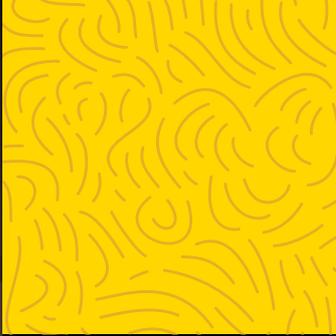
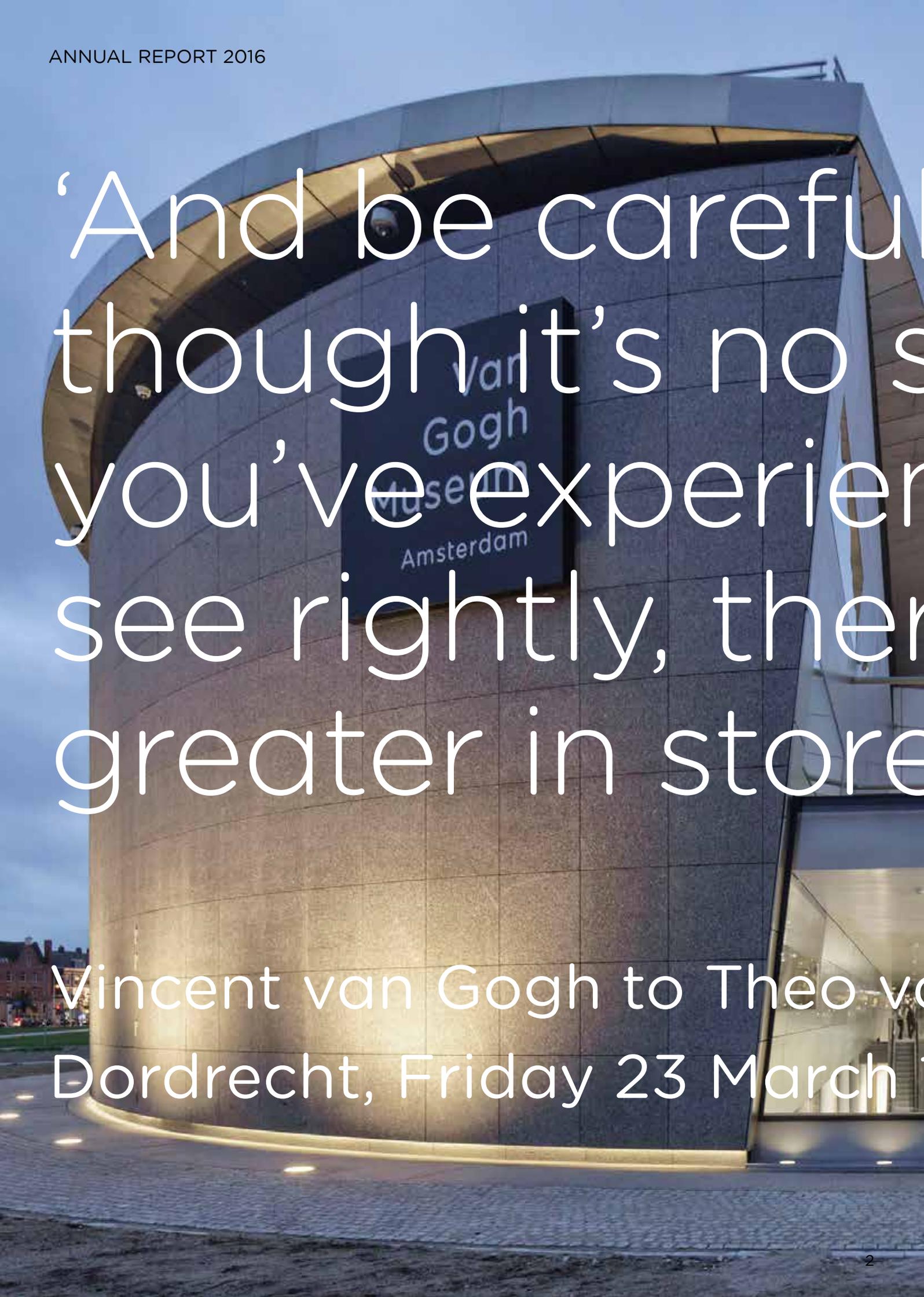


Van Gogh is growing



Van
Gogh
Museum
Amsterdam

The background image shows the exterior of the Van Gogh Museum in Amsterdam at dusk. The building is a curved, cylindrical structure with a dark, textured facade. A sign on the building reads "Van Gogh Museum Amsterdam". The sky is a deep blue, and the building's interior lights are visible through a glass entrance on the right. The overall mood is serene and modern.

