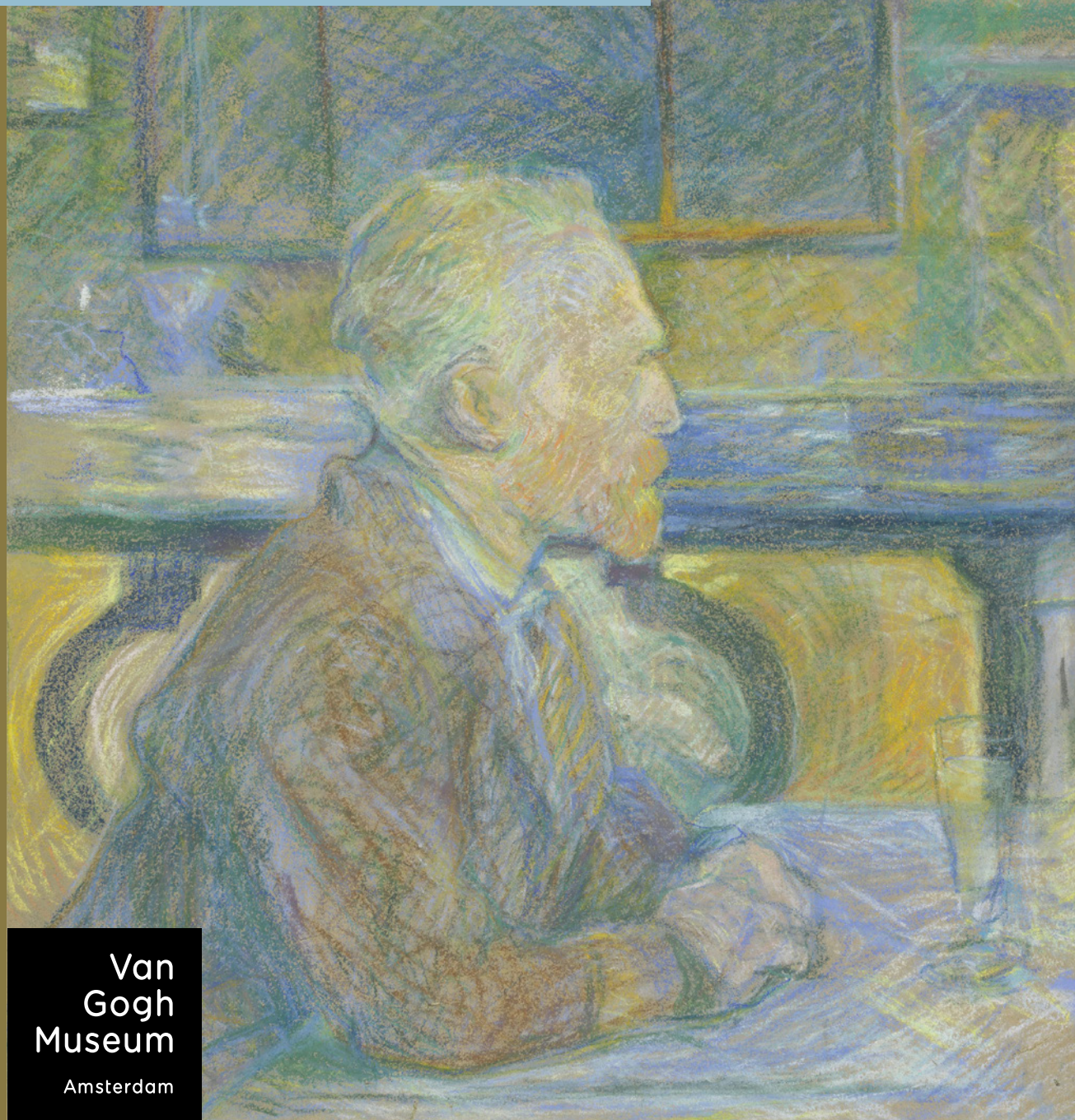


Van Gogh Museum

Annual Report 2020



Van
Gogh
Museum

Amsterdam

Van Gogh Museum

Annual Report 2020

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Foreword



Director Emilie Gordenker

When I became Director of the Van Gogh Museum on 1 February 2020, it felt like I had a golden opportunity: a highly successful museum, internationally renowned, and a team of tremendously talented and dedicated employees. I could never have imagined that such a major crisis was on the horizon. At the end of the day on 12 March, I had to announce to staff that the Van Gogh Museum and The Mesdag Collection would be closing their doors with immediate effect, by order of the Dutch government. The spread of the deadly coronavirus needed to be contained, and museums, cultural institutions and places of entertainment were therefore to close. An unprecedented and inauspicious situation.

The spirit of museum professionals immediately became apparent. From then on, most of our staff worked from home, facilitated by the technical support services offered by our IT Department. We contacted the many visitors who had already purchased tickets, and their money was refunded – the gesture by many of donating the paid ticket fees to the museum was uplifting. The exhibition *In the Picture: Portraying the Artist*, which had received excellent reviews, was closed until further notice and the exhibition *Mancini*:

Eccentric & Extravagant at The Mesdag Collection in The Hague was forced to close on the planned opening evening. Staff from throughout the organisation continued their work to the best of their ability. To name but a few examples: the curators gave digital guided tours with great elan, achieving impressive online reach; research into the museum collection was accelerated and, with the help of museum staff who suddenly found themselves at home without work, the Van Gogh family correspondence was finally digitised – something that the museum had long hoped to realise. The hard work also continued on *Van Gogh Connects*, the long-term project to improve inclusivity at the museum and in its programming.

Back at the museum, the building was prepared to welcome visitors, taking account of social distancing guidelines. A completely redesigned website was launched and the webstore did good business. Behind the scenes, expenditure was inevitably cut. Planned renovations were put on hold, and the exhibition programme was adjusted.

There were also numerous highlights during the year: the museum reopened on 1 June with cheerful sunflowers for every visitor, and it was

abundantly clear how grateful the public was to once again be able to visit the museum. The exhibitions *In the Picture* and *Your loving Vincent: Van Gogh's Greatest Letters* were popular with both Dutch and international visitors, the Mancini exhibition at The Mesdag Collection was also very well received, and several engaging Van Gogh books were published.

In collaboration with the Beeldbrekers ('ReFramers'), a group of young adults with a bicultural background, the Daily Paper x Van Gogh Museum clothing collections were launched, helping to reach a new generation of museum visitors. The Beeldbrekers also designed a themed wall in the permanent collection.

The museum was forced to close its doors to the public on three occasions due to the measures introduced by the government to curb the coronavirus pandemic. As a result of the closures and the restrictive measures that the museum was required to introduce to guarantee a safe visit, the Van Gogh Museum was only able to welcome 516,990 visitors (of which 40% were Dutch) in 2020, approximately 25% of the number of visitors to the museum in 2019. However, millions of fans all around the world were still inspired and comforted by the work and life of Vincent van Gogh: online reach peaked with more than 250 million digital visitors. This record number was achieved partly thanks to the numerous innovative digital initiatives for an international audience that were presented on YouTube, including the *Virtual Tours*, the online Q & A sessions *Van Gogh Questions* – a series of videos watched by thousands of participants, in which a researcher answered frequently asked questions about Van Gogh's life and work – and the popular drawing and painting instruction videos, which were innovatively and adroitly developed in collaboration with the educators. The Van Gogh Museum Book Club on Facebook was another popular initiative.

This year, we took the opportunity to collaborate with all staff and the Supervisory Board to formulate a new Strategic Plan (2021-2024), which clearly outlines the Van Gogh Museum's new mission, core values and strategic goals. In the coming years, the focus will shift from growth to diversity. The museum is dedicated to reaching everyone in the Netherlands, also those who have not previously visited the museum. We have identified specific Dutch and international target groups, and will tailor our communications to them, while also engaging with them. The museum aspires to be open and creative, both within the organisation and in our dealings with partners, using the unique collection and expertise at the museum as the basis for developing new and surprising activities. A visit to the museum – also online – is inspirational for each and every person who encounters the remarkable collection and dynamic programming.

In 2020, determined efforts were necessary with regard to the museum's finances. Spending cuts were drastic, we were forced to freeze hiring and say goodbye to many temporary workers and staff with temporary contracts. The financial position for the coming years has been comprehensively examined, and – to the best of our abilities considering the current uncertain times – a budget has been determined for the period 2021-2024. Further cutbacks will unfortunately be unavoidable in 2021.

In this challenging year, the Van Gogh Museum was able to count on the generous support of loyal partners, sponsors, private donors and the government. The museum recorded an operating loss this year, but without the financial support offered by the government as part of the Temporary Emergency Bridging Measure (NOW) and the additional subsidy provided to the cultural and creative sectors in light of Covid-19, we would have ended up much further in the red. Many existing



Director Emilie Gordenker is joined by Willem van Gogh and Fatima Razzak to welcome visitors back to the museum on 1 June. Visitors received a cheerful sunflower to take home with them, supported by Takii Seed, partner of the Van Gogh Museum.

and new partners established close links with the museum. Our benefactors stood by us, and we even received donations from visitors who were not able to visit us. I would especially like to thank the Van Gogh Museum's main partners: the BankGiro Loterij, Van Lanschot and ASML. Their undiminished support has helped us through this difficult year. We are extremely grateful to everyone for their donations, both large and small.

It is also certainly worth mentioning that the Van Gogh Museum Fund was established this year. The aim of this fund is to advance and support the activities of and art acquisitions made by the Van Gogh Museum Foundation.

The Vincent van Gogh Foundation, owner of most of the Van Gogh Museum collection, was especially important to the directors, and always closely involved with the situation at the museum. In the summer, board member and Chair Josien van Gogh was succeeded by her daughter Janne Heling, thereby bringing a new generation on board. Barbara Vroom-Cramer became Chair. The commemoration of the death of Vincent van Gogh in Auvers-sur-Oise on 29 July, exactly 130 years earlier, was a special moment in 2020. We came together to lay flowers on the graves of Vincent and Theo van Gogh.

The Supervisory Board, under the inspiring chairmanship of Jaap Winter, offered the directors vital support this year. The members actively contributed every time that change was required. At the end of this year, we said goodbye to Managing Director Adriaan Dönszelmann, who made a significant contribution to the museum during almost ten years of service. Mark Minkman was appointed as interim Managing Director at the start of 2021, and a new Management Team set to work.

2020 was an onerous and challenging year, but together with our contacts and staff, we made the best of a difficult situation. I still feel like I have

a golden opportunity, and look confidently forward to the coming period. And I would like to accompany that sentiment with a quote by Vincent, who in the summer of 1883 wrote to his brother Theo: 'Hoping for better times mustn't be a feeling but a doing something in the present'.

Emilie E.S. Gordenker
Director, Van Gogh Museum

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Mission and history



Mission

The Van Gogh Museum inspires a diverse audience with the life and work of Vincent van Gogh and his time.

Core values

The Van Gogh Museum is authentic, in connection and original.

Vision

The Van Gogh Museum is at the forefront, is current and relevant. We choose our own path, push boundaries and want to be an original example for – and especially with – others.

History

Following Vincent van Gogh's death in July 1890, the many artworks passed to his brother Theo van Gogh. Theo died in January 1891, six months after his beloved brother. Theo's widow, Jo van Gogh-Bonger, subsequently took responsibility for the collection. When she died in 1925, her son Vincent Willem van Gogh ('the Engineer') became custodian of his uncle's artworks. In 1962, with the consent of the State of the Netherlands, V.W. van Gogh transferred the entire collection (paintings, drawings and letters) to the Vincent van Gogh Foundation. In return, the State undertook to build the Van Gogh Museum, to ensure that the collection remains accessible to everyone forever.

The Van Gogh Museum opened its doors in 1973, and is home to the world's largest collection of works by Van Gogh, with 205 paintings, 500 drawings, almost all of his letters (more than 800) and a large amount of relevant documentary material. The Van Gogh Museum is also responsible for a sub-collection owned by the State, on behalf of the State of the Netherlands. The museum collection also contains paintings, drawings and several sculptures from the period 1840-1920 by Van Gogh's friends and contemporaries, by artists who inspired him, and by those whom he inspired. The Van Gogh Museum is also home to a singular collection of internationally renowned late 19th-century printed art and a collection of Japanese ukiyo-e prints.

The Mesdag Collection in The Hague is home to the remarkable collection of 19th-century art amassed by renowned marine painter Hendrik Willem Mesdag and his wife Sientje Mesdag-van Houten. The museum is an integral part of the Van Gogh Museum. This collection features 19th-century masterpieces from the French Barbizon painters and the Hague School. The collections of both museums complement each other and offer a comprehensive overview of late 19th-century art.



Van Gogh Museum



The Mesdag Collection



3

The Van Gogh
Museum in
an eventful
year



Visitors to the exhibition *In the Picture*.



Studio Berry Slok designed an inventive layout for Mancini: *Eccentric & Extravagant*.

2020 was an extraordinary, eventful year in many respects. The coronavirus pandemic brought the entire world to a standstill at a blistering rate. On 13 March, the first day of the first closure, an unprecedented silence fell over the country, and hence also over Amsterdam and Museumplein. The Van Gogh Museum, normally closed for only a single day of the year, closed its doors indefinitely. Nobody could have imagined that the closure would last for 79 days, and that it would be followed by another two lockdowns. It was a year of redefinition, improvisation, introspection, uncertainty and of farewells, but also of new opportunities, ingenuity, solidarity and benevolence.

By adapting to what was possible, we were able to inspire a diverse audience with temporary exhibitions and the art and stories of Vincent van Gogh. The Dutch and international press highlighted the activities, ensuring that the museum remained visible. Thanks to the flexible attitude, patience and generous support of our staff, benefactors, the State, visitors and lenders, the Van Gogh Museum was still able to realise a considerable number of projects in 2020, and serve our visitors – both in person, and online.

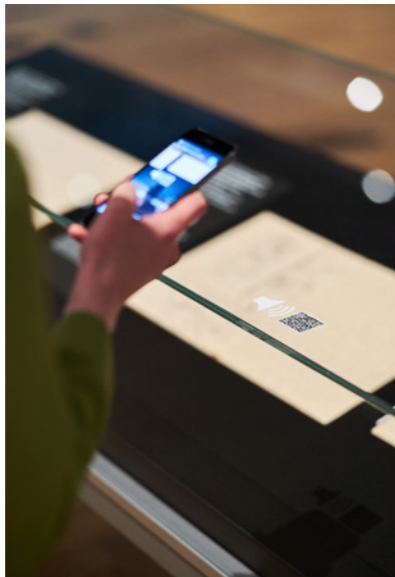
Exhibitions and presentations

The year got off to a promising start with *In the Picture: Portraying the Artist*. The exhibition used 75 powerful portraits of and by artists to show that portraiture, in addition to offering a good likeness of the subject, also concerns identity and image. What do you show, and what do you hide? Alongside 19th-century highlights, the exhibition also featured work by modern and contemporary artists, including by Guillaume Bruère, who created a series of portraits of Van Gogh inspired by his self-portraits. Several renowned films about the life and work of Van Gogh explored the mythologisation of the artist. Visitors were offered additional information in the multimedia guide (available in

11 languages), in guided tours and in short biographies in the *In the Picture* app. A comprehensive exhibition catalogue was also published, and 65 photo portraits of pupils at Amsterdam schools were exhibited under the title *This is Me!*, created during workshops held by artist Maarten Bel. Thanks to the cooperation of all lenders, this exhibition – vividly designed by LevievanderMeer from Amsterdam – was extended until August, and attracted 113,248 visitors.

Unlocked/Reconnected opened on 1 June, spread across a large number of locations throughout the Netherlands. This exhibition was a national initiative involving a range of art institutions, organised to celebrate the return of cultural life after the first lockdown. Each participating institution presented one work from their own collection. The Van Gogh Museum showed the video *Secret Strike* by Alicia Framis, and The Mesdag Collection exhibited Nelly Agassi's work *Sea You*.

The planned summer exhibition '*Your loving Vincent*': *Van Gogh's Greatest Letters* was postponed until the autumn. The exhibition opened on 9 October, and featured more than 40 letters. Due to their fragility, these letters are rarely put on display, and were presented in this exhibition alongside world-famous paintings including *The Bedroom* and *The Potato Eaters*. Visitors could listen to extracts from the letters in the galleries, and these were also available online, in addition to four new episodes of the letters podcast with contributions from Stephanie Afrifa, Abdelkader Benali, Huub van der Lubbe and Ester Naomi Perquin. More than 5,000 visitors took advantage of the opportunity to send a card with a quote by Vincent, including a handwritten message, to a loved one. As a result of the two lockdowns, the exhibition – attractively designed by OPERA Amsterdam – was only open for 49 days, and welcomed 24,054 visitors.



