means a rise of 17.58%. The annual number of visitors has been rising steadily since 2008 (number of visitors: 253,000). The museum visitors include 7,548 school children up to the age of twelve and 31,221 school children of twelve and above.

In 2013 the museum received 83,596 visitors with a Museum Card. In 2014 this rose to 115,329, which amounts to 29.48 % of the total number of visitors. With two external presentations in Japan and Italy, the museum reached more than 270,000 visitors.



EXHIBITIONS

Two exhibitions continued from 2013: Adam Colton – *Carvings and bones* (5 October 2013 through 9 June 2014) and *A One Day Walk* (7 December 2013 through 30 March 2014).

From 23 May through 7 September the museum presented *Seurat. Master of Pointillism*. The Kröller-Müller houses a renowned group of paintings by Georges Seurat, the founder of Neo-Impressionism. The exhibition presented these paintings - the daring *Le Chahut* and the tranquil seascapes of Honfleur, Port-en-Bessin and Gravelines - in a broader context.

With loans from museums and private collectors from all over the world the museum has been able to bring together twenty-three paintings and twenty-four drawings by Seurat. Even *Le Cirque*, the last work that Seurat painted, came to Otterlo. This top piece from the collection of the Musée d'Orsay is very rarely exhibited outside the Paris museum. It was the first time that the paintings and drawings from Seurat's oeuvre could be extensively seen in the Netherlands.

Seurat's followers which ran from 23 May through 7 September showed how Neo-Impressionism developed in France, Belgium and the Netherlands through artists such as Paul Signac, Maximilien Luce, Henry van de Velde, Théo van Rysselberghe and Jan Toorop.

From 26 April through 28 September the museum exhibited a series of flatscreens by Ger van Elk, in which the artist transforms existing paintings to moving images. Some of these works are based on the paintings of Georges Seurat.

Sufficient Force. Minimal art, conceptual art and land art. The adventurous spirit of American avant-garde from the nineteen sixties focussed on the turbulent art climate in and around New York. From 11 October 2014 through 22 March 2015, visitors could view works by Ad Reinhardt, Tony Smith, Donald Judd, Carl Andre, Robert Morris, Dan Flavin, John McCracken, Sol LeWitt, Eva Hesse, Richard Serra, Robert Smithson and Bruce Nauman.



Exhibition *Sufficient Force*, with works by Donald Judd (l) and Dan Flavin

Armando: a collection showed a selection from the collection put together by Armando's former wife Tony de Meijere and which she loaned to the Kröller-Müller. The exhibition ran from 15 November 2014 through 22 March 2015.

INTERNATIONAL EXHIBITIONS

In 2014 there were two presentations outside the Netherlands with work from the Kröller-Müller collection.

In Japan the exhibition *Divisionism; from Van Gogh and Seurat to Mondrian* opened on 1 January in the Hiroshima Prefectural Art Museum with seventy-four works from the collection. The exhibition ran there to 16 February and then ran from 25 February through 6 April in the Aichi Prefectural Museum of Art in Nagoya. The tour of *Divisionism: from Van Gogh and Seurat to Mondrian* started in October 2013 in the National Arts Centre in Tokyo. In 2014 the exhibition attracted more than 100,000 visitors.

On 17 October the exhibition *Van Gogh, L'uomo e la terra* opened at the Palazzo Reale in Milan. This exhibition showed thirty-two works by Vincent van Gogh (both paintings and drawings) from the Kröller-Müller collection. The exhibition attracted 170,000 visitors in 2014 and ran until mid-March 2015.



Van Gogh exhibition in Milan

ACTIVITIES

In January the museum organised the third edition of *The Winter Games*. Fourth-year students from the teacher-training programme of the ArtEZ Institute of the Arts organised a family activity which had as a theme *Dwalen in Verwonderland (Wandering in Wonderland)*. With some three hundred participants, *The Winter Games* was again a very successful event.

On 23 and 30 January the museum organised in collaboration with Introdans Interactie two workshops for seniors. The project *MicMac* is a pilot project, financed by the VSB Fund, in which seniors get to know both institutes. The workshops were fully booked with thirty participants.