‘And be careful
though it’s no s
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greater in store

Vincent van Gogh to Theo van
Dordrecht, Friday 23 March 1

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Foreword

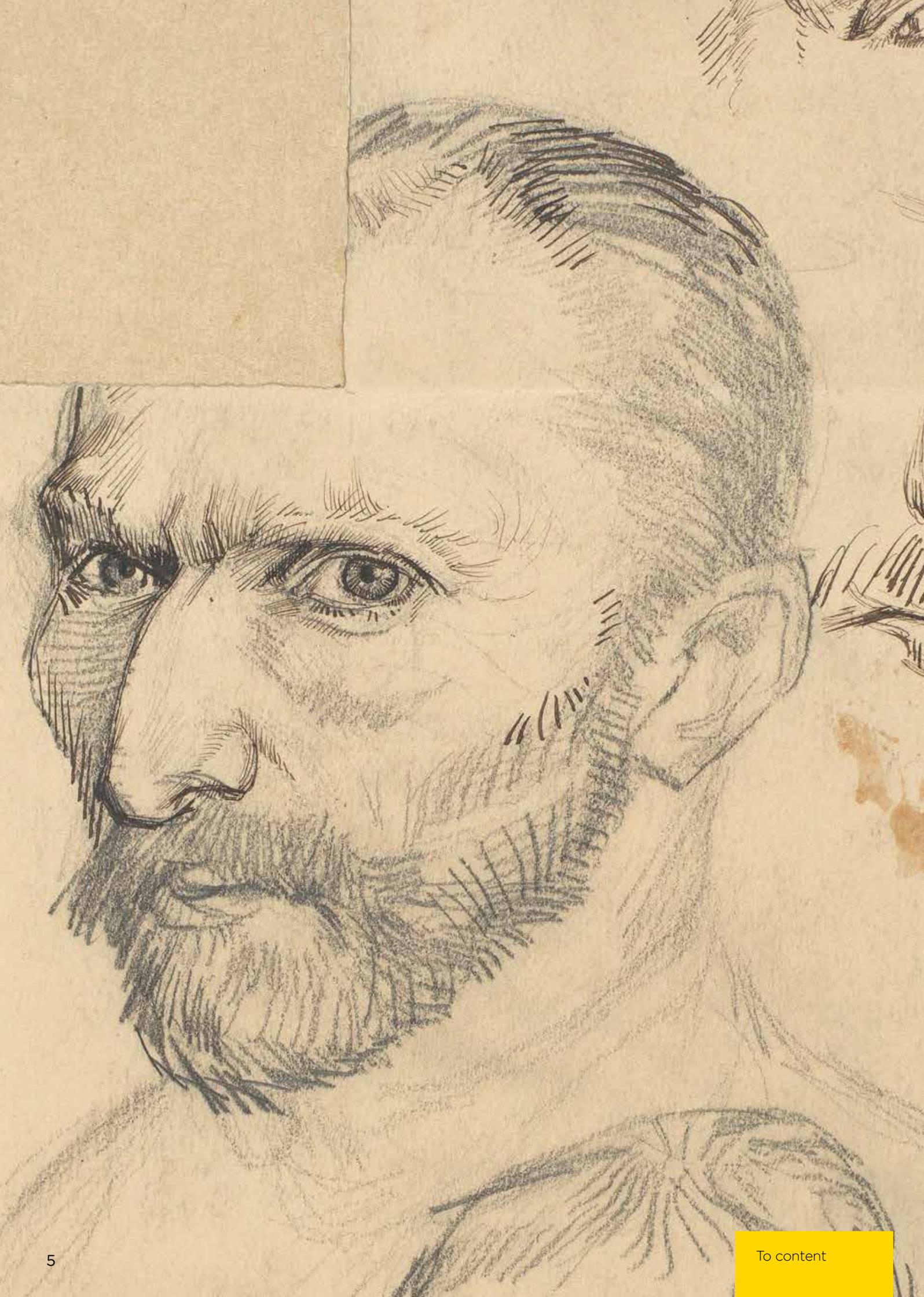
After the festive Van Gogh Anniversary Year in 2015, with all its wonderful memories, noteworthy projects and – of course – the opening of the new entrance building, 2016 was always destined to be something of an anticlimax, or so we thought. It would be an ‘ordinary’ year, an opportunity for consolidation. We would have time to pause, catch our breath and find our bearings before pressing onwards and upwards. There would be no grand occasions or astonishing new projects. It would be ‘business as usual’ as we focused on our core activities, doing so in the dedicated, ambitious and thoroughly grounded manner which the Van Gogh Museum has made its own.