In the exhibition 'Your loving Vincent', visitors were invited to send a card to a loved one. More than 5,000 cards were 'posted' in the letter box. The museum arranged delivery.

By scanning the QR codes in the exhibition, visitors were able to listen to recordings of letter extracts using their own telephone and ear- or headphones.



Two presentations of work by artists who were inspired by Vincent van Gogh.

Left: Jean-Luc Mylayne, *N. 331* and *332*, April - May 2005, both 153 × 190 cm, © Mylène en Jean-Luc Mylayne



Right: Steven Aalders, *View*, 2019, private collection

The Van Gogh Museum is deeply grateful to Mr and Mrs Cheung Chung Kiu for their generous support of the exhibition. We also received financial assistance from Hyundai, the members of The Sunflower Collective, the Turing Foundation, the Mondriaan Fund and the Prins Bernhard Cultuurfonds.

Two presentations were held as part of the *Van Gogh Inspires* series, in which work by contemporary artists is presented in a gallery on the third floor of the museum. From January to September, Steven Aalders (1959) exhibited an abstract painting based on Van Gogh's colours in *The Harvest*. This was followed in the autumn by three life-sized photographic works of landscapes by Jean-Luc Mylayne (1946), who – like Van Gogh – is inspired by nature.

On the planned opening evening (12 March) of *Mancini: Eccentric & Extravagant* at The Mesdag Collection – compiled by guest curator Adrienne Quarles van Ufford and scintillatingly designed

by Studio Berry Slok – it became clear that the exhibition would not be able to open for the foreseeable future. The exhibition was thankfully extended, allowing the public to enjoy Mancini's work from 3 June to 20 September. *Mancini: Eccentric & Extravagant* featured works such as his Italian circus boys, magnificent portraits of his international patrons – including Mesdag himself – and several striking self-portraits. The exhibition was supported by the M.A.O.C. Gravin van Bylandt Foundation.

The Mesdag Collection also held two presentations of works from the museum collection: *Alma Tadema and Mesdag: Two Artist Families* and *The Network of Sientje Mesdag-van Houten: Female Artists*. The second presentation featured work by artists including Suze Robertson, Thérèse Schwartz, Maria Bilders-van Bosse and of course Sientje Mesdag, herself an artist and collector. This presentation was supported by the Rembrandt Association and the Turing Foundation.



Edgar Degas, *Woman Bathing*, c. 1887. Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij, the Mondriaan Fund, the Triton Collection Foundation and the members of The Yellow House)

Curator Fleur Roos Rosa de Carvalho and Art Handler Anne Steegstra put *Women Bathing* by Edgar Degas into position at the Van Gogh Museum. Discussion was ignited when the painting was presented: in 2020, is it still acceptable to display a picture of a nude woman in your museum? Fleur Roos Rosa de Carvalho answered questions on the subject

from journalists and explained how the museum reached its decision, and why this work is worth acquiring and exhibiting to the public. On 9 February, Director Emillie Gordenker was a guest on Dutch television programme *Buitenhof*, where she outlined the importance as a museum of entering into dialogue with the public on the topic of this artwork.



Vincent van Gogh, *Peasant Burning Weeds*, 1883, oil on canvas on panel, Van Gogh Museum, Amsterdam / Drents Museum, Assen (purchased with support from the BankGiro Loterij, Mondriaan Fund, Rembrandt Association (with the additional support from its Themafonds Impressionisme/Claude Monet Fonds, its Hendrickje Fonds and the Prins Bernhard Cultuurfonds), the Vincent van Gogh Foundation, Province of Drenthe, Stichting Beringer Hazewinkel, Stichting Steunfonds Drents Museum and the Friends of the Drents Museum Foundation)

The recent acquisition *Peasant Burning Weeds* by Vincent van Gogh was on display in the permanent collection from 1 June. In 2019, the Van Gogh Museum and the Drents Museum, assisted by numerous supporters and funds, jointly acquired this small yet powerful work, which Van Gogh painted in Drenthe in 1883. Van Gogh himself called it an 'evening effect', 'the small fire with the wisp of smoke [...] the only point of light'.

It is one of the few paintings from this period to have survived. The work is exhibited alternatively in Assen and Amsterdam, and was shown at the Van Gogh Museum for the first time this year. From October onwards, the painting played a significant role in the exhibition *'Your loving Vincent'*, where it was displayed alongside the letter with a sketch of the work.

préparer la voie -
M^r. Millet sous lieutenant de
Joueurs. Quelque Afrique.
N^e citez pas Vincent, il a comme
vous l'admiration facile et
l'indulgence vite. Son idée sur
l'avenir d'une génération nouvelle
aux tropiques comme peinte me
paraît absolument juste et je continue
à avoir l'intention d'y retourner
quand je trouverai les moyens. Qui sait
un peu de chance?
Vient à fait des études de feuilles
tombées dans une allée qui sont dans
ma chambre et que vous aimez bien.
Sur toile à sac très grosse mais
très bonne.
Envoie de vos nouvelles et
de tous les copains
Paul Gauguin

Cette association doit-elle avoir
ou non un caractère commercial
Nous ne sommes encore arrivés à
aucun résultat et n'avons point encore
mis le pied sur un continent nouveau
Où mes que j'ai un pressentiment
d'un nouveau monde qui croit certes
à la possibilité d'une immense nouveauté
de l'art. Que crois que cet art nouveau
aura les tropiques pour patrie
Il me semble que nous mêmes ne serons
que d'intimidés. Et que ce sera
qu'une génération d'arrivants qui réussira
à vivre en paix. Enfin tout cela
nos devoirs et nos possibilités d'action
ne sauraient nous devenir plus clairs
qu'en par l'expérience même.
J'ai été un peu surpris de ne pas
encore avoir reçu les études promises
en échange des miennes.
Maintenant ce qui l'intéresse - nous
avons fait quelques excursions dans les
bords et c'est probable que nous pourrions
par aller souvent travailler à
à dans ce monde en train une fois de même

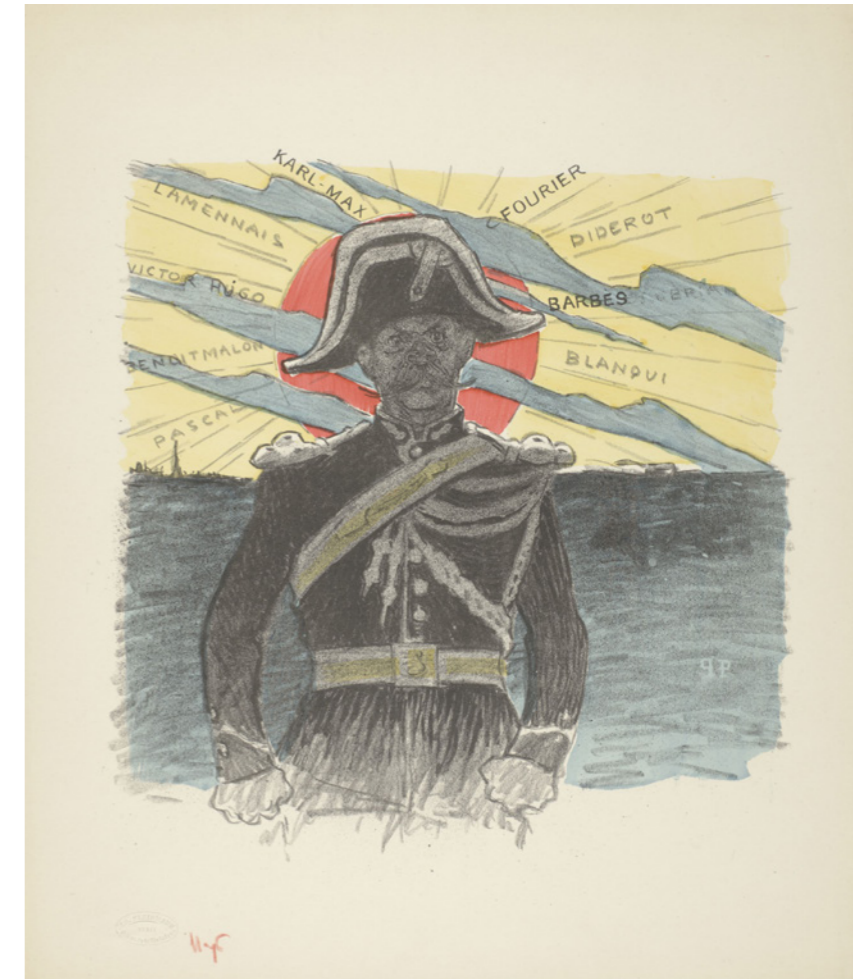
mon cher copain Bernard
Les jours ci nous avons beaucoup travaillé
et en ce temps j'ai eu le rêve de solo ce
qui fait que j'en ai guère eu le temps d'écrire
Gauguin m'intéresse beaucoup comme
homme - beaucoup. Il m'a depuis
longtemps semble que dans notre sale
monde de par où nous avons le plus grand
besoin de gens ayant des mains et des
estomacs d'ouvriers - Des goûts, plus
naturels - Des tempéraments plus
amoureux et plus charitables -
que le boulevardier parisien d'écabard
et crevé -
Or ici sans le moindre doute nous
nous trouvons en présence d'un
être vierge à motifs de l'œuvre
Chez Gauguin le sang et le soc
prévalent sur l'ambition. Mais suffi
là l'ai vu depuis plus longtemps que
mes seulement routes en quelques
mots de premières impressions.
Ensuite je ne pense plus que cela l'épate
beaucoup si je le dis que mes
discussions tendent à traiter le sujet
terrible dans association de certains peuples

café de nuit que j'ai peint aussi mais avec
des figures vus dans les bords. Cela promet
de devenir une belle chose.
Mais j'ai fait deux études et une chute
des feuilles dans une allée de peupliers
et une troisième étude de l'ensemble
de cette allée entièrement jaune.
Je déclare ne pas comprendre pourquoi je ne
fais pas d'études de figures alors que théoriquement
il m'est si difficile de concevoir la
nouvelle peinture. ~~Je ne suis pas sûr que je~~
peinture de l'avenir comme autre chose
qu'une nouvelle série de puissants portraits
simples et compréhensibles à tout le
grand public. Enfin peut-être je
vais sous peu me mettre à faire les bords.
Je laisse une page pour Gauguin
qui probablement va l'écrire aussi.
Et le sera bien la main en pensée
Vincent
Millet le sous off. Joueurs est parti pour
l'Afrique et ~~par~~ amenant bien que
l'intercourse un de ces jours -
Vous ferez bien en effet de lui écrire
quelles sont vos intentions afin qu'il
prenne les devants pour vous

Acquisitions

At an auction at Drouot in Paris in June, the Vincent
van Gogh Foundation acquired a singular letter
for the Van Gogh Museum collection. The letter was
written in 1888 by two of the greatest artists of the
19th century: Vincent van Gogh and Paul Gauguin.
The two artists take turns to give an account of
their intense period living and working together at
the Yellow House in Arles to their artist friend Émile
Bernard. Their artistic dialogue at the time was
ceaseless, and sometimes even continued at the
brothel, as well as in this letter. This is the only letter
that Van Gogh ever wrote together with another
artist. The museum considers the letter to be the
most significant document written by Van Gogh
that was still in private hands.

Théophile-Alexandre Steinlen,
Poor Pandora! (Pauvre Pandore!...), 1894,
Van Gogh Museum, Amsterdam



Visitors

Despite being closed for 115 days, and partly thanks to the captivating exhibitions and presentations, the Van Gogh Museum still welcomed 516,990 visitors in 2020. (By way of comparison: in 2019, 2.14 million people visited the museum, which equates to a 76% drop in visitor numbers in 2020.) It will come as no surprise that the percentage of Dutch visitors rose dramatically to 40%, and that – in light of the international travel restrictions – many visitors were from neighbouring countries such as Germany, France and Italy. Following the reopening on 1 June, the museum was made ‘coronavirus proof’, with limited visitor numbers, one-way routes and additional hygiene measures. Online booking was already standard practice at the Van Gogh Museum, and this was also

implemented for The Mesdag Collection in this period. In July and August, the maximum number of 2,000 tickets was sold every day, compared to an average of 6,000 visitors a day in previous years. During the second closure from 5 to 18 November, the museum focused on areas including online access to information and securing donations. The museum closed on Mondays between the second and third lockdowns, due to mounting costs and declining visitor numbers. Despite everything, visitor satisfaction remained high (the Net Promoter Score was 86 points – this year, gauged using an email survey that was sent to all visitors). The museum also received heart-warming responses from visitors, particularly regarding the Family Days, the letters exhibition and the (extra) peace and quiet in the museum.



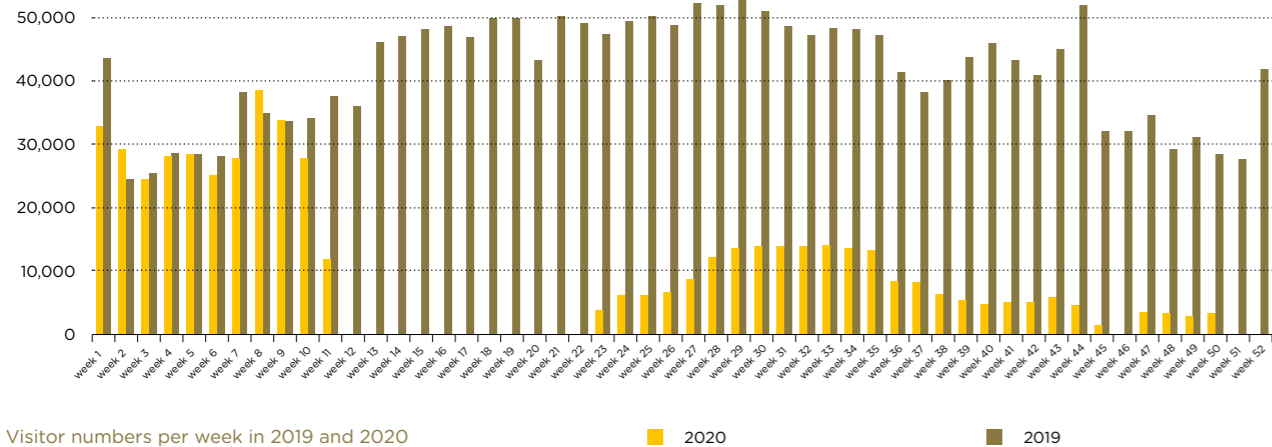
The Beeldbrekers (‘ReFramers’) gave guided tours of the museum during the launch of the new Daily Paper x Van Gogh Museum collection



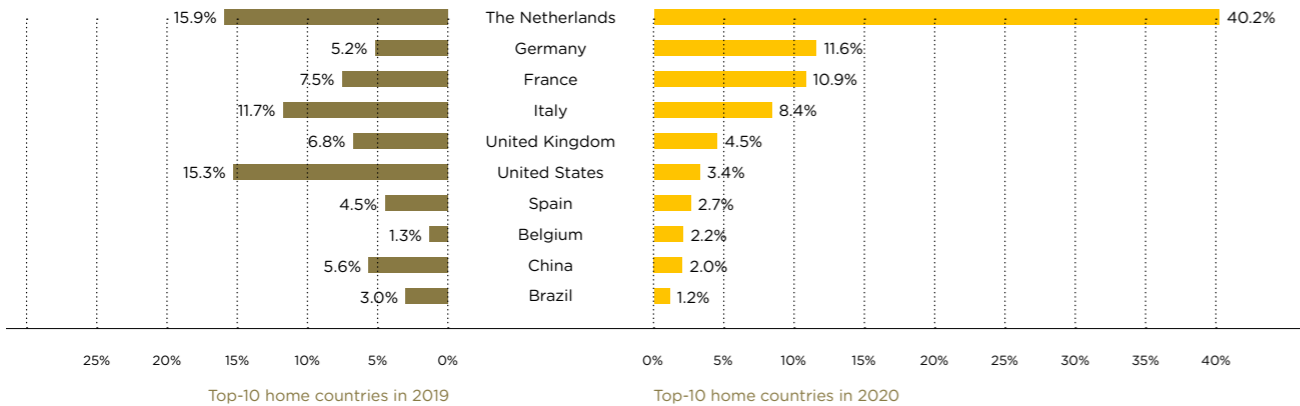
Adjustments were made to ensure a safe and enjoyable visit, in accordance with government guidelines. Fewer visitors were permitted per time slot, and there was a strict walking route through the building.