In April the museum participated in the national *Museumweekend* with *The museum is celebrating*, organised in collaboration with Pabo Arnhem/Nijmegen. The *Museumweekend* attracted 3,633 visitors, including four hundred children.

From 26 July through 17 August, *The Circle of Clothes* by Pet van de Luijtgarden could be seen in the sculpture garden. Second-hand clothes and all sorts of objects that were collected by the artist were transformed into one big installation. The project addressed in a playful way the phenomenon of over-consumption.

In October the museum participated again in the annual *Gelderland Museum Day*, with a workshop in collaboration with theatre studio *Het Wilde Oog (The Wild Eye)*. The Museum Day attracted 2,873 visitors, including some hundred and fifty children.



Workshop *Het Wilde Oog (The Wild Eye)*

SCHOOLS

The school programme was primarily set up with *Seurat. Master of Pointillism* in mind. For example, a new picture book for infants *Zwaan krijgt stippen* (*Swan gets dots*), a special *Philosophy Card*, and *Seurat lesson cards* were made for secondary schools. For small school groups and families with young children, the series *Speurkaarten* (*detective games*) was temporarily expanded with a special *Seurat card: Lovely dots in the Kröller-Müller Museum*.

As part of 21st Century skills (what do youths need to learn to be ideally prepared for the society of the 21st century?), the museum organised workshops for teachers, ICCers, civil servants and others who would be interested, and gave lectures at different Pabo teacher-training institutes and higher-education colleges.

In 2015 the museum put together a 'philosophy team' of young graduates (from ArtEZ and other educational institutes). The philoso-phizing team aims to inspire teachers and conceives

tailored projects to complement the museum visit.

As part of the supportership of the city of Ede, 833 primary school children from Ede visited the museum: 619 infants and 214 school children from the higher year groups. Also the museum developed, in collaboration with the city archive and with financial support from the city, *Elke dag kunst* (*Every day art*): a 'digital block calendar' for the interactive whiteboard, which connects artworks to important events in the history of Ede.

The museum has started a new, long-term collaboration with organisations including the municipalities of Nunspeet, Brummen, Arnhem and Apeldoorn.

For the year 2014, 105 primary schools had a school card.



COLLECTION

Management, conservation, presentation and expansion of the collection are as planned and at the required level. On 31 December 2014, the museum had 20,640 objects, of which 1,177 are on long-term loan. In 2014 the museum gave worldwide 242 artworks on loan, comprising paintings, works on paper and sculptures. The museum received in 2014 sixty-six artworks on short-term loan (mainly paintings and works on paper for the exhibition *Seurat. Master of Pointillism*).

All works are registered in the database TMS. For conservation, presentations and loans, a number of objects were restored: five paintings and eight works on paper were completely restored, three paintings underwent a thorough (technical) inspection.

In 2014 thanks to several benefactors the museum was able to add to the collection beautiful works by Tom Claassen, Adam Colton, Nicholas Pope and Charley Toorop. Also, two works by André Volten were donated and artist Alfred Eikelenboom bequeathed an artwork to the museum.

The most costly and interesting acquisition was *Opposites of White* (2006-2007) by the American artist Roni Horn. The acquisition of € 1,340,000 was made possible through the support of the Rembrandt Association (partly thanks to its Titus Fund, its Van Rijn Fund, its A. Quist-Rütter Fund, and its P.H. Soeters Fund for 20th century Glass art), the Mondrian Fund and the participants of the BankGiro Lottery.

The museum also acquired works by a number of Dutch artists: Adam Colton, Ger van Elk, Marien Schouten and André Volten. And the museum bought artworks by Hamish Fulton, Richard Long and Ewerdt Hilgemann.



Le Cirque, loan from Musée d'Orsay, is being installed in the Seurat exhibition

SPONSORING AND FUNDS

In 2014 the BankGiro Lottery made a considerable contribution to *Seurat. Master of Pointillism*, through the Blockbuster Fund (€ 188,000) and through the acquisition fund of the Kröller-Müller Fund Foundation (€ 150,000).