As we begin to write this Annual Report, we must concede that 2016 was anything but ordinary, and certainly not dull. Once again, the Van Gogh Museum

staged some outstanding temporary exhibitions. In future we shall do five times a year. We engaged in many interesting coproductions with our international partners, all of whom proved as generous with their time and resources as ever. And we were responsible for many inspiring and engaging initiatives to bring art and culture into the lives of young and old alike.

In a way, all this is a form of consolidation and it was indeed ‘business as usual’. Nevertheless, 2016 was also a very remarkable year and one that will go down in the annals of the museum’s history.

First of all, attendance figures showed a massive increase. For the first time ever, we passed the magic figure of two million visitors. In fact, we welcomed no fewer than 2.1 million. It seems likely that the new entrance



building, with all those extra square metres of floorspace, did much to help us set this new record.

In February, we launched a new online platform dedicated to *French Printmaking 1890-1905*. It is the culmination of a long-held ambition and gives the Van Gogh Museum's unrivalled collection of fin-de-siècle prints the podium it deserves. Objects like this cannot be exhibited very often. They are too fragile and susceptible to fading. We are immensely proud to have made them accessible to the entire world.

A very different project involved collaboration with the world-famous Dutch DJ Armin van Buuren, who created a unique multimedia tour entitled *Embrace Vincent* especially for the museum. Visitors could view eleven of Armin's favourite paintings while listening to a soundtrack combining a

personal narrative with tracks from his latest album. The launch of *Embrace Vincent* was timed to coincide with the Amsterdam Dance Event in October. Armin van Buuren himself was in attendance and over fourteen million people worldwide watched the proceedings via a live video stream. It was an occasion we shall remember with great fondness.

There is another very good reason to remember 2016. It was the year in which two stolen Van Gogh paintings were found. *View of the Sea at Scheveningen* (1882) and *Congregation Leaving the Reformed Church in Nuenen* (1884/5) are now back where they belong. The story began in September with a phone call from Italy. Authorities in Naples believed they had recovered our canvases. They certainly looked like our canvases: would we mind sending an expert to take a look? Imagine our joy and relief

when the works were confirmed to be the genuine articles. Their theft had left a gap in the collection which could now be filled.

The year's temporary exhibitions were noteworthy, not least for their themes. *Easy Virtue* examined prostitution in late nineteenth-century France, as seen through the eyes of Degas, Picasso, Toulouse-Lautrec and others. This was followed by *On the Verge of Insanity: Van Gogh and his Illness*, which opened in July. This exhibition was inspired by a book written by the British researcher Bernadette Murphy. She had found a document in a Californian archive which suggested that Vincent van Gogh had not merely cut off part of his earlobe as sometimes claimed, but had lopped off the entire ear. The exact extent of his self-inflicted injuries has provoked speculation for well over a century.

This exhibition was a wonderful example of how the conservators and curators of the Van Gogh Museum draw inspiration from the international academic community. To complement the exhibition, we hosted an expert meeting at which art historians and medical specialists discussed Vincent van Gogh's mental health. This was one of the first events to be held under the banner of the new Van Gogh Museum Academy, through which the museum will profile itself as a leading research institute and centre of expertise.