3,437 primary schoolchildren and 7,327 secondary schoolchildren visited the museum. The Van Gogh Museum Library closed in March at the same time as the museum closed to the public. The Library welcomed 90 physical visitors up until 13 March. After this date, students and researchers, both internal and external, were offered the best possible digital assistance. The Mesdag Collection welcomed 8,054 visitors, of which 4,275 visited the Mancini exhibition. This was a relatively good result. The Mesdag Collection attracted 60% of the number of visitors from 2019, owing to visitors being spread over the day through the introduction of timeslots, and the museum’s regional function. 161 primary and secondary schoolchildren visited the museum.





Visitor numbers per week in 2019 and 2020



Home countries of visitors

Digital and innovative

On 15 July, the Van Gogh Museum launched the dramatically redesigned website. This year, more than 4.25 million people visited www.vangoghmuseum.nl. The website now offers more ways of inspiring visitors with Van Gogh's life and work. Featuring tips for exploring the collection from home, the special 'Enjoy the Museum from Home' pages proved popular. More artworks are now online, and more information about each item has been added, including references to relevant literature. Visitors to the website can zoom in on images as far as the individual brushstrokes, and the new 'Vincent for scale' function allows visitors to see the size of a work compared to Van Gogh's height. The design of the website has also been updated, and it now features a completely new colour palette.

The range of information offered on social media, and its reach, continued to go from strength to strength: this year, more than 250 million people were reached. The Van Gogh Museum Book Club on Facebook was a successful initiative, for which more than 6,500 people registered. Free Dutch and English e-books from the *Van Gogh in Focus* series were made available to allow participants to read together. Each reading period was closed with a livestreamed book discussion with an expert from the Van Gogh Museum, enthusiastically hosted by Firoza Mulahella. In a period of lockdown in which people were forced to stay at home, this became a highly popular initiative.

In order to offer everyone who was unable to visit the museum in person as much art and solace as possible, one of the museum's major focuses this year was on developing new online material. During the first lockdown, the museum launched a range of online guided tours and informative films on YouTube. Tens of thousands of people watched the two-minute films, enjoying the artworks from home in peace and quiet. In the *Van Gogh Questions*

series, a Van Gogh expert answered frequently asked questions about the artist. Was Van Gogh lonely? Why did Van Gogh cut off his ear? Curators also enthusiastically shared their insights on current exhibitions, such as *In the Picture* and *'Your loving Vincent'*.

At The Mesdag Collection, film versions were made of the *Alma Tadema* and *The Network of Sientje Mesdag-van Houten* presentations. When the Mancini exhibition was forced to close, visitors were invited to digitally follow in Mancini's footsteps.

On 14 October, Aart Goedhart, guide and teacher at The School of Life, was joined by a cameraman as he walked through an empty museum, challenging viewers to take a different perspective of the art. To not focus on technique or art historical aspects, but rather on the emotions that Van Gogh's work evokes. With 1,316 participants, this was the largest online Van Gogh guided tour ever!

Van Gogh Museum Facebook page	2,500,000
Vincent van Gogh Facebook page	2,800,000
'Van Gogh Inspires' Facebook group	72,000
Instagram	1,850,000
Twitter	1,650,000

Overview of fans and followers of the Van Gogh Museum, figures at December 2020

On 26 November, Senior Researcher Teio Meedendorp gave the tech talk *False or Real?*, part of the online event *Night of the Nerds*, organised in collaboration with main partner ASML. ‘Am I the owner of an actual Van Gogh?’ is a question often put to the museum. The investigation involves complex research techniques, such as X-ray fluorescence spectrometry, to determine the composition of the paint. During the Uit & Thuismarkt, Teio Meedendorp also gave an online lecture focusing on the location where Van Gogh painted his final work, *Tree Roots*.

Van Gogh Worldwide

On 5 November, the digital research platform Van Gogh Worldwide was launched, a collaboration started in 2017 and initiated by the Van Gogh Museum, the RKD – The Dutch Institute for Art History and the Kröller-Müller Museum. This ambitious platform was realised in collaboration with a large number of museums, private individuals and research institutions, including the Cultural Heritage Agency of the Netherlands’ dedicated laboratory. The platform offers all available art historical and technical information about Van Gogh’s works, using the Linked Art data model, for which the Van Gogh Museum completed and improved its collection registration. See www.vangoghworldwide.org: an essential source of information for all Van Gogh researchers, supported by the Mondriaan Fund and the Vincent van Gogh Foundation. During the first phase, all works in Dutch collections were documented and added to the digital platform. The next step – sharing all available information about the works across the rest of the world – will begin mid-2021.

Education and digital learning

This year, the range of online education materials – supported by the Stavros Niarchos Foundation – was expanded considerably. The new Masterminds & Masterpieces series of lessons, developed in collaboration with high-tech multinational ASML (one of the museum’s main partners, and its Partner in Science), took the number of lessons for Dutch primary and secondary schools to more than 100. There are now also 75 lessons available in English, and 14 in French. These lessons have been used more than 75,000 times all around the world.

Additional independent teaching materials were also developed within the *Van Gogh Goes to School* outreach programme, which facilitates guest lessons for primary schools in deprived neighbourhoods in the Randstad. Whenever possible, the museum teachers gave lessons on location about the life and work of Vincent van Gogh. The participating children had the opportunity to create their own artwork. *Van Gogh Goes to School* is supported by the Mijorumer Fund and Stichting Tull Universal.

Before the coronavirus restrictions were introduced, workshops and interactive lectures were organised on location for elderly people (70+) thanks to the Sluyterman van Loo Fund, as part of *Van Gogh Meets*. This year, the programme reached some 125 elderly participants. In January and February, 115 participants were welcomed to special days for the elderly held at the museum. Once meeting on location was no longer possible, 100 postcards were sent to elderly people on behalf of the Van Gogh Museum, via Cordaan and Dynamo. In the summer, a special Museum Edition of *The Bedroom* was loaned to eight Cordaan locations. A digital ‘tear-off calendar’ was developed for elderly people and their carers, an initiative by



The Masterminds & Masterpieces series of lessons, in collaboration with Partner in Science ASML.



Painting in the studio during the Family Days.

the Kröller-Müller Museum. This online resource stimulates discussion about art and the life of Vincent van Gogh. With the assistance of Hyundai and Royal Talens, workshop packages were delivered to 150 elderly people. In light of the fact that it was especially difficult for elderly people to visit the museum this year, the Museum Plus Bus (a partner of the museum) launched the *Highlights on Tour* initiative. For periods of a fortnight, 14 reproductions of masterpieces from 14 Dutch museums – including Van Gogh's *The Bedroom* – went on display at homes for the elderly.

The popular Family Days, held every Wednesday and Thursday during the summer and autumn school holidays, offered a programme for (grand) parents and (grand)children. Activities included family guided tours and children's workshops. Children were invited to collect pencils, paper and fun drawing assignments from the drawing cart, and set to work. This year, the treasure hunts were once again a very popular activity.

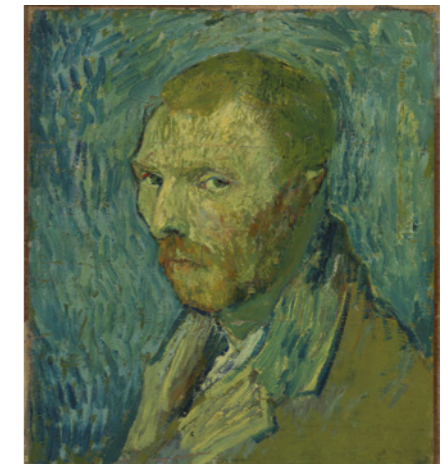
For home education, the Van Gogh Museum offers English-language instruction videos for adults in the *Let's Paint Like Van Gogh* series. For Dutch children aged 9 to 12, the museum has launched a series of 15 YouTube films: *Drawing and Painting like Vincent van Gogh*, with themes including colour, animals, still lifes and landscape.

Conservation, restoration and research

Long-term research proceeded with relatively little interruption. Ahead of the exhibition *Van Gogh and the Olive Groves*, planned for 2022, Senior Curator Nienke Bakker collaborated with Nicole R. Myers (Senior Curator of European Art at the Dallas Museum of Art) to conduct comprehensive research into the significant group of 15 paintings of olive groves that Van Gogh produced in 1889, during his stay at the asylum in Saint-Rémy. Headed by restorer Kathrin Pilz from the Van Gogh Museum, the technical research into this series was conducted in collaboration with the restorers at the museums that are home to the paintings. This research resulted in new insights regarding Van Gogh's painting technique, materials, use of colour, and the order in which he painted the works.

ConservationSpace, the document management system implemented this year, helped the restorers take a structured approach to saving and publishing research data. The curators and restorers also continued researching and conserving works in the museum's own collection: preparations are underway for the final instalment of the collection catalogue, *Paintings 3*, featuring Van Gogh's famous works from his time in Arles, Saint-Rémy and Auvers-sur-Oise. This project sees the museum collaborate with staff from the Cultural Heritage Agency of the Netherlands (RCE). Work also continued on the *Contemporaries* collection catalogue. Thanks to support from the PACCAR Foundation, a digital X-ray machine was installed in the conservation studio in autumn 2020. Thanks to the AXA Research Fund, PhD research is being conducted into discoloration in Van Gogh's paintings.

In its role as knowledge centre on the life and work of Van Gogh, the museum is constantly involved in authenticity research. In 2020, 50 applications were processed. This is significantly fewer than in previous years, on account of travel restrictions and the suspension of new applications due to staff working from home. Seven works were examined by the specialists in Amsterdam. This year, following comprehensive multidisciplinary research, *Self-Portrait* (1889) was officially attributed to Van Gogh. The authenticity of the work from the collection of the Nasjonalmuseet in Oslo was long contested, due to incomplete provenance and the atypical style. Experts examined the work, focusing on the style, technique, materials and provenance. The results of the research were published in the February edition of *The Burlington Magazine*. The painting was featured in the exhibition *In the Picture*.



Vincent van Gogh, *Self-Portrait*, 1889, Nasjonalmuseet, Oslo
Following research, this painting was revealed to be the self-portrait that Van Gogh refers to as 'an attempt from when I was ill' in a letter to his brother Theo on 20 September 1889.

Vincent van Gogh, *Tree Roots*, 1890.
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)



International collaboration

The Van Gogh Museum pursues a generous loan policy. Despite the cancellation of numerous (international) exhibitions, the museum contributed to various international exhibitions by loaning works to exhibitions in Kobe, Tokyo, Saint Louis (USA), Potsdam, Arles, Padua and Innsbruck. Collaborations with international partner museums on future exhibitions at the Van Gogh Museum also continued unabated, such as for *Van Gogh and the Olive Groves* with the Dallas Museum of Art (2021-2022) and *Gustav Klimt: Inspired by Rodin, Van Gogh, Matisse* with the Belvedere in Vienna (2022-2023).

On 28 July, it was announced that Wouter van der Veen, Scientific Director of the Institut Van Gogh (Auvers-sur-Oise), had discovered the exact location where Van Gogh painted *Tree Roots*. Working together with Senior Researchers Louis van Tilborgh and Teio Meedendorp, and Bert Maes, a dendrologist specialising in historical forestry, Van der Veen concluded that it was 'highly plausible' that the correct location had been identified. The conclusion was drawn based on Van Gogh's working habits and the comparative study of the painting, a post-card from 1900-1910 and the current condition of the hillside.



The location in Auvers-sur-Oise where
Van Gogh probably painted *Tree Roots*.

For Van Gogh Europe, the collaboration in which some 30 institutions from the Netherlands, Belgium, the United Kingdom and France join forces to preserve and offer access to the many locations where Vincent van Gogh lived and worked, this event provided a fine opportunity for additional promotion of the location. In the same period, it was announced that the Musée d'Orsay in Paris would join Van Gogh Europe. In 2020, Alain van der Horst, Head of the Press Department at the Van Gogh Museum, became the new Chairperson.



Postcard 'rue Daubigny, Auvers-sur-Oise',
partly coloured based on the painting
Tree Roots (1890) by Van Gogh.



Willem van Gogh and Emilie Gordenker are interviewed at the cemetery in Auvers-sur-Oise, where they commemorated the anniversary of Vincent van Gogh's death (29 July) by laying flowers on the graves of Vincent and Theo van Gogh.

Van Gogh's letters in translation

Van Gogh's letters are a ceaseless source of inspiration: they are conquering the entire globe. Following translations into languages including Italian, Arabic, Turkish, Norwegian, French and German, this year saw the publication of the Japanese edition of *The Essential Letters*, a selection of Van Gogh's 265 most captivating letters, translated by Prof. Tsukasa Kodera and published by Tokyo-based publishers Shinchosha. This translation was supported by a Japanese donor.

A new, English-language anthology of 76 letters was also published: *Vincent van Gogh: A Life in Letters*, compiled by Nienke Bakker, Leo Jansen and Hans Luijten. These publications (re)introduce a broad audience to these unique personal documents, offering an intimate glimpse into Van Gogh's complicated mind. With the support of the Turing Foundation, the Dutch edition was published by Prometheus in September, entitled *Troost voor bedroefde harten. Brieven van Vincent van Gogh*. Also published with the support of the Turing Foundation was *Life According to Vincent*, a handy pocket edition featuring 150 inspirational quotes from the letters, compiled by Nienke Bakker and Ann Blokland. A Dutch version of this book was also published.

Support from the Chinese sponsors of the exhibition 'Your loving Vincent', Mr and Mrs Cheung Chung Kiu, facilitated the Chinese translation of the *Van Gogh in Focus* book *Van Gogh and his Letters*.



Museum publications

Two exhibitions were accompanied by exhibition catalogues in Dutch and English: *In the Picture: Portraying the Artist*, edited by Nienke Bakker and Lisa Smit, and *Mesdag & Mancini*, written by Adrienne Quarles van Ufford.

Everything for Vincent: The Life of Jo van Gogh-Bonger, written by Hans Luijten and published in 2019, received two nominations: for the Libris History Award 2020 and the Biography Award 2020. This biography about Jo van Gogh-Bonger (1862-1925), the wife of Theo and sister-in-law of Vincent van Gogh, explores her life and her efforts to raise awareness of Vincent van Gogh's artistic legacy.

At the end of November, the article *An Offer You Can Refuse* was published in the online publication series Van Gogh Museum Articles. Roelie Zwikker, Senior Researcher at the Van Gogh Museum, discovered that early in the 20th century, Anton Kröller (Helene Kröller-Müller's husband) made an offer to buy all of the works that were in the hands of Jo van Gogh-Bonger at the time, but she was not interested in selling the legacy. Thanks to Jo's son, Vincent Willem van Gogh, the collection ultimately found its way into the Van Gogh Museum.

The Japanese edition of 265 of Vincent van Gogh's letters.

Inclusive and diverse

The Van Gogh Museum aspires to be an inclusive employer, with initiatives including *Van Gogh Connects*, a four-year programme that was launched in 2017 with the support of Fonds 21.

We are now seeing the effect of the dedication of internal and external ambassadors (Connectors and Beeldbrekers), the training sessions focusing on inclusion and various activities related to being an inclusive organisation. For example, our most recent assessment revealed that between spring 2019 and the start of 2020, the bicultural demographic rose from 10.7% to 23.6%. This assessment also showed other significant positive effects: the activities, alongside open and accessible leadership, have contributed to colleagues both acting and thinking inclusively. A significantly higher number of colleagues now also believe that the organisation has a more inclusive environment.

The group of young Beeldbrekers ('ReFramers') represents the museum in the world of bicultural young adults. They help bring museum programmes, events and partnerships to life, providing vital reflection and fresh perspectives to help the museum stay relevant to a new generation of museum visitors. This collaboration also means that young talent has the opportunity to flourish, both professionally and personally.

In October, the Beeldbrekers organised *Erratic Growth*, a presentation featuring works from the museum collection in which they explored the similarities between Vincent van Gogh's artworks and their own experiences. The Beeldbrekers also personally introduced themselves on the website, and were actively involved in the collaboration between the museum and Amsterdam fashion brand Daily Paper. Van Gogh's paintings and quotes were incorporated into garments, successfully uniting fashion and art in an approach that appeals to people with different backgrounds.



The *Van Gogh Connects* programme organises events including workshops for secondary school students at the Van Gogh Museum (photograph from 2019).



The second Daily Paper clothing line designed in collaboration with the Van Gogh Museum.