The museum was able to acquire for €1,340,000 *Opposites of White* (2006-2007) by Roni Horn. This was made possible through the support of the Rembrandt Association (partly thanks to its Titus Fund, its Van Rijn Fund, its A. Quist-Rütter Fund, and its P.H. Soeters Fund for 20th century Glass art), the Mondrian Fund and the participants of the BankGiro Lottery.

Different parties sponsored the Seurat exhibition in natura, and include Akzo Nobel (420 litres of paint at an estimated value of € 8,000), KLM Royal Dutch Airlines (discount on over-sea art transports and communication channels for promotional purposes, at an estimated value of € 25,000), Van der Valk Hotels and Best Western Hotel (hotel overnight stays of couriers at the purchase price, at a value of € 7,500).

In 2014 the city of Ede paid the transport by tour bus of 833 primary school children from Ede to the museum at a value of € 25,000. The city also contributed to *Een zomer met Seurat (A summer with Seurat)* (€ 10,000) and set up a local promotional campaign for *Seurat. Master of Pointillism* (€ 2,500). The museum also received €10,000 for the annual Late Summer event. The museum in turn contributed to the (international) position of the city by committing itself to the city-marketing concept *De Smaak van Van Gogh (The Taste of Van Gogh)*.

After more than a year the Helene Kröller-Müller Fund has forty-nine bookers, three project partners and one founding partner. Together they will be putting in € 725,000 up to and including the year 2018. The Kröller-Müller Museum pays the personnel costs and one-off investments and is therefore also a founding partner of the fund. In 2014 the contribution of the museum amounted to € 61,869.



Exhibition *Seurat. Master of pointillism*

In 2014 the Helene Kröller-Müller Fund supported three projects: the publication for the exhibition *Seurat. Master of Pointillism* (€ 25,000,-), an investigation into the restoration of *La Berceuse* by Vincent van Gogh (€ 10,000) and the restoration and new framing of *Février, soleil levant, Bazincourt* by Camille Pissarro (€ 9,300).



Liesje Osborn, Silver Booker of the Helene Kröller-Müller Fund, during a look behind the scenes.

SPECIAL EVENTS

A highlight is the exhibition *Seurat. Master of Pointillism*, a blockbuster which attracted substantially more visitors. The exhibition is the culmination of the seventy-five year jubilee of the Kröller-Müller. The exhibition was opened on 22 May by His Majesty King Willem-Alexander.

The exhibition was on view for ninety-six days to the public. In total, 192,515 visitors saw the exhibition, which makes *Seurat* the most visited exhibition in ten years. The goal to attract at least 165,000 visitors was easily reached. The media gave a lot of coverage to the exhibition. National newspapers and many magazines published comprehensive articles and without exception praised the exhibition in their reviews. The total advertising value amounted to at least € 700,000.

A multimedia advertising campaign started mid-May and ran until mid-August 2014. With a balanced and even distribution and utilisation of resources, there was maximum visibility of *Seurat* in relation to the financial investment.

During the summer period a diverse programme for the general public was offered in *Een zomer met Seurat (A Summer with Seurat)*. The museum shop developed an extensive Seurat assortment, which was presented in a pop-up store at the exhibition exit.

FIRE IN THE NATIONAL PARK DE HOGE VELUWE

20 April 2014 (Easter Sunday) was a memorable day for the museum. On that day there was an enormous forest fire in the park. The fire covered eventually more than four hundred hectares and was the second biggest nature fire in the Netherlands in the last fifty years. The fire, which was discovered at 9 in the morning, came with each hour closer and closer to the museum.