In hindsight, it is astonishing to see just how much the Van Gogh Museum accomplished in the space of one 'ordinary' year. In June, the new *Meet Vincent van Gogh Experience* was launched in Beijing, China. This fully immersive, multimedia 3D presentation takes the visitor into Van Gogh's world using projections, interactive installations and video clips. It offers

an insight into the artist's life and work in a mix of education and entertainment that is very appropriate to the modern era.

Meet Vincent van Gogh demonstrates how the Van Gogh Museum has successfully risen to the challenges facing today's art institutes. Some challenges are the result of international developments. Geopolitical instability can deter people from travelling, for example. Others are rather exciting: technology continues to develop at an astonishing rate, making the impossible possible. Today's museum visitor doesn't have to visit a museum at all. He can experience its delights in virtual form without straying too far from home. The *Meet Vincent van Gogh Experience* will visit places where the artist's paintings are unlikely to be shown. Fragile artworks no longer have to be transported from one museum to another. There are opportunities to

reduce our economic reliance on real-world visitors and admission charges. From the commercial perspective it is now essential that we do so. This is a matter to which we shall return elsewhere in this Annual Report.

Another ongoing development is the conversion of our new premises on Gabriël Metsustraat, which is to be head office of the Van Gogh Museum. Work began in 2016 and necessitated a temporary relocation to premises elsewhere in the city. This has inevitably caused some inconvenience. We must remind ourselves that all staff will soon be brought under one roof, which will greatly facilitate cooperation. When we move into the new office building, which is scheduled for completion in the autumn of 2017, we shall also implement flexible working practices such as 'hot-desking' when at the office and working from remote locations more frequently. Growth ambitions notwith-

standing, our mission remains unaltered. We strive to make the life and work of Vincent van Gogh accessible to as many people as possible. We can do so even more effectively by reaching out to the public at various locations and through various channels. However, the Van Gogh Museum in Amsterdam and its collection will remain the heart and focus of our organization. For the directors and staff of the museum, that goes without saying.

Even in an ‘ordinary’ year, we see a major dynamic in both our artistic endeavours and our business operations. The Van Gogh Museum is therefore extremely fortunate to have so many engaged friends and partners. The name of Vincent van Gogh continues to appeal to the imagination. Public interest in his life and work seems unlikely to wane. This accounts for the generous support we are fortunate to

receive from sponsors, donors, the government and private individuals. It is thanks to them that we have been so successful in pursuing our mission and are often able to go just a little bit further than would otherwise be possible.

We are extremely grateful. We are also most grateful for the support and cooperation of the Supervisory Board, the Advisory Council and the members of the Vincent van Gogh Foundation. Last but by no means least, we wish to record our thanks to the staff of the Van Gogh Museum who have yet again shown great commitment and enthusiasm. All have made a significant contribution to a very gratifying year.

Axel Rüger,
Director

Adriaan Dönszelmann,
Managing Director



27 September 2016,
Guardia di Finanza law enforcement agency, Naples, Italy

Nienke Bakker, curator of paintings for the Van Gogh Museum, authenticated two rediscovered paintings in the presence of former head of security for the Van Gogh Museum Dick Drent, the Neapolitan Public Prosecutor's office and Guardia di Finanza officers.

[Read more >](#)





21 October 2016,
Entrance to the Van Gogh Museum, Amsterdam

DJ Armin van Buuren performed live at the Van Gogh Museum as part of the 2016 Amsterdam Dance Event. This one-time-only show was streamed live on Facebook and was attended by fans who had won special tickets to the show. The extraordinary 'collaboration' between these two Dutch artists was viewed by 14 million people around the globe.

[Read more >](#)





19 February 2016,
The Van Gogh Museum and De Wallen red-light district,
Amsterdam

At the same time as the *Easy Virtue* exhibition, Van Gogh Museum opened a temporary exhibition at Sint Annenstraat 21, right in the middle of the city's famous red-light district. The exhibition includes three period rooms (decorated in a sultry red-velvet style, with mirrored floors and enlargements of pieces from the museum's collection) that frame the works of art in a place where not so very long ago actual brothels and flophouses were located. A striking art exhibition on location.