Musea Bekennen Kleur ('Museums Show their Colours'), a new network of 13 Dutch museums dedicated to diversity and inclusivity, also sees the Van Gogh Museum collaborate with fellow museums to boost efforts in this field and actively contribute to a more inclusive world. The museum's programming, research and the organisation are all closely examined, and improvements are made where necessary. A working group focusing on the use of inclusive language has also been established, headed by the Education & Interpretation Department.

Entrepreneurship

This year, large numbers of museum products were sold online: the Van Gogh Museum webstore recorded growth of 38%. The Flowergram Sunflower Edition, the result of a collaboration between bloomon and the Van Gogh Museum, and supported by Takii, was highly successful. Van Gogh's *Sunflowers* (1889) – and the less well-known dried incarnations – inspired the original arrangement of dried flowers. *Sunflowers* (1889) and *Almond Blossom* (1890) were also at the heart of an elegant collection of luxury bedclothes, from new partner Beddinghouse. A series of face masks with prints of Van Gogh's works proved popular during the coronavirus pandemic, and the limited-edition capsule collection (featuring clothing, prints and mugs) by celebrated Dutch artist and typographer Pieter Ceizer also appealed to shoppers.

In 2020, the Van Gogh Museum signed a partnership agreement with IMG Licensing, the international licensing agency that will represent the Van Gogh Museum Amsterdam brand, and assist the museum in entering into new licensing deals in Asia and the United States.

The Van Gogh Museum also works closely with partners with a shared passion for Van Gogh's art. The museum signed a three-year partnership

deal with DHL Express, the world leader in international express delivery. The partnership will see DHL facilitate the delivery of purchases made in the museum webstore to the customer's home, anywhere in the world. Purchases are sent in attractive packaging featuring either *Almond Blossom* or *Sunflowers*. DHL offsets the CO₂ emissions of each delivery through its GoGreen Climate Neutral programme.

This year, the *Meet Vincent van Gogh Experience* was in London and Lisbon, where the travelling, interactive and educational 3D exhibition welcomed 45,000 and 70,000 visitors respectively. This presentation, focused on families and schools, is inspired by the Van Gogh Museum's unique collection, and tells Vincent's life story in his own words. The *Experience* was also forced to close for periods due to the coronavirus crisis, in line with the governmental guidelines in the country in question.

Care for staff

The closure of the museum had an enormous impact on staff. Changes to daily activities, new guidelines for welcoming visitors and little to no face-to-face contact with colleagues meant that the year of the coronavirus pandemic was challenging. That being said, it also gave rise to a number of admirable initiatives to offer inspiration and encourage connection: a photo gallery on the intranet showing home workstations, card initiatives, online drinks events, socially-distanced meetings on Museumplein, an exhibition featuring artworks by and for colleagues, and the weekly online 'inspiration snack', in which colleagues introduced their work and projects. Colleagues from office departments worked in the museum, and this flexibility helped to strengthen connections, as did the 'job market': colleagues with additional capacity due to the museum closure took on overdue activities.

The majority of staff worked from home in 2020. The IT Department offered professional support to help ensure that staff had a good-quality digital home workstation.

The number of employees and years in service can be found in the appendices on p. 65.

Building management and sustainability

The museum proudly received a new BREEAM-NL certificate in 2020, a hallmark bestowed by the Dutch Green Building Council and the certification method for a sustainable built environment. The Van Gogh Museum has great ambitions with regard to sustainability. Based on the United Nations Sustainable Development Goals (SDGs), sustainability targets are determined for purchasing. These goals are also used as criteria when finding high-quality, suitable suppliers.

Financial consequences of the coronavirus crisis

Immediately following the closure in March, the directors were forced to take action to limit costs and preserve cashflow at the best possible level. Following comprehensive consultations with the Supervisory Board, the decision was taken to postpone or cancel exhibitions and other projects. Existing outgoings were closely examined, and the museum regretfully said goodbye to most staff with temporary contracts and the temporary workers. This year, the museum was unable to call on the services of the freelance professionals with whom we enjoy collaborating on a regular basis. The directors began work on a restructuring plan and a four-year budget, designed to stand the museum in the best possible stead in the years ahead. The restructuring plan has been submitted to the Works Council. We are all too aware of the immense impact of the pandemic, stretching far beyond the walls of the museum. The consequences will remain appreciable and tangible for the museum in the coming years. In order to continue to effectively

fulfil our role as a museum, we will be heavily dependent on government support.

Works Council

This year, the Works Council convened with the directors on 16 occasions, and once with the Supervisory Board. Significant subjects addressed during these meetings included the adjusted organisational structure, the personal data guidelines, the appointment of an Integrity Officer, the 2021 opening hours, the Strategic Plan 2021-2024 and the proposed restructuring. Other subjects discussed included practical arrangements associated with the coronavirus measures, such as working from home, adjusted timetables and personal protective equipment. Through initiatives such as the monthly digital coffee hour, the newsletter and the KlankbORD (feedback) group, the Works Council focused on low-threshold contact with the staff.



4

Partners and
supporters

In 2020, the Van Gogh Museum benefitted from the undiminished support of private donors, corporate partners, funds and foundations. Through personal contact, clear communications regarding the consequences of the pandemic for the museum and a range of online activities, we ensured that all museum relations and contacts were involved and stayed in touch. We are deeply grateful to everyone for their patience, loyal friendship and generous support during this difficult year. Despite the challenging situation at the museum, and in the cultural sector as a whole, this support meant that we were still able to make acquisitions and continue with exhibitions, research and remarkable projects.

We brought the year to an end with a festive live online broadcast from Desmet Studios to thank all donors and partners. During the broadcast, Emilie Gordenker offered a personal reflection on what was a challenging year for her and the museum. Emilie also discussed a range of topics with moderator Peter van Duinen (Director of the Vrije Academie and member of The Sunflower Collective) and Nigel Roosberg, one of the Beeldbrekers ('ReFramers'), a group of young bicultural advisors that was a great source of inspiration for the museum in 2020.

Activities

The support offered by the Ministry of Education, Culture and Science enables the museum to fulfil its mission.

Partners

Founder

With the acquisition of a singular letter, the Vincent van Gogh Foundation – founder of the museum – secured a significant addition for the museum collection (p. 22). The Van Gogh Museum Foundation also supported the first phase of the Van Gogh Worldwide project.

Founding partner

As a founding partner, Sompo Japan offers the museum valued, long-term partnership.

Main partners

The BankGiro Loterij is the museum's largest partner. In 2020, the Van Gogh Museum received more than €2 million for the acquisition fund, used to enrich the collection.

The support offered by Van Lanschot helped the museum to ensure that the building and the collection remains accessible, and to fulfil its mission. Facilitating online lectures and webinars on the life and work of Vincent van Gogh and his contemporaries granted the curators the opportunity to share their expertise with a wide audience.

On 10 November 2020, World Science Day, ASML and the Van Gogh Museum presented Masterminds & Masterpieces, a series of lessons uniting science and art. A range of webinars were organised and the first Van Gogh Museum/ASML truck and trailer was presented bearing the joint branding.

Partners

Hyundai extended the partnership for three years and supported the *Van Gogh Loans* campaign in May. Visitors to the museum website were invited to nominate someone whom they believed deserved to have a special Van Gogh Museum Edition in their home for a fortnight. Following this period, the high-quality 3D reproductions went on display at a number of healthcare institutions.

The Hyundai x Van Gogh Museum Connection Day was organised on 26 October. Thanks to an additional donation from Royal Talens, member of the Van Gogh Museum Global Circle, painting equipment for in the workshop packages was delivered in a 'coronavirus-proof' fashion to vulnerable elderly people in care homes in and around Amsterdam.

As part of the annual Celebrate Summer campaign and true to tradition, Takii handed out Sunrich sunflowers on Museumplein on the first day of summer. Takii also collaborated with Van Gogh Museum Enterprises and bloomon to launch the Flowergram | Sunflower Edition. Sunflowers were also presented to visitors when the museum reopened on 1 June.

This year, Heineken remained a loyal and valued partner in promoting Amsterdam's unique cultural heritage.

DHL Express signed a three-year partnership with the Van Gogh Museum, and collaborated with the museum to launch the *Van Gogh at Home* campaign.



Global Circle

In 2020, the Van Gogh Museum welcomed two new corporate patrons: Cisco and Meerdervoort Vastgoedfondsen.

The circles of supporters

The Yellow House, the *Theo van Gogh Circle*, *The Sunflower Collective* and *Vincent's Friends* Without the support of The Yellow House, a number of significant projects would not have been possible. The members facilitate acquisitions and contribute to projects, such as the exhibition '*Your loving Vincent*' and the Chinese translation of the book *Van Gogh and his Letters*. The museum also welcomed new members to The Yellow House this year, including the Triton Collection Foundation, our second Life Member.

The Theo van Gogh Circle was founded in February, with the aim of supporting the continued development of young, art historical talent at the Van Gogh Museum. A junior curator offered the new members an inspiring introduction to his activities at the museum. At the end of 2020, the Theo van Gogh Circle had 10 members.

The highly-valued donations from the members of The Sunflower Collective were used to realise the exhibition '*Your loving Vincent*': *Van Gogh's Greatest Letters*. An advisory council, comprising members of The Sunflower Collective, regularly offers input regarding museum activities, and remains in contact with other members.

Director Emilie Gordenker delivers the first Van Gogh Museum Edition of *Almond Blossom* to Saskia, a nurse. During the initial weeks of the coronavirus pandemic, Saskia worked long hours treating coronavirus patients at the hospital. Thanks to the support of Hyundai, the masterpieces were delivered to the winners' homes.

During the first lockdown in March 2020, a digital donation function was developed that made it possible for individuals to make a donation to the museum via the website. The museum is deeply grateful for all of these donations, as well as for those received via the donation stand in the museum and the generous donations offered when purchasing tickets online.

Legacies

Jo van Gogh-Bonger Circle

The museum organised a webinar in collaboration with the Van Lanschot Knowledge Centre to draw attention to the options regarding gifts and bequests to the Van Gogh Museum, through the Jo van Gogh-Bonger Circle.

The museum was also one of the nine founding members of *Nalaten aan Cultuur* (‘Bequeath to Culture’), a national platform dedicated to raising awareness of including a cultural institution in one’s will.

Van Gogh Museum Fund

The Van Gogh Museum Fund was founded in 2020. The objective of the fund is to advance and support the activities of the Van Gogh Museum Foundation, be it in a material sense or otherwise. The Board of the Van Gogh Museum Fund comprises four members: Piet van der Slikke (Chair), Pieter Geelen (Treasurer), Marlies Cordia-Roeloffs (board member) and Rien Meppelink (board member).

Sponsors

In 2020, all of our sponsors offered their undiminished support, facilitating a wide range of activities: from Champagne Taittinger providing drinks for museum relations and donors to Intratuin Amsterdam festively decorating the Christmas tree on Museumplein.

This year, American Express became a museum partner; the two organisations share a passion for

sustainable entrepreneurship and the preservation of culture and cultural values.

The Van Gogh Museum is grateful to KLM Royal Dutch Airlines for their loyal partnership in these extraordinary times.

Following many years as a member of the Global Circle, Bloomberg became a sponsor of the Van Gogh Museum in 2020. Through Bloomberg Philanthropies, Bloomberg collaborates with the Van Gogh Museum to safeguard accessibility to art.

Funds and foundations

In this eventful year, the museum was still able to count on the support of a range of funds and foundations. Many Dutch funds continued to support their cultural partners. The Van Gogh Museum received formal commitments to projects that were postponed, and additional funds became available for projects that were initiated in light of the coronavirus pandemic.

The Van Gogh Museum received an incentive contribution from the Rembrandt Association and the Turing Foundation for a special presentation at The Mesdag Collection: *The Network of Sientje Mesdag-van Houten*. The exhibition ‘Your loving Vincent’ was realised with the support of the Mondriaan Fund, the Prins Bernhard Cultuurfonds and the Turing Foundation.

The long-term support of Fonds 21 allows us to work towards being a museum that remains relevant to young people with a bicultural background, through the *Van Gogh Connects* programme.

The museum once again received support from the Stavros Niarchos Foundation for the continued development of its popular online teaching platform, *Van Gogh at School*. Thanks to an anonymous donation, the museum was able to tailor the platform to the specific requirements of homeschooling while schools were closed during the coronavirus pandemic.

Overview of partners and supporters

Ministry of Education, Culture and Science

Founder

Vincent van Gogh Foundation

Founding partner

Sompo Japan

Main partners

BankGiro Loterij
Van Lanschot
ASML

Partners

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Intratuin Amsterdam
KLM Royal Dutch Airlines

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Mondriaan Fund
PACCAR Foundation
Prins Bernhard Cultuurfonds
Stavros Niarchos Foundation

Stichting RCOAK (Roomsche Katholijk Oude Armen Kantoor)
Tull Universal Foundation
Zabawas Foundation
The Getty Foundation
Turing Foundation
Rembrandt Association

And the funds and foundations that wish to remain anonymous.

Named funds

The Mijorumer Fund

The aim of this fund is to contribute financially to the Van Gogh Museum’s educational programmes, projects and resources. Thanks to this contribution, the museum has been able to realise the *Van Gogh Goes to School* project.

The Für Elise-VGM Fund

The aim of this fund is to contribute to making the Van Gogh Museum in Amsterdam accessible to as many people as possible in order to enrich and inspire them. The fund also aims to facilitate research and improve (digital) access to the sub-collections: paintings and drawings not by Van Gogh, and Japanese prints.

The Van Gogh Museum Junior Curators’ Fund

The aim of this fund is to facilitate the appointment of junior curators at the Van Gogh Museum, preferably those who have recently graduated.

The Mr. Cornelis Roozen Fund

The aim of this fund is to support the acquisition and/or restoration of works that are (regularly) exhibited at the museum, or to contribute to the production of (Dutch) catalogues accompanying exhibitions at the museum.

And the named funds who wish to remain anonymous.

Gifts

Major Donors

Howard and Roberta Ahmanson
The generous pledged support for the period 2019-2023 enabled the Van Gogh Museum to continue training a junior researcher at the museum into a Van Gogh expert in 2020.

Mr and Mrs Cheung Chung Kiu
Thanks to the generous support provided in 2020, the museum was able to realise the exhibition ‘*Your loving Vincent: Van Gogh’s Greatest Letters*’. This support also allowed for the translation of Van Gogh’s greatest letters into Chinese, making them accessible to the Chinese public.

A generous anonymous donation supported the English translation of the biography *Everything for Vincent: The Life of Jo van Gogh-Bonger*.

And the Major Donors who wish to remain anonymous.
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Mr and Mrs Van Wijnbergen

And the benefactors who wish to remain anonymous.

Vincent’s Friends

Thanks to all the friends of the museum: *Vincent’s Friends*.



5

Supervisory
Board
statement

2020 was a difficult year for many of us. The global crisis resulting from Covid-19 sent shockwaves through the museum world, and it has certainly also impacted the Van Gogh Museum. The year was dominated by lengthy closures of the Van Gogh Museum and The Mesdag Collection, and we were only able to welcome a fraction of the usual numbers of international visitors. As a result, visitor numbers were much lower than in previous years. A large number of staff were forced to work from home, resulting in often radical changes to the operational management, and for the staff themselves. We have witnessed how in these challenging times, staff have continued to work for the museum with enormous zeal, and we commend them for this dedication.

The coronavirus crisis had a dramatic impact on the Van Gogh Museum's income. During several additional meetings, the Supervisory Board discussed the financial situation with the directors, considered scenarios for the future and worked closely with the directors to take sometimes difficult decisions. The cost-reducing measures that were introduced affect the staff, but also impact a range of activities associated with exhibitions, education, research, marketing, IT, accommodation, and so forth. We are well aware that the uncertainty caused by the coronavirus crisis, and the expenditure cuts we have been forced to introduce, have asked a lot of employees, and will continue to do so. We have every confidence that with the introduced measures and with the continued dedication of the employees, the Van Gogh Museum will see its way through the crisis without losing its prominent position in the museum world. The support that the museum has received from the government, and hopes to receive in the future, is essential if the museum is to keep its doors open in the years ahead and if it is to continue organising exhibitions and other activities, so that the exquisite collections of the

Van Gogh Museum and The Mesdag Collection remain accessible to the public.

There were fortunately also numerous highlights in 2020, and we would like to draw attention to a few: the exhibitions *In the Picture* and *'Your loving Vincent': Van Gogh's Greatest Letters*, the exhibition *Mancini: Eccentric & Extravagant* at The Mesdag Collection, the *Van Gogh Museum Loans* campaign, online guided tours, the online book club, themed virtual meetings for the circles of supporters and all of the special initiatives launched by the directors in collaboration with the HR Department to stay in touch with all employees. The Supervisory Board is also pleased that the *Van Gogh Connects* programme continues to go from strength to strength.