Despite the combined effort of three hundred firemen, eighty vehicles and several fire-fighting helicopters, the risk that the fire would reach the sculpture garden and the museum building increases rapidly. At 11 am it was decided to evacuate the visitors



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who were in the sculpture garden. The evacuation of the more than six hundred visitors in the museum building started at 12 am. This procedure took only a quarter of an hour and was conducted in an orderly manner. The forest fire continued to spread out towards the museum. At 2 pm it was decided to also evacuate the collection and to transfer it to the fire-resistant depot. Within two hours all three hundred movable artworks had been transferred. At 9 pm the 'all clear' sign was given. The fire was eventually stopped at five hundred metres from the museum.

In the following hours it was also clear that the fire would not start again and it was decided to reinstall the exhibition rooms before opening hours the next morning. On Easter Monday morning 90% of the artworks were back in the rooms and the museum could receive its first guests at 10 am. Looking back, the events of 20 April were an excellent trial and it can be concluded that the integral safety plan had worked perfectly.



VISITOR FIGURES

2014

Total visits 391,209 of which:

- School visits 38,769
- Visits with Museumkaart 115,329
- Visits with ICOM / Vereniging Rembrandt card 3,164
- Non paying visits 68,917

Visitors to exhibitions in 2014 outside the Kröller-Müller Museum

- *Divisionism; From Seurat to Van Gogh and Mondrian*
Hiroshima Prefectural Art Museum
1 January t/m 16 February 2014
Aichi Prefectural Museum of Art, Nagoya
25 February t/m 6 April 2014
100,000
- *Van Gogh, L'uomo e la terra*
Palazzo Reale, Milaan
17 October 2014 t/m 8 March 2015
170,000 in 2014

Visitors Kröller-Müller Museum



2009 257.641



2010 280.716



2011 302.198



2012 311.097



2013 332.707



2014 391.209

**Visitors www.krollermuller.nl/
mobile**

(from 2011)

2011 27,205

2012 29,104

2013 43,219

2014 64,453

Twitter followers

2011 650

2012 2,000

2013 4,351

2014 9,211

Facebook fans

2011 1,500

2012 4,000

2013 7,098

2014 11,670

Pinterest

2013 99

2014 123

Google Art

2013 60,368

2014 84,484

Visitors website www.krollermuller.nl



2009 359,530



2010 406,386



2011 470,842



2012 491,026



2013 505,945



2014 545,079

BALANCE SHEET AS OF 31 DECEMBER 2014**Assets**
(euro)

31 December 2014

Fixed Assets

Tangible fixed assets

2,937,469

Current Assets

Stocks

617,827

Receivables

2,169,402

Liquid assets

7,336,638

Total Current Assets

10,123,867

13,061,336

Liabilities
(euro)

31 December 2014

Equity

General reserve

2,665,353

Appropriated reserves:

OCW* (operations)

1,286,652

OCW* (housing)

1,601,723

Equipment

710,938

3,599,313

Appropriated funds:

OCW* (operations)

253,386

OCW* (housing)

1,211,893

1,465,279

Total Equity

7,729,945

Acquisitions Fund

566,169

Provisions

Provision for jubilee payments

75,424

89,905

Long-Term Debts

Investment subsidies

1,556,740

Security museums

290,622

Short-Term Debts

Creditors

635,030

Taxation and social security

contributions

156,930

Advance subsidy

258,552

Other debts

1,629,929

2,680,441

13,061,336

INCOME AND EXPENDITURE ACCOUNT 2013

(euro)

Income

Direct revenues	3,894,306
Indirect revenues	280,884
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	4,175,190

Grant in Aid OCW* CuNo

Lease section	3,651,282
Operations section	3,692,671
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	7,343,953

Other subsidies/contributions

2,726,625

Total Income

14,245,768

Expenditure

Wages and Salaries	4,142,099
Write-down	221,105
Rent	2,429,830
Purchases	1,874,251
Other expenses	3,710,662
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Total expenses

12,377,947

Balance from normal operations	1,867,821
Balance of interest income/expenses	23,847
Other income	-4,695
Acquisition fund transaction	-264,198
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Operation result

1,622,775

NOTES TO THE ANNUAL ACCOUNTS 2014

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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Main benefactors:



BankGiroLoterij



Roni Horn, *Opposites of White*, 2006-2007