[Read more >](#)

EASY VIRTUE

PROSTITUTION
IN FRENCH
ART
1850-1910



BOOK ONLINE. SKIP THE LINE.
VANGOGHMUSEUM.COM/EASYVIRTUE

Van
Gogh
Museum



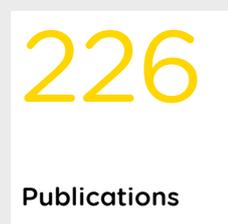
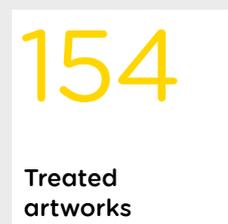
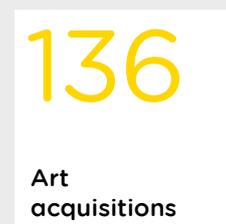
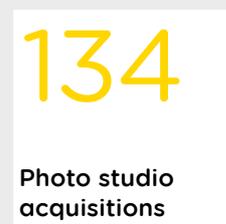
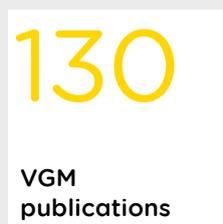
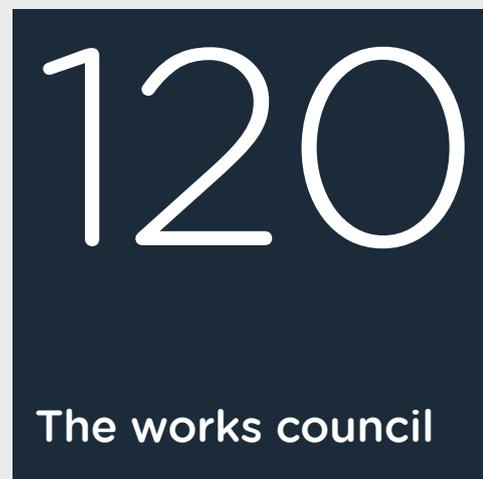
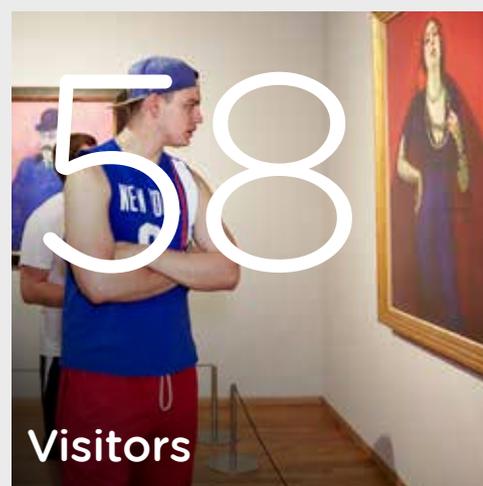
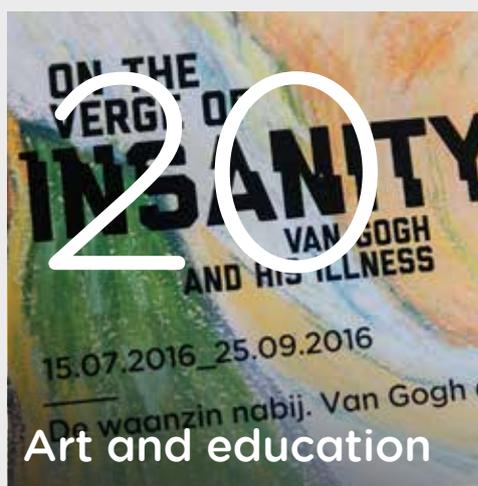
20 December 2016,
Entrance to the Van Gogh Museum, Amsterdam

In 2016, the Van Gogh Museum drew a record 2.1 million visitors. A public survey showed that visitor satisfaction had gone up by a factor of 1.5.

[Read more >](#)



Table of con



Contents

76

Commercial activities

88

Organization and facilities

96

Sponsors, partners and alliances

124

Report of the supervisory board

160

Library and Documentation

164

Outgoing loans

178

Long-term loans to VGM

184

Long-term loans by VGM to other museums