In 2020, the Supervisory Board convened with the directors on several occasions for lengthy discussions regarding the new strategy for the coming four years. The Supervisory Board fully supports the new focus and the decisions outlined by the directors in the Strategic Plan 2021-2024.

We are delighted to have been able to welcome Emilie Gordenker as the new Director of the museum this year. Only a month after her appointment, the museum closed to the public in light of the coronavirus measures. We admire how Emilie has taken on the new challenges and are grateful for the boundless commitment and energy that she has brought to the Van Gogh Museum this year.

At the end of 2020, we said farewell to Managing Director Adriaan Dönszelmann. The Supervisory Board is grateful for everything that he has done for the museum in recent years. The Supervisory Board has appointed Mark Minkman as interim Managing Director, and in 2021, began the recruitment and selection of the new Managing Director.

After eight years as a member of the Supervisory Board, Hein van Beuningen has decided to step down. We will certainly miss his expertise and dedication, and would like to thank him for his enormous commitment over the years. Following a meticulous procedure, the Supervisory Board has found a worthy successor: Hendrik Jan Roel has been appointed as the new member of the Supervisory Board and Audit Committee.

In closing, the Supervisory Board thanks the Supervisory Board of the Vincent van Gogh Foundation, the Ministry of Education, Culture and Science, the museum's main partners – the BankGiro Loterij, Van Lanschot and ASML – and the Van Gogh Museum's other partners and supporters. In the past year, their (financial) support was vital.

Van Gogh Museum Supervisory Board, March 2021

Jaap Winter, Chair
Jacobina Brinkman, Treasurer
Gary Tinterow
Maurine Alma
Marian Spier
Hendrik Jan Roel



6

Financial
statements

The Van Gogh Museum's consolidated income in 2020 was € 47.3 m. This is € 25.7 m lower than budgeted, and € 23 m lower than in 2019.

The museum welcomed 516,990 visitors in 2020, far fewer than the total of 2,134,778 visitors in 2019. The average admission revenue per visitor remains unchanged, in light of the fact that the ticket price was not increased in 2020. The lower visitor numbers, combined with the unchanged admission revenue per visitor, resulted in a € 24.1 m drop in admission revenues compared to 2019. Total admission revenues in 2020 were € 7 m, compared to € 31.1 m in 2019.

Turnover of € 0.5 m was realised through the sale of multimedia guides. 31% of all visitors used a multimedia guide in 2020, compared to 33% in 2019. VGME turnover in 2020 was € 12.8 m lower than in 2019. The total turnover of VGME in 2020 was € 5.3 m.

Company balance sheet as at 31 December 2020
(after appropriation of profit)

	31 December 2020	31 December 2019
	EUR	EUR
Fixed assets		
Intangible fixed assets	767,257	-
Tangible fixed assets	12,339,847	14,138,923
Financial fixed assets	19,508,637	20,227,929
	32,615,741	34,366,852
Current assets		
Receivables	6,325,418	9,483,613
Cash and cash equivalents	24,001,300	16,992,893
	30,326,718	26,476,506
	62,942,459	60,843,358
Equity		
General reserve	26,751,435	28,285,505
Special purpose reserve	11,117,265	11,117,265
	37,868,700	39,402,770
Acquisition fund	4,453,886	1,762,866
Provisions	9,916,293	7,480,884
Non-current liabilities	5,357,071	4,899,534
Current liabilities	5,346,509	7,297,304
	62,942,459	60,843,358

Company statement of income and expenses for 2020

	Balance 2020	Budget 2020	Balance 2019
	EUR	EUR	EUR
Income			
Public revenues	7,048,188	32,462,430	31,053,873
Sponsorship income	1,994,625	2,225,000	1,025,724
Other direct income	707,962	4,208,557	4,698,778
Total direct revenues	9,750,775	38,895,987	36,778,375
Indirect revenues	1,515,882	2,730,000	2,766,761
Individuals incl. friends associations	1,076,163	700,000	778,469
Private funds / companies	1,278,627	1,779,155	2,023,095
Charity lotteries	2,073,857	2,065,000	2,074,878
Total contributions from private funds	4,428,647	4,544,155	4,876,442
OCW: Heritage law part of accommodation function	6,311,335	5,550,000	5,783,191
OCW: Heritage law part of collection function	674,799	654,802	654,803
OCW: public activities	1,545,639	1,505,000	1,499,840
Total structural subsidies	8,531,773	7,709,802	7,937,834
OCW: Emergency measure exploitation	12,550,401	-	-
NOW-regulation	4,791,008	-	-
Total occasional subsidies	17,341,409	-	-
Total income	41,568,486	53,879,944	52,359,412
Expenses			
Personnel costs	20,704,108	24,097,635	22,436,511
Depreciations	3,406,073	3,498,614	3,307,850
Accommodation costs	7,362,002	8,121,843	8,031,167
Acquisitions	218,964	2,085,000	10,878,334
Collection management	1,705,811	3,874,644	3,547,901
Cost of temporary exhibitions	2,254,653	3,705,200	2,897,781
Costs for collection function	406,651	464,700	547,419
Scientific costs	388,649	392,550	297,588
General and overhead costs	3,283,776	4,726,963	4,487,715
Total expenses	39,730,687	50,967,149	56,432,266
Balance from ordinary operations	1,837,799	2,912,795	-4,072,854
Net interest income and expenses	506,116	-	785,696
Change in acquisition fund	-2,691,020	-	7,642,405
Result from participations	-1,186,965	-	-527,799
Operating result	-1,534,070	2,912,795	3,827,448

Categorial and functional operating account 2020

	categorial	functional		Total	Public activities	Collection management	General management
	↓	→					
Own revenues							
1 Public revenue domestic (2+3):				7,048,188	7,048,188	-	-
2 Ticket sales				7,048,188	7,048,188	-	-
3 Other public revenues				-	-	-	-
4 Public revenue international				-	-	-	-
5 Total Public revenue (1+4)				7,048,188	7,048,188	-	-
6 Sponsorship income				1,994,625	976,239	800,000	218,386
7 Co-producer remuneration				-	-	-	-
8 Other direct revenues				707,962	707,962	-	-
9 Total other direct revenues (6+7+8)				2,702,587	1,684,201	800,000	218,386
10 Total Direct revenues (5+9)				9,750,775	8,732,389	800,000	218,386
11 Indirect revenues				1,515,882	1,451,305	-	64,577
12 Private funds - individual incl. friends associations				583,663	100,036	483,627	-
13 Private funds - companies				492,500	280,000	212,500	-
14 Private funds - private funds				1,278,627	301,201	388,813	588,613
15 Private funds - charity lotteries				2,073,857	-	2,073,857	-
16 Total contributions from private funds (12+13+14+15)				4,428,647	681,237	3,158,797	588,613
17 Total own revenues (10+11+16)				15,695,304	10,864,931	3,958,797	871,576
18 Income in kind				-	-	-	-
19 Total structural OCW (20+21+22+23)				8,531,773	6,805,085	1,014,118	712,570
20 OCW: Specific cultural policy regulation (public activities)				1,545,639	1,545,639	-	-
21 OCW: Heritage law part of accommodation function				6,311,335	5,259,446	339,319	712,570
22 OCW: Heritage law part of collection function				674,799	-	674,799	-
23 OCW: Framework programme for operational subsidies for research and science				-	-	-	-
24 Total structural Province				-	-	-	-
25 Total structural Municipality				-	-	-	-
26 Total other structural public subsidies				-	-	-	-
27 Total structural subsidies (19+24+25+26)				8,531,773	6,805,085	1,014,118	712,570
28a Occasional public subsidies OCW emergency measure exploitation				12,550,401	12,550,401	-	-
28b Occasional public subsidies NOW				4,791,008	2,046,077	1,200,633	1,544,298
29 Total subsidies (27+28)				25,873,182	21,401,563	2,214,751	2,256,868
TOTAL INCOME (17+18+29)				41,568,486	32,266,494	6,173,548	3,128,444
EXPENSES							
1 Personnel costs				20,704,108	8,842,019	5,188,479	6,673,610
2 Accommodation costs				7,362,002	6,010,209	537,507	814,286
3 Depreciations				3,406,073	839,680	299,587	2,266,806
4 Acquisitions				218,964	-	218,964	-
5 Other expenses				8,039,540	4,332,470	1,233,899	2,473,171
6 TOTAL EXPENSES (1+2+3+4+5)				39,730,687	20,024,378	7,478,436	12,227,873
Balance from ordinary operations (Total income - Total expenses)				1,837,799	12,242,116	-1,304,888	-9,099,429
7 Net interest income and expenses				506,116	-	-	506,116
8 Change in acquisition fund				-2,691,020	-	-2,691,020	-
Operating result to be allocated (6+7+8)				-347,105	12,242,116	-3,995,908	-8,593,313
9 General management allocation				-	-6,665,830	-1,927,483	8,593,313
99 Result from participating interests				-1,186,965	-1,186,965	-	-
OPERATING RESULT (6+7+8+9+99)				-1,534,070	4,389,321	-5,923,391	-

Consolidated balance sheet as at 31 December 2020

	31 December 2020	31 December 2019
	EUR	EUR
Fixed assets		
Intangible fixed assets	767,757	3,500
Tangible fixed assets	13,076,823	14,896,630
Financial fixed assets	16,235,426	15,892,028
	30,080,006	30,792,158
Current assets		
Inventories	2,863,565	2,817,187
Receivable	5,446,457	10,562,027
Cash and cash equivalents	26,281,347	19,092,582
	34,591,369	32,471,796
	64,671,375	63,263,954
Group equity	38,214,855	39,748,106
Acquisition fund	4,453,886	1,762,866
Provisions	9,919,862	7,480,884
Non-current liabilities	5,440,831	4,899,534
Current liabilities	6,641,941	9,372,564
	64,671,375	63,263,954

Consolidated statement of income and expenses 2020

	Balance 2020	Budget 2020	Balance 2019
	EUR	EUR	EUR
Income			
Direct revenues	9,971,825	38,895,987	36,778,375
Indirect revenues	6,258,963	21,838,419	20,704,242
Contributions from private funds	4,428,647	4,544,155	4,876,442
Structural subsidies	8,531,773	7,709,802	7,937,834
Occasional subsidies	18,092,579	-	-
Total income	47,283,787	72,988,363	70,296,893
Expenses			
Personnel costs	23,750,384	29,927,449	28,041,426
Depreciation and amortisation	3,761,352	4,016,401	3,723,185
Other operating expenses	19,400,447	32,699,493	39,175,507
Total expenses	46,912,183	66,643,343	70,940,118
Operating result	371,604	6,345,020	-643,225
Net interest income and expenses	412,331	-	383,588
Result from ordinary operations before tax	783,935	6,345,020	-259,637
Tax on result	373,834	-717,710	-1,100,610
Result from ordinary operations after tax	1,157,769	5,627,310	-1,360,247
Change in acquisition fund	-2,691,020	-	7,642,405
Result after tax	-1,533,251	5,627,310	6,282,158



I. Overview of the organisation

New organisational structure

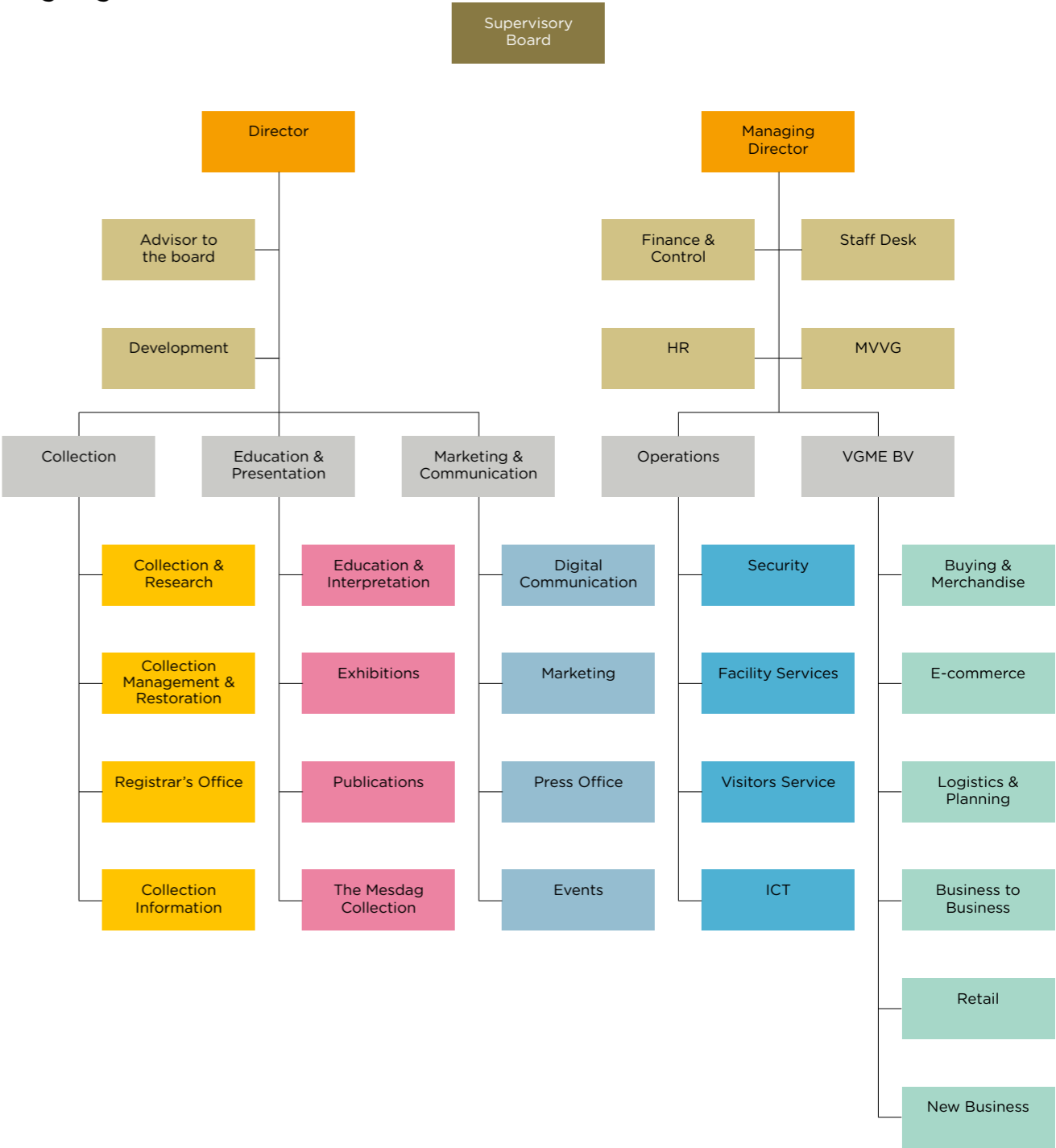
A new organisational structure was implemented in 2020. Since 1 September 2020, the Van Gogh Museum Management Team consists of the directors, the Heads of Collections, Education & Presentation, Marketing & Communication, Operations and VGME BV, and the Executive Secretary. The museum said farewell to Managing Director Adriaan Dönszelmann, Director of Museum Affairs Nikola Eltink and Director of Operations Ezra de Jong. Several new faces joined the Management Team at the end of the year. Alongside Director Emilie Gordenker, the Management Team consists of: Mark Minkman, interim Managing Director; Marije Vellekoop, Head of Collections; Amanda Vollenweider, Head of Education & Presentation; Yvonne Nassar, Head of Marketing & Communication; Jort Slingerland, interim Head of Operations.

Members of the Works Council in 2020

Kay Bartelink (member)
Azeglio Bartolucci (member)
Geeta Bruin (member)
Petra Dorenstouter (member)
Mirjam Eikelenboom (Secretary)
Joost van der Hoeven (member)
Carlien Janssen (member; replaced by Ellen Dekker from September onwards)
Bratislav Radivojević (member)
Pepijn Schaafsma (Chair)
Catherine Wolfs (Vice Chair)
Marloes IJkema (member)

Freelance Administrative Secretary Anita van Stel assists the Works Council.

Organigram



Supervisory Board
Professor J. (Jaap) Winter
(Chair, appointed until October 2023)
Partner at Phyleon leadership & governance;
Professor of International Company Law at the University of Amsterdam; Professor of Corporate Law, Governance and Behaviour at the VU Amsterdam; Distinguished Visiting Professor of Corporate Governance at the INSEAD Business School
Additional activities: Chair of the Van Gogh Museum Supervisory Board; Member of the Board of the Goldschmeding Foundation; Commissioner for Randstad; Chair of the Erasmus University Rotterdam Supervisory Board.

Ms J.E.M. (Jacobina) Brinkman
(Treasurer, appointed until March 2025)
Partner at PwC
Additional activities: Member of the Supervisory Board and Chair of the Van Gogh Museum Audit Committee; Chair of Women Inc; Member of the Supervisory Board and Audit Committee of Stadsherstel Amsterdam.

Mr H.J. (Hendrik Jan) Roel
(Member, appointed until November 2024)
CFO of Albert Heijn
Additional activities: Member of the Supervisory Board and Member of the Audit Committee Van Gogh Museum; Member of the Board of Trustees and Chair Audit Committee of the Hotelschool The Hague; Chair Daily Management and General Management GS1 Nederland.

Mr H. (Hein) van Beuningen
(Member until November 2020)
Member of the Board of Teslin Capital Management B.V.
Ancillary activities: Member of the Supervisory Board and Member of the Audit Committee Van Gogh Museum; Member of the Board of the Carré Foundation.

Mr G. (Gary) Tinterow
(Member, reappointed until February 2022)
Director of the Museum of Fine Arts, Houston, United States
Additional activities: Member of the Van Gogh Museum Supervisory Board; President of the Houston Museum District Association; Officer of the Friends of MASP.

Ms M. (Maurine) Alma
(Member, appointed until June 2022)
Chief Marketing Officer at Takeaway.com
Additional activities: Member of the Van Gogh Museum Supervisory Board; Member of the Supervisory Board of Floramedia Group BV; Member of the Nimbus Ventures Advisory Board.

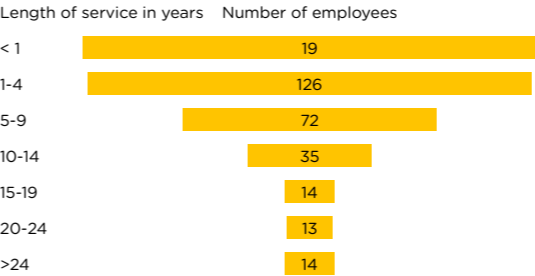
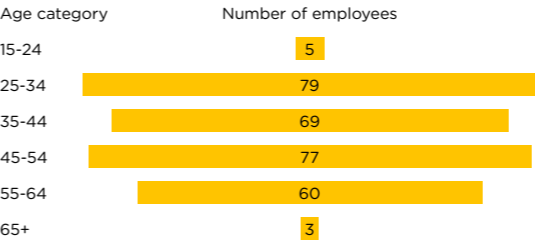
Ms M. (Marian) Spier
(Member, appointed until August 2023)
CEO IAMarian
Additional activities: Member of the Van Gogh Museum Supervisory Board; Member of the Stichting Het HEM Board of Directors; Member of the Seed Capital Advisory Committee; Member of the Rutgers Supervisory Board; Board Member of Well Made Productions; Member of the IND Social Advisory Board; Member of the Museumzaken Advisory Board; Founder of FEM-START.

Vincent van Gogh Stichting
Ms B. (Barbara) Vroom-Cramer LLM (Chair)
Mr V.W. (Willem) van Gogh LLM (Secretary)
Ms J. (Janne) Heling MA (Treasurer)
Ms C.A.M.E. (Christianne) Mattijssen LLM (member of the Board)

II. Employees

Overview of staff composition at the Van Gogh Museum Foundation as at 31-12-2020

Number of FTE	241.18
Number of employees	293
Full-time employees	43%
Part-time employees	57%



Overview of staff composition at Van Gogh Museum Enterprises as at 31-12-2020

Number of FTE	43.35
Number of employees	51
Full-time employees	41%
Part-time employees	59%



III. Acquisitions

Purchases

Maurice Denis (1870-1943), *Girls Playing Music*, c. 1892-1905, woodcut on paper, 15.2 × 13 cm, Van Gogh Museum, Amsterdam, p3041S2020

József Rippl-Rónai (1861-1927), *Les vierges attendant au seuil de la vie*, 1896, colour lithograph on paper, 28 × 36 cm, Van Gogh Museum, Amsterdam, p3040S2020

Letter from Vincent Van Gogh and Paul Gauguin to Émile Bernard, 1 or 2 November 1888, pen in ink on paper, 21.1 × 26.6 cm, 1888, Van Gogh Museum, Amsterdam (Vincent Van Gogh Foundation), b9122V2020

Gifts

Marcellin Desboutin (1823-1902), *Portrait of Henry Somm*, 1891, drypoint on paper, 37.3 × 27.8 cm, Van Gogh Museum, Amsterdam, p3024S2020

Henry Somm (1844-1907), *Group of Toads and Grotesque Figures (Groupe de crapauds et de personnages grotesques)*, c. 1875, etching on paper, 25.6 × 18.7 cm, Van Gogh Museum, Amsterdam, p3025S2020

Henri Charles Guérard (1846-1897), *Shipwrecks at Pollet (Dieppe) (Epaves au Pollet (Dieppe))*, before 1888, etching, drypoint and roulette on paper, 45 × 62 cm, Van Gogh Museum, Amsterdam, p3026S2020

Hippolyte Petitjean (1854-1924), *Portrait of Maurice Maeterlinck* from the magazine *PAN* (1898), 1898, lithograph on paper, 33.4 × 26.9 cm, Van Gogh Museum, Amsterdam, p3027S2020

Paul Ruty, *L'Estampe et L’Affiche*, 1897-1899, colour lithograph on paper, 28 × 21.7 cm, Van Gogh Museum, Amsterdam, p3028S2020

Henri Gray (1858-1924), Sheet music *Si les femmes savaient* by Savoisy-Héros and Gaston Maquis, lithograph, paint and letterpress printing on paper, 27.2 × 17.5 cm, Van Gogh Museum, Amsterdam, p3029S2020

Alexandre-Louis-Marie Charpentier (1856-1909), *Wemeldinge or The Little Dutch Girl (La Petite Hollandaise)* from the print series *En Zélande*, 1896, colour lithograph and embossed printing on paper, 58.4 × 43 cm, Van Gogh Museum, Amsterdam, p3030S2020

Pierre-Henri Lobel, *Yvette Guilbert in her Theatre Box (Yvette Guilbert dans sa loge)*, 1897, colour lithograph on paper, 59 × 45 cm, Van Gogh Museum, Amsterdam, p3031S2020

Théophile Alexandre Steinlen (1859-1923), *Poor Pandora! (Pauvre Pandore!...)*, 1894, colour lithograph on paper, 32.5 × 30.2 cm, Van Gogh Museum, Amsterdam, p3032S2020

Théophile Alexandre Steinlen (1859-1923), *The Cry of the Streets (Le Cri des Pavés)*, 1894, lithograph on paper, 32.3 × 29.3 cm, Van Gogh Museum, Amsterdam, p3033S2020

Théophile Alexandre Steinlen (1859-1923), *May 1871 (Mai 1871)*, lithograph on paper, 34 × 28.5 cm, Van Gogh Museum, Amsterdam, p3034S2020

Théophile Alexandre Steinlen (1859-1923), *At the Communards’ Wall (Au mur des Fédérés)*, 1894, lithograph on paper, 33 × 30 cm, Van Gogh Museum, Amsterdam, p3035S2020

Théophile Alexandre Steinlen (1859-1923), *In All His Glory (Dans toute sa gloire)*, 1894, lithograph on paper, 32.6 × 29.8 cm, Van Gogh Museum, Amsterdam, p3036S2020

Théophile Alexandre Steinlen (1859-1923), *The One Who Went Bad (Celle qui a mal tournée)*, 1894, lithograph on paper, 30.5 × 29.2 cm, Van Gogh Museum, Amsterdam, p3037S2020

Théophile Alexandre Steinlen (1859-1923), *Alone at Last! (Enfin seuls !)*, c. 1894, lithograph on paper, 29.4 × 26.3 cm, Van Gogh Museum, Amsterdam, p3038S2020

Théophile Alexandre Steinlen (1859-1923), *The Last Refuge of Liberty (La dernier asile de la liberté)*, lithograph on paper, 33 × 27.6 cm, Van Gogh Museum, Amsterdam, p3039S2020

IV. Exhibitions and presentations



Drawings by Vincent van Gogh on display
in the Rietveld Building

Van Gogh Museum

Exhibitions

*Jean-François Millet:
Sowing the Seeds of Modern Art*
04-10-2019 - 12-01-2020

In the Picture: Portraying the Artist
21-02-2020 - 30-08-2020

'Your loving Vincent': Van Gogh's Greatest Letters
09-10-2020 - 10-01-2021

Presentations

*From Proof to Perfection: Edouard Vuillard's print
series 'Paysages et Intérieurs'*
04-10-2019 - 08-01-2020

Wallpaper IV-XX in collaboration with Rietveld
Academie Graphic Design Department
04-10-2019 - 08-01-2020

Van Gogh Inspires Jason Brooks
18-10-2019 - 20-01-2020

Le Mirliton: the Cabaret of Aristide Bruant
20-12-2019 - 20-05-2020

Van Gogh Inspires Steven Aalders
24-01-2020 - 06-09-2020

Artists' Portraits on Paper
21-02-2020 - 30-08-2020

Acquisition Peasant Burning Weeds
01-06-2020 - 28-09-2020

Unlocked/Reconnected: Alicia Framis, Secret Strike
01-06-2020 - 01-09-2020

Van Gogh Inspires Jean-Luc Mylayne
11-09-2020 - 14-02-2021

Erratic Growth, in collaboration with the
Beeldbrekers
07-10-2020

The Mesdag Collection

Exhibitions

Jean-François Millet and the Hague School
13-09-2019 - 05-01-2020

Mancini: Eccentric & Extravagant
03-06-2020 - 20-09-2020

Presentations

*Alma Tadema and Mesdag:
Two Artist Families*
01-02-2020 - 20-09-2020

*Unlocked/Reconnected:
Nelly Agassi, Sea You*
01-06-2020 - 01-09-2020

*The Network of Sientje Mesdag-van Houten:
Female Artists*
26-09-2020 - 14-03-2021

V. Research projects

Authenticity research
Louis van Tilborgh, Teio Meedendorp, Bregje Gerritse, Nienke Bakker, Marije Vellekoop, Monique Hageman, Hannie Diependaal, Oda van Maanen, Kathrin Pilz, Saskia van Opheusden
External: Muriel Geldof (RCE)

Research into Van Gogh’s canvas:
Thread count project
Louis van Tilborgh, Teio Meedendorp, Kathrin Pilz, Bregje Gerritse
External: Don Johnson (Rice University, Houston), William Sethares (University of Wisconsin)

Research in preparation for the collection catalogue *Vincent van Gogh – Paintings 3: Arles, Saint-Rémy and Auvers*
Louis van Tilborgh, Teio Meedendorp, Nienke Bakker, Bregje Gerritse, Monique Hageman, Hannie Diependaal, Oda van Maanen, Kathrin Pilz, Saskia van Oudheusden
External: Muriel Geldof (RCE)
Supervisor: Marije Vellekoop

Research in preparation for the collection catalogue *Contemporaries (paintings and drawings)*
Joost van der Hoeven, Maite van Dijk, Fleur Roos Rosa de Carvalho, Renske Suijver, Bram Donders, Sara Tas
Supervisor: Marije Vellekoop

Doctoral research *Biography of V.W. van Gogh*
Roelie Zwikker
Supervisor: Marije Vellekoop
Promotors: Prof. Hans Renders and Peter de Ruiter (Biography Institute, University of Groningen)

Doctoral research *The Reception of Vincent van Gogh in Paris 1886-1914: Art Dealers, Collectors and Critics*, University of Amsterdam – AHM
Bregje Gerritse
Promotors: Prof. Gregor M. Langfeld (University of Amsterdam), Rachel Esner (University of Amsterdam) and Prof. J. Louis van Tilborgh (University of Amsterdam/Van Gogh Museum)

Research *From Proof to Perfection: reconstructing the collaboration between artist and lithographer for the print series by the four Nabis artists, published by Vollard (1896-1900)*
Fleur Roos Rosa de Carvalho
Financially supported by The Paper Project, an initiative of The Getty Foundation and the IFPDA

Contribution to research project *Sans Adieu: Andries Bonger – Odilon Redon, correspondance 1894-1916*
Fleur Roos Rosa de Carvalho
External: Dario Gamboni (University of Geneva), et al.

Provenance research into *Contemporaries* paintings
Julia Krikke, Sophia Thomassen
Supervisor: Lisa Smit

Research in preparation for the exhibition and publication *Van Gogh and Auvers*
Nienke Bakker, Louis van Tilborgh, Teio Meedendorp, Bregje Gerritse
External: Emmanuel Coquery (Musée d’Orsay)

Research in preparation for the exhibition and publication *Van Gogh’s Olive Groves*
Nienke Bakker, Kathrin Pilz, Teio Meedendorp, Louis van Tilborgh
External: Nicole R. Myers (Dallas Museum of Art), Muriel Geldof (RCE)

Research in preparation for the exhibition and publication *Post-Impressionism in Asnières*
Maite van Dijk, Bregje Gerritse
External: Jacquelyn N. Coutré (Art Institute of Chicago), Gloria Groom (Art Institute of Chicago)

Research in preparation for the exhibition and publication *Klimt in an International Context*
Lisa Smit, Renske Suijver, Edwin Becker
External: Markus Fellingner (Belvedere, Vienna)

Research in preparation for academic publication *Van Gogh Museum Studies 2: Van Gogh’s Illness*
Louis van Tilborgh, Teio Meedendorp and external researchers

Research in preparation for academic publication *Van Gogh Museum Studies 3: Gauguin and Laval on Martinique*
Maite van Dijk, Joost van der Hoeven, René Boitelle and external researchers

VGM Archives
Hans Luijten

Content update vangoghletters.org
Nienke Bakker, Hans Luijten
External: Huygens ING

VI. Educational activities

Youth

Reception with artist Maarten Bel with 65 pupils who participated in the 'This is Me!' project, part of the exhibition *In the Picture* (11 March).
Online family materials for 'at home' during the coronavirus lockdown, including a board game in Dutch and English.
Online lessons on the *Van Gogh at School - Get to know Vincent* teaching platform. Watched more than 27,750 times.
Family Days with free family guided tours, a theatrical guided tour, children's workshops, drawing carts and XL colouring pages (July, August, October).
As part of the *Van Gogh Goes to School* programme, we organised 171 guest lessons at schools in the Randstad, reaching 3,484 pupils.

Young adults and *Van Gogh Connects*

Vincent on Friday with Brian Elstak (January);
Vincent on Friday celebrating the launch of the VGM x Daily Paper collection, part of *Van Gogh Connects* (14 February); Vincent on Friday & The TittyMag, the first online edition on Facebook (13 March); Vincent on Friday with the Beeldbrekers, coinciding with the launch of the second VGM x Daily Paper collection (23 and 30 October).
Launch of the Beeldbrekers ('ReFramers') with a visual campaign.
Erratic Growth presentation in the museum in collaboration with four Beeldbrekers (from 7 October).

The elderly and accessibility

Sign language guided tours for deaf visitors and the hard of hearing. *Feeling Van Gogh* guided tours for blind and partially-sighted visitors for the exhibitions *In the Picture* and '*Your loving Vincent*': *Van Gogh's Greatest Letters*.
Two visits from the Museum Plus Bus: in 2020, we were only able to welcome 90 elderly visitors as part of this programme.
Campaign in collaboration with Cordaan as part of which a high-quality reproduction of Van Gogh's *The Bedroom* was loaned to eight locations (August).
100 postcards sent to elderly people via partner organisations.
Participation in the Museum Plus Bus *Highlights on Tour* project, in which reproductions of works from the collections of participating museums went on display at homes for the elderly.
Mobility Day event in collaboration with partner Hyundai: workshop packages were delivered to six partners, and some 150 elderly people took part (26 October).
Participation in the digital 'tear-off calendar' (project initiated by the Kröller-Müller Museum) for elderly people and their carers (July).

Miscellaneous

Partnership activity with ASML: launch of the Masterminds & Masterpieces series of lessons, with the launch of a series of videos for adults and children aged 10-14 on World Science Day (10 November).
Launch of the second season of *Van Gogh's Greatest Letters* podcast (from 9 October).
Approximately 5,500 visitors sent a card with a quote by Vincent, including a handwritten message, during the exhibition '*Your loving Vincent*': *Van Gogh's Greatest Letters*.

VII. Museum publications

Exhibition catalogues

In the Picture: Portraying the Artist
Lisa Smit, Nienke Bakker, Ann Blokland, Joost van der Hoeven, Laura Prins, Wieteke van Zeil
Publisher: Van Gogh Museum / THOTH Publishers
Design: Julian Kleyn, Studio Berry Slok
Languages: Dutch and English

Mesdag & Mancini
Adrienne Quarles van Ufford
Publisher: Van Gogh Museum / Uitgeverij Waanders & de Kunst
Design: Joseph Plateau
Series: The Mesdag Collection in Focus, volume 3
Languages: Dutch / English

Van Gogh's Letters

Vincent van Gogh: A Life in Letters
Edited by Nienke Bakker, Leo Jansen and Hans Luijten
Publisher: Thames & Hudson, in collaboration with the Van Gogh Museum
Design: Janpieter Chielens / Karolina Prymaka
Language: English

Troost voor bedroefde harten.
Brieven van Vincent van Gogh
Edited by Nienke Bakker, Leo Jansen and Hans Luijten
Publisher: Uitgeverij Prometheus, in collaboration with the Van Gogh Museum
Design: Suzan Beijer / Willem Morelis
Language: Dutch

Life According to Vincent: 150 Inspiring Quotes
Edited by Nienke Bakker and Ann Blokland, with a contribution by Esther Darley
Publisher: Van Gogh Museum
Design: Julian Kleyn, Studio Berry Slok
Languages: Dutch and English

Translations and reprints

Van Gogh and his Letters
Chinese edition
Leo Jansen
Translation: Hehua vertaalbureau
Series: *Van Gogh in Focus*
Publisher: Van Gogh Museum
Design: First Edition, Cambridge
Language: Chinese

Vincent van Gogh: The Essential Letters
Japanese edition, 2 volumes
Leo Jansen, Hans Luijten and Nienke Bakker
Translated from Dutch and French by Prof. Tsukasa Kodera
Publisher: Shinchosha, Tokyo
Language: Japanese

Hockney - Van Gogh: The Joy of Nature
Hans den Hartog Jager
Special edition for The Museum of Fine Arts, Houston on the occasion of the exhibition February-June 2022
Publisher: Van Gogh Museum
Design: Studio Berry Slok
Co-editions: The Museum of Fine Arts, Houston; Thames & Hudson, London / New York
Language: English

Meet Vincent van Gogh
Special edition of the museum guide for the *Meet Vincent van Gogh Experience* in Lisbon
Publisher: Meet Vincent van Gogh Experience
Design: Janpieter Chielens, Tijdsbeeld, Ghent
Language: Portuguese

VIII. Conserved works

Paintings

Van Gogh Museum

Bernard, Émile (1868-1941), *House among Trees: Pont-Aven*, 1888, oil on canvas, 73 × 92.5 cm, s477N1996 [conservation by R. Boitelle]

Bernard, Émile (1868-1941), *Flowers in a Jug and Fruit*, 1904, oil on paper on canvas, 60 × 47 cm, s479N1996 [conservation by R. Boitelle]

Caillebotte, Gustave (1848-1894), *Plate of Peaches*, 1882, oil on canvas, 38 × 46.4 cm, s546S2019 [restoration by R. Boitelle]

Gogh, Vincent van (1853-1890), *Portrait of Agostina Segatori*, 1887, oil on canvas, 27.2 × 22 cm, s93V1962 [conservation by O. van Maanen]

Sadée, Philip (1837-1904), *Herring Smokehouse*, 1869, oil on panel, 46.8 × 61 cm, s545S2018 [conservation by R. Boitelle and S. van Oudheusden]

The Mesdag Collection

Rousseau, Théodore (1812-1867), *Study for The Descent of the Cattle in the Haut-Jura Mountains*, 1834, oil on canvas, 114 × 59.8 cm, hwm287 [restoration by R. Boitelle]

Applied arts

Van Gogh Museum

Colenbrander, Theo (1841-1930), *Goblet with stylized flower and plant decoration*, 1886, earthenware, 27 cm, v173M1993 [restoration by S. Westerhuis]

Works on paper

Van Gogh Museum

BC00042, d1199S2017, d1215S2019, p0022V1962, p0066V1962, p0080V1962, p0292V1982, p1233V2000, p1287V2000, p1711V2000, p2558S2011, p2586S2011, p2587S2011, p2593-002S2011 – p2593-019S2011, p2596S2011, p2599S2011, p2600S2011, p2602-003S2011, p2602-005S2011, p2607S2011, p2611S2011, p2620S2011, p2624S2011, p2625S2011, p2627S2011, p2628S2011, p2629S2011, p2630S2011, p2631S2011, p2649S2012, p2653S2012, p2654S2012, p2663S2012, p2679S2012, p2680S2012, p2693S2012, p2710S2013, p2713S2013, p2716S2013, p2717S2013, p2733S2013, p2746S2014, p2747-002S2014 – p2747-012S2014, p2770S2015, p2773S2015, p2795S2016, p2800S2017, p2804S2017, p2964S2019, p2969S2019, p2970S2019, p2971S2019, p2972S2019, p2973S2019, p2978S2019, p2982S2019, p2983S2019, p2984S2019, p2985S2019, p2986S2019, p2987S2019, p2988S2019, p2989S2019, p2990S2019, p2991S2019, p2993S2019, p2994S2019, p2995S2019, p2996S2020, p2997S2019, p2998S2019, p2999S2019, p3000S2019, p3001S2019, p3006S2019, p3007S2019, p3008S2019, p3009S2019, p3010S2019, p3011S2019, p3021S2019, p3022S2019, p3023S2019, p3024S2019, p3025S2020, p3026S2020, p3030S2020, p3031S2020, p3032S2020, p3033S2020, p3034S2020, p3035S2020, p3036S2020, p3037S2020, p3038S2020, p3039S2020, p3040S2020, p3041S2020, p3042S2019, p3043S2019, p3044S2019, p3045S2019, p3046S2019, p3047S2019, p3048S2019, p3049S2019, p3050S2019, p3051S2019 [conservation and restoration by N. Lingbeek]

IX. Overview of outgoing loans

In 2020, 94 objects were loaned to 18 institutions (56 to Dutch institutions, 38 to international institutions). The loans were: 49 paintings, 16 drawings, 5 prints, 14 letters, 10 other. Of the loans, 12 artworks were from The Mesdag Collection.

Centro San Gaetano, Padua

Van Gogh. The Colours of Life, 10-10-2020 – 06-06-2021
s0016V1962, s0018V1962

Denver Art Museum, Denver

Monet and His Places, 20-10-2019 – 02-02-2020
s0461S1996, s0503S2001

Drents Museum, Assen

Barbizon of the North – The Discovery of the Drenthe Landscape 1850-1950, 24-11-2019 – 13-09-2020
hwm0214, hwm0273, hwm0300

Fundación MAPFRE Casa Garriga Nogués

Exhibition Hall, Barcelona

Tocar el color. La renovación del pastel, 03-10-2019 – 05-01-2020
d1005M1990, d1051N1996

Galeries nationales du Grand Palais, Paris

Henri de Toulouse-Lautrec. Résolument Moderne, 09-10-2019 – 27-01-2020
d0693V1962

Hyogo Prefectural Museum of Modern Art, Kobe

The Highlights of Vincent van Gogh: His Life through Art, 25-01-2020 – 31-08-2020
s0163V1962

Kunsthalle Bremen, Bremen

Ikonen. Was wir Menschen anbeten, 19-10-2019 – 01-03-2020
s0016V1962

Kunstmuseum Den Haag, The Hague

Breitner vs Israels. Friends and Rivals, 01-02-2020 – 06-09-2020
hwm0152

Mitsubishi Ichigokan Museum, Tokyo

Dreamed Childhoods – Bonnard, the Nabis and Childhood, 15-02-2020 – 22-09-2020
s0167V1962, s0510S2005

Museum Barberini, Potsdam

Van Gogh: Stilleben, 26-10-2019 – 02-02-2020
s0020V1962, s0056V1962, s0070V1962, s0120V1962, s0137V1962

Monet and His Places, 22-02-2020 – 19-07-2020
s0461S1996, s0503S2001

Noordbrabants Museum, 's-Hertogenbosch

Van Gogh's Inner Circle. Friends, Family, Models, 21-09-2019 – 12-01-2020
b0100B1989, b0265B2003, b0818V1962, b1016V1962, b1017V1962, b1072V1962, b1086V1962, b1276V1962, b1323V1962, b1324V1962, b1325V1962, b1326aV1962, b1326bV1962, b1481V1962, b3049V1984, b3052V1985, b4778V1989, b4888-0001V1962, d0072V1962, d0115V1962, d0274V1962, d0307V1972, d0407V1965, d0409V1965, d0410V1965, d0740M1974, d0778M1981, d1040V1994, hwm0037, p0016V1962, p0092V1962, p0473V1962, p0530V1990, p0638M1986, s0008V1962, s0062V1962, s0093V1962, s0156V1962, s0157V1962, s0167V1962, s0228V1962, s0232V1962, s0239V1962, s0273V1962, s0367V1994, s0384M1988, s0482N1996, t1487V1963

Saint Louis Art Museum, Saint Louis (Missouri)
Millet and Modern Art: From Van Gogh to Dalí,
16-02-2020 – 07-09-2020
d0443V1962, hwm0262, hwm0266, hwm0267,
hwm0268, hwm0304, s0029V1962, s0042V1962,
s0171V1962, s0174V1962, s0175V1962, s0519B2016

Singer Museum, Laren
Weer en wind. Avercamp tot Willink,
03-09-2019 – 05-01-2020
hwm0344

Städel Museum, Frankfurt am Main
Making Van Gogh. A German Love Story,
23-10-2019 – 16-02-2020
p0260V1962, p0724M1986, s0015V1962,
s0021V1962, s0028V1962

Stedelijk Museum Alkmaar, Alkmaar
De Toorop Dynastie,
28-09-2019 – 26-01-2020
s0388M1989

Stedelijk Museum Breda, Breda
The Witch of Dongen.
An artists' village in the 19th century,
12-10-2019 – 26-01-2020
hwm0272, s0383V1987

Tiroler Landesmuseum Ferdinandeum, Innsbruck
Defregger: Mythos – Missbrauch – Moderne,
17-12-2020 – 12-04-2021
s0006V1962, s0093B1991

Ueno Royal Museum, Tokyo
The Highlights of Vincent van Gogh:
His Life through Art,
11-10-2019 – 13-01-2020
s0163V1962

X. Long-term loans by the Van Gogh Museum to other museums

Fondation Vincent van Gogh Arles, Arles
Van Gogh Museum in Arles 2019-2020,
01-03-2019 – 31-08-2020
Vincent van Gogh, *Flying Fox*, s0136V1973

Van Gogh Museum in Arles 2020-2021,
01-05-2020 – 01-05-2021
Vincent van Gogh, *Square Saint-Pierre at Sunset*,
s0098V1962

Gemeentemuseum, The Hague
Carel Adolph Lion Cachet, *Easel*, v0097M1994

Groninger Museum, Groningen
Herman Collenius, *Vanitas: Lady World*, hwm059A

Jewish Historical Museum, Amsterdam
Meijer de Haan, *Portrait of a Bearded Man*,
s0315V1994
Joseph Jacob Isaacson, *Boaz and the Kinsman*,
s0361M1972

Museum De Lakenhal, Leiden
Long-term loan Lakenhal Leiden,
16-06-2019 – 15-06-2024
Floris Verster, *Poppies*, s0413M1990
Jan Vijlbrief, *Clearing in the Woods*, s0429M1992

Noordbrabants Museum, 's-Hertogenbosch
Story of Brabant 2, 18-01-2016 – 01-02-2020
Vincent van Gogh, *Head of a Woman*, s0072V1962
Vincent van Gogh, *Basket of Potatoes*, s0152V1962

Story of Brabant 3, 01-05-2016 – 31-03-2021
Vincent van Gogh, *Woman Sewing*, s0007V1962
Vincent van Gogh, *Woman with a Mourning Shawl*,
s0058V1962

Permanent presentation Noordbrabants Museum
2020-2021, 15-03-2020 – 15-03-2021
Vincent van Gogh, *Head of a Woman*, s0072V1962
Vincent van Gogh, *Basket of Potatoes*, s0152V1962

Rijksmuseum Amsterdam, Amsterdam
Long-term loan Rijksmuseum 2018-2020,
01-06-2018 – 01-06-2020
Vincent van Gogh, *Garden with Butterflies*,
s0110V1962
Vincent van Gogh, *Portrait of a One-Eyed Man*,
s0113V1962

Long-term loan Rijksmuseum
2020-2021, 01-06-2020 – 31-12-2021
Vincent van Gogh, *Portrait of a One-Eyed Man*,
s0113V1962

Rijksmuseum Twenthe, Enschede
Theodor Poeckh, *Portrait of a Woman*, s0433M1992

VU Amsterdam
Kurt Laurenz Metzler, *Poster board and two sculptures*, v014M1975

XI. Long-term loans to the Van Gogh Museum

Denver Art Museum

Gustave Doré, *Couple and Two Children Sleeping on a London Bridge*, d0376B2013

Musée d'Orsay

Van Gogh's Palette and 4 of Van Gogh's tubes of paint, v0387B2013

Natuurmuseum Brabant

Rabbit (*oryctolagus cuniculus*), v0576B2019

Nelly Agassi, Courtesy of the artist and Dvir Gallery

Nelly Agassi, *Sea You*, v0585B2020

Private collections

Artist unknown, *Trees and Shrubs in the Garden of the Institution*, d0378B2014

Émile Bernard, *Landscape at Pont-Aven*, s0269B2006

Kees van Dongen, *Mina Tandja*, s0293B2011

Henri Fantin-Latour, *Basket with Grapes and an Apple*, s0016B1990

Vincent van Gogh, Letter from Vincent van Gogh to H.G. Tersteeg, b0265B2003

Vincent van Gogh, *Sunset at Montmajour*, s0529B2017

Edvard Munch, *Fertility*, s0519B2016

Odilon Redon, *La Nébuleuse*, d0132B1994

Paul Serusier, *Young Breton with a Sickle*, s0528B2017

Erik Wensma, *Easel*, v0264B2003

Remonstrantse Gemeente Leiden

Jacob and Pieter Keur, *De gansche H. Schrifture* [...] (Bible of Theodorus van Gogh), b0100B1989

Rijksmuseum

Auguste Boulard, *The Meal*, s0075B1991

Gustave Courbet, *Winter Landscape*, s0180B1999

Gustave Courbet, *Apples*, s0079B1991

Charles-François Daubigny, *October*, s0183B1999

Honoré Daumier, *The Reading*, s0084B1991

Alexandre-Gabriel Decamps, *Searching for Truffles*, s0085B1991

Eugène Delacroix, *The Agony in the Garden*, s0086B1991

Jules Dupré, *The Broad Way*, s0008B1986

Henri Fantin-Latour, *Flowers from Normandy*, s0089B1991

Jean-François Millet, *Girl Carrying Water*, s0093B1991

Théodule Ribot, *Woman Sewing*, s0096B1991

Antoine Vollon, *View of Paris*, s0099B1991

Stedelijk Museum Amsterdam

August Allebé, *Museum Visit*, s0200B1999

Jean-Baptiste-Camille Corot, *Young Woman with a Mandolin*, s0140B1996

Edgar Degas, *The Tub*, v0148B1996

Matthijs Maris, *Head of a Sheep*, s0143B1996

Anton Mauve, *Woodcutters*, s0138B1996

Jean-François Millet, *Woman Carding Wool*, s0197B1999

Pierre-Auguste Renoir, *The Judgment of Paris*, v0149B1996

Auguste Rodin, *Bust of Madame Fenaille*, v0151B1996

Théodore Rousseau, *The Forest of Fontainebleau*, s0144B1996

The Samuel Courtauld Trust, The Courtauld Gallery, London

Vincent van Gogh, *Self-Portrait with Bandaged Ear*, s0536B2018

Triton Collection Foundation

Maurice Denis, *The Mystical Grape Harvest*

(*La vendange mystique*), s0578B2019

Paul Sérusier, *The Apple Harvest*, s0520B2016

Edouard Vuillard, *Women in the Garden or Song of Songs (Femmes au jardin of Le cantique des cantiques)*, s0577B2019

Universiteitsmuseum Utrecht

Dish with mountain chalk, v0523B2014

Dish with two ink tablets, v0524B2014

Zeeuws Museum

Anthon van Rappard, *Tile Painters*, s0379B2014



The exhibition *In the Picture*, with the famous painting *Self-Portrait with Bandaged Ear* in the foreground, on loan from the Courtauld Gallery in London.

XII. Ancillary functions

Ancillary functions: management

Adriaan Dönszelmann	Collaborative partner with JINC Member of the Supervisory Board of the Montessori Schools, Amsterdam region Member of the Museumconvent Member of the Presidents Institute Member of the Rudolf Buurma Advisory Committee (TSA)
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Emilie Gordenker	Member of the Supervisory Board of RMN-Grand Palais (until March 2020)
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Ancillary functions: employees

Edwin Becker	Chair of the Becker Foundation, Roermond Member of the IEO (International Exhibition Organizers) Steering Committee Co-curator of Maand van de Mystique, Limburg, 2022 Chair of the Scientific Council, Royal Museums of Fine Arts of Belgium, Brussels Member of the Advisory Platform Museum Kaap Skil, Texel
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Geeta Bruin	Member of the Museum Gouda Supervisory Board Project Leader at the RKD - Netherlands Institute for Art History Member of the KOG Paintings Committee
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Boudewien Chalmers Hoyncx van Papendrecht	Workshop instructor, Cultural marketing Social media strategy for artists and galleries, in collaboration with Franck Nederstigt and Fouad Boukraa
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Hannie Diependaal	Freelance restorer
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Gundy van Dijk	Guest lecturer at the Reinwardt Academie Guest lecturer at the University of Glasgow - Museum Education Chair of the Amsterdams Educatoren Overleg Member of the Museum De Voorde Supervisory Board Member of the Board of Stichting Stil Verleden
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Maite van Dijk	Member of the Board of the Art Museum section, Association of Dutch Art Historians (VНК) Member of the Board of the European Society of Nineteenth-Century Art Mentor of the Historians of Netherlandish Art Inaugural Mentorship Program Member of the Board of Trustees, Arp Museum Bahnhof Rolandseck, Remagen (Germany) Chair of the Art Museums section at the Dutch Museum Association
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Martin van Engel	UNESCO Nederland Committee Member Cultural Education Committee Member for the Amsterdam Arts Council
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Willem van Gogh	Member of the Board of Stichting Für Elise, Nihon no hanga Museum, Amsterdam Member of the Board of United Way the Netherlands
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Alain van der Horst	Chair of Van Gogh Europe Member of the Advisory Council of Stichting Monet in Zaandam
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Hans Luijten	Member of the Scientific Advisory Committee of the Mondrian Edition Project
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Oda van Maanen	Member of the Certification Committee for Trainee Conservators on the Conservation and Restoration of Cultural Heritage Master's at the University of Amsterdam
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Teio Meedendorp	Member of the Board of <i>Kunstlicht, Academic Journal for Visual Art, Visual Culture and Architecture</i> , VU Amsterdam Member of the Advisory Council Mondriaanfonds
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Marijke Naber	Member of the Board of the Development section at the Dutch Museum Association
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Marianne Nouwen	Member of the Board of the Information System for Dutch Museums (SIMIN) section at the Dutch Museum Association
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Geer Oskam	Secretary of Stichting Museum Plus Bus
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Kathrin Pilz	Assistant Coordinator of the ICOM-CC ATSR (Art Technological Source Research) working group
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Martijn Pronk	Member of the Digital Strategy Advisory Board of the National Library of Israel Member of the Governing Board European Foundation (until 13 March) Member of the Advisory Committee We Are Museums
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Gideon Querido van Frank	Guest curator of exhibition <i>Are Jews White?</i> , Jewish Historical Museum/Jewish Cultural Quarter
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Wite de Savornin Lohman	Member of the Board of the Caius Cirkel of the Rembrandt Association Member of the Board of VanLoon672, Museum Van Loon
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Louis van Tilborgh	Professor of Art History, specialising in Van Gogh, University of Amsterdam Editor of <i>Simiolus: Netherlands Quarterly for the History of Art</i> Member of the Rembrandt Association Advisory Board
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Marije Vellekoop	Member of the Board of the Research School Art History Chair of Van Gogh Worldwide
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Laurine van de Wiel	As a freelance advisor, conducted research into visitor experience at the exhibition <i>Growing up in the 19th century</i> , commissioned by Teylers Museum
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XIII. Academic activities

Name	Activity	Location, town/city	Date
Edwin Becker	Film Botanist (Japan)	Van Gogh Museum, Amsterdam	5 February
	Guided tour and lecture for art history students at the University of Barcelona	Van Gogh Museum, Amsterdam	7 February
	Guided tours at TEFAF	TEFAF, Maastricht	5-7 March
Sarah Broekhoven	Lecture and workshop with Betapartners: <i>Van Gogh onder de loep</i>	Van Gogh Museum, Amsterdam	30 January
	Online guest lecture for Museumdidactiek: <i>Voortgezet onderwijs en het Van Gogh Museum (online en offline)</i>		19 November
Boudewien Chalmers Hoynck van Papendrecht	Social Media & Psychologie at Social Today	Jaarbeurs, Utrecht	11 February
Maite van Dijk	Panel discussion <i>Vincent on Friday & Daily Paper</i>	Van Gogh Museum, Amsterdam	23 October
	Online round-table conference <i>Op naar een nieuwe geschiedenis voor de 19de eeuwse kunst</i>		20 November and 18 December
Adriaan Dönszelmann	Panel member at Cultural Business Day	Felix Meritis, Amsterdam	25 June
Bregje Gerritse	A five-part video series on YouTube: <i>Van Gogh Questions</i>		
	Online talk for Van Gogh Museum Book Club on Facebook: <i>A Great Artist is Dead</i>		22 July
	Online talk for Van Gogh Museum Book Club on Facebook: <i>Van Gogh and the Sunflowers</i>		25 August
	Online talk for the Global Circle members of the VGM: <i>The Art of Communication: Vincent van Gogh</i>		10 September

	Online talk for Van Gogh Museum Book Club on Facebook: <i>Van Gogh and Rembrandt</i>		17 September
	Online lecture for Van Lanschot Kempen UK: <i>Vincent van Gogh, His Life, His Masterpieces and His Letters</i>		12 November
Emilie Gordenker	Podcast <i>Books in the boardroom</i> , subject: John Berger, <i>Ways of Seeing</i> (1972)	BookTalks	15 May
	Webinar <i>The Curator Talks</i>		3 September
	Lecture <i>Drentse tijd Van Gogh in (inter)nationaal perspectief</i>	Drents Museum, Zweeloo	11 September
	Online lecture for the Kunsthistorische dag (Vereniging van Nederlandse Kunsthistorici): <i>De crisis als katalysator</i>		30 October
	Podcast 'Topstukken' for the Bank-Giro Loterij, subject: <i>Tree Roots</i> by Vincent van Gogh		17 November
	Virtual Round Table Flevum: <i>Van Gogh bij avondlicht</i>		15 December
Floor van Kollem	The Donor Life Cycle, workshop Fundraising Tagung 2020, in collaboration with Marijke Naber	Evangelische Akademie Loccum, Hannover	3 March
Teio Meedendorp	Lecture for students at Utrecht University: <i>Onderzoek in het Van Gogh Museum</i>	Kunsthistorisch Instituut Utrecht	28 January
	Online lecture for Uit- en Thuismarkt: <i>Van Goghs laatste schilderij</i>		28 August
	Livestream on Facebook: <i>Vincent Close By</i>		31 August
	Webinar for ASML Night of the Nerds: <i>Van Gogh: vals of echt</i>		17 September
	Lecture <i>Pastorietuin te Nuenen</i>	Groninger Museum	22 September
	Webinar for Van Lanschot: <i>De laatste dagen van Van Gogh in Auvers</i>		1 October
	Online lecture for the Van Gogh Museum Book Club on Facebook: <i>Attacked at the very root</i>		26 November

	Filmed interview about the exhibition <i>Van Gogh's Letters</i> and Van Gogh's last painting <i>Tree Roots</i> for the Rembrandt Association	Van Gogh Museum, Amsterdam	11 November and 10 December
Marijke Naber	Keynote speech Fundraising Tagung 2020: <i>Learning from Vincent</i>	Evangelische Akademie Loccum, Hanover	3 March
	Workshop Fundraising Tagung 2020, in collaboration with Floor van Kollem: <i>The Donor Life Cycle</i>	Evangelische Akademie Loccum, Hanover	3 March
Fransje Pansters	Online lecture for the PRATT Institute, New York: <i>The Online Museum</i>		8 October
Martijn Pronk	Online presentation, organised by NLI, Jerusalem: <i>Museum Social Media Strategy</i>		25 May
Fleur Roos Rosa de Carvalho	Organisation and moderation of <i>International Expert Meeting Proof to Perfection : Edouard Vuillard's Paysages et intérieurs</i>	Van Gogh Museum, Amsterdam	9 January
	Contribution to the podcast Kunsthoop: Episode 6 – <i>Fleur Roos Rosa de Carvalho over een monotype van Degas</i>		
Lisa Smit	A four-part video series on YouTube about <i>In the Picture</i>		9 June
	Live online tour for the Spencer Museum of Art in Kansas: <i>In the Picture with Vincent van Gogh and Max Oppenheimer</i>	Van Gogh Museum, Amsterdam	27 June
	Live webinar for Van Lanschot: <i>In the Picture – identiteit, imago en de zelfportretten van Vincent van Gogh</i>	Van Gogh Museum, Amsterdam	2 July
	A four-part video series on YouTube: <i>Miniatures. Inspired by Visual Arts and Music</i>		12 August
Renske Suijver	A two-part video series on YouTube about Sientje Mesdag-van Houten and female artists in The Mesdag Collection		11 December
Sara Tas	Online guest lecture for students at Utrecht University: <i>Kunst als collectieobject. Verzamelen in het Van Gogh Museum</i>		1 October

	Online lecture <i>Why Collecting Impressionism? The Keen Eye and Eclectic Taste of Charles Ephrussi</i> , at the symposium <i>Collectioner l'impressionnisme</i> organised by Université Paris Nanterre et Rouen Normandie		12 November
	A three-part video series on YouTube about Lourens Alma Tadema in The Mesdag Collection		11 May
Louis van Tilborgh	Webinar for the Japanese Chamber of Commerce and Industry (JCC): <i>Van Gogh, Japan and Orchards</i>		12 December
	Webinar for the Dutch and Japanese Trade Federation (DUJAT): <i>Orchards in Arles and Japan</i>		28 May
Marije Vellekoop	Webinar for the OSK Summer School, in collaboration with the Rembrandt Association: <i>Geographic perspectives on the collection and exhibitions of the Van Gogh Museum</i>		24 June
Laurine van de Wiel	Lecture <i>Minder bezoekers, meer succes? Op zoek naar een nieuwe balans</i>	Marketing Insights Event / MIE congres, Utrecht	6 February
	Online lecture for the Erasmus University, Erasmus Q-Intelligence: <i>Marketing met Kunstmatige Intelligentie</i>		27 May
	Online lecture for MOA Education Day: <i>Data-gedreven marketing bij het Van Gogh Museum</i>		10 September
	Guest lecture <i>Inspiratiesessie Marketing bij het Van Gogh Museum</i>	Windesheim	17 November
	Online lecture for Musée du Louvre: <i>Van Gogh Museum audience segmentation</i>		23 November
	Interview in magazine <i>Clou</i> , nr 96: <i>I am Vincent - Crowd control at the Van Gogh Museum</i>		February

XIV. Publications by employees

Name	Co-authors	Title	Publisher / Journal / Website
Nienke Bakker	Nienke Bakker and Lisa Smit (eds.) with contributions by Wieteke van Zeil, Ann Blokland, Joost van der Hoeven and Laura Prins	<i>In the Picture: Portraying the Artist</i>	Van Gogh Museum, Amsterdam & Uitgeverij THOTH, Bussum
	Edited by Nienke Bakker, Leo Jansen and Hans Luijten	<i>Vincent van Gogh: A Life in Letters</i>	Thames & Hudson in collaboration with the Van Gogh Museum
	Edited by Nienke Bakker, Leo Jansen and Hans Luijten	<i>Troost voor bedroefde harten. Brieven van Vincent van Gogh</i>	Uitgeverij Prometheus in collaboration with the Van Gogh Museum
	Edited by Nienke Bakker and Ann Blokland, with a contribution by Esther Darley	<i>Het leven volgens Vincent. 150 inspirerende citaten</i>	Van Gogh Museum
Edwin Becker		‘Les Deux Garçons; entre réalité et fiction’	In: <i>Voilà (DL)</i> , November 2020, pp. 22-24
Ann Blokland		‘Participation at the Van Gogh Museum: A Balancing Act’	In: <i>The International Journal of the Inclusive Museum</i> , Volume 12, December 2018
	Nienke Bakker and Lisa Smit (eds.) with contributions by Wieteke van Zeil, Ann Blokland, Joost van der Hoeven and Laura Prins	Artists’ biographies <i>In the Picture: Portraying the Artist</i>	Van Gogh Museum, Amsterdam & Uitgeverij THOTH, Bussum
	Edited by Nienke Bakker and Ann Blokland, with a contribution by Esther Darley	<i>Het leven volgens Vincent. 150 inspirerende citaten</i>	Van Gogh Museum
	Caine Chennatt	‘Reality Through Interaction. Sensory Art Projects in Cultural Institutions’	<i>International Perspectives on Disability Exceptions in Copyright Law and the Visual Arts. Feeling Art</i> , Routledge, 2020

Emilie Gordenker		‘A Bouquet of Flowers to Celebrate 65 Years and Counting’, <i>Connoisseurship: Essays in Honour of Fred G. Meijer</i> , ed. Charles Dumas, Rudi Ekkart, Carla van de Puttelaar, pp. 156-162	Primavera Press, Leiden
Joost van der Hoeven	Nienke Bakker and Lisa Smit (eds.) with contributions by Wieteke van Zeil, Ann Blokland, Joost van der Hoeven and Laura Prins	<i>In the Picture: Portraying the Artist</i>	Van Gogh Museum, Amsterdam & Uitgeverij THOTH, Bussum
Hans Luijten	Edited by Nienke Bakker, Leo Jansen and Hans Luijten	<i>Vincent van Gogh: A Life in Letters</i>	Thames & Hudson in collaboration with the Van Gogh Museum
	Edited by Nienke Bakker, Leo Jansen and Hans Luijten	<i>Troost voor bedroefde harten. Brieven van Vincent van Gogh</i>	Uitgeverij Prometheus in collaboration with the Van Gogh Museum
Teio Meedendorp	Kathrin Pilz, Louis van Tilborgh	‘Van Gogh as Mentally Ill: His contested Oslo Self-Portrait’	<i>Burlington Magazine</i> 162, February 2020, pp. 2-15
Kathrin Pilz	Louis van Tilborgh, Teio Meedendorp	‘Van Gogh as Mentally Ill: His contested Oslo Self-Portrait’	<i>Burlington Magazine</i> 162, February 2020, pp. 2-15
Martijn Pronk		‘Digital Communication Strategy’	In: <i>Communication Oriented Museums</i> , D. Babic and N.H. Uralman (eds.), ICOM-ICTOP, Paris
Lisa Smit	Nienke Bakker and Lisa Smit (eds.) with contributions by Wieteke van Zeil, Ann Blokland, Joost van der Hoeven and Laura Prins	<i>In the Picture: Portraying the Artist</i>	Van Gogh Museum, Amsterdam & Uitgeverij THOTH, Bussum
Sara Tas		‘Vincent van Gogh en Jean-Luc Mylayne. De lens als penseel, de tijd als verf’	In: <i>De Groene Amsterdammer</i> , 2 September 2020, pp. 16-18

Louis van Tilborgh	'Krachtig en bescheiden tegelijk'	'Kunst die ons blijft', column for the Rembrandt Association website, 28 April 2020, also published in the publication: <i>Kunst die ons blijft. Ervaringen om te delen</i> , pp. 20-21
Teio Meedendorp, Kathrin Pilz	'Van Gogh as Mentally Ill: His contested Oslo Self-Portrait'	<i>Burlington Magazine</i> 162, February 2020, pp. 2-15
Harma van Uffelen	'Feeling Van Gogh – Making Vincent van Gogh's art accessible'	Incluseum.com
Roelie Zwikker	'An Offer You Can Refuse'	Van Gogh Museum Articles, 30 November 2020



Credits

The Van Gogh Museum Annual Report 2020 was drafted in collaboration with the museum's directors and employees. The Van Gogh Museum Publications Department was responsible for the editing and coordination.

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It is thanks to the support of our main partners that we are able to fulfil our mission of inspiring a diverse audience with the life and work of Vincent van Gogh and his time.

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 **Van Lanschot**

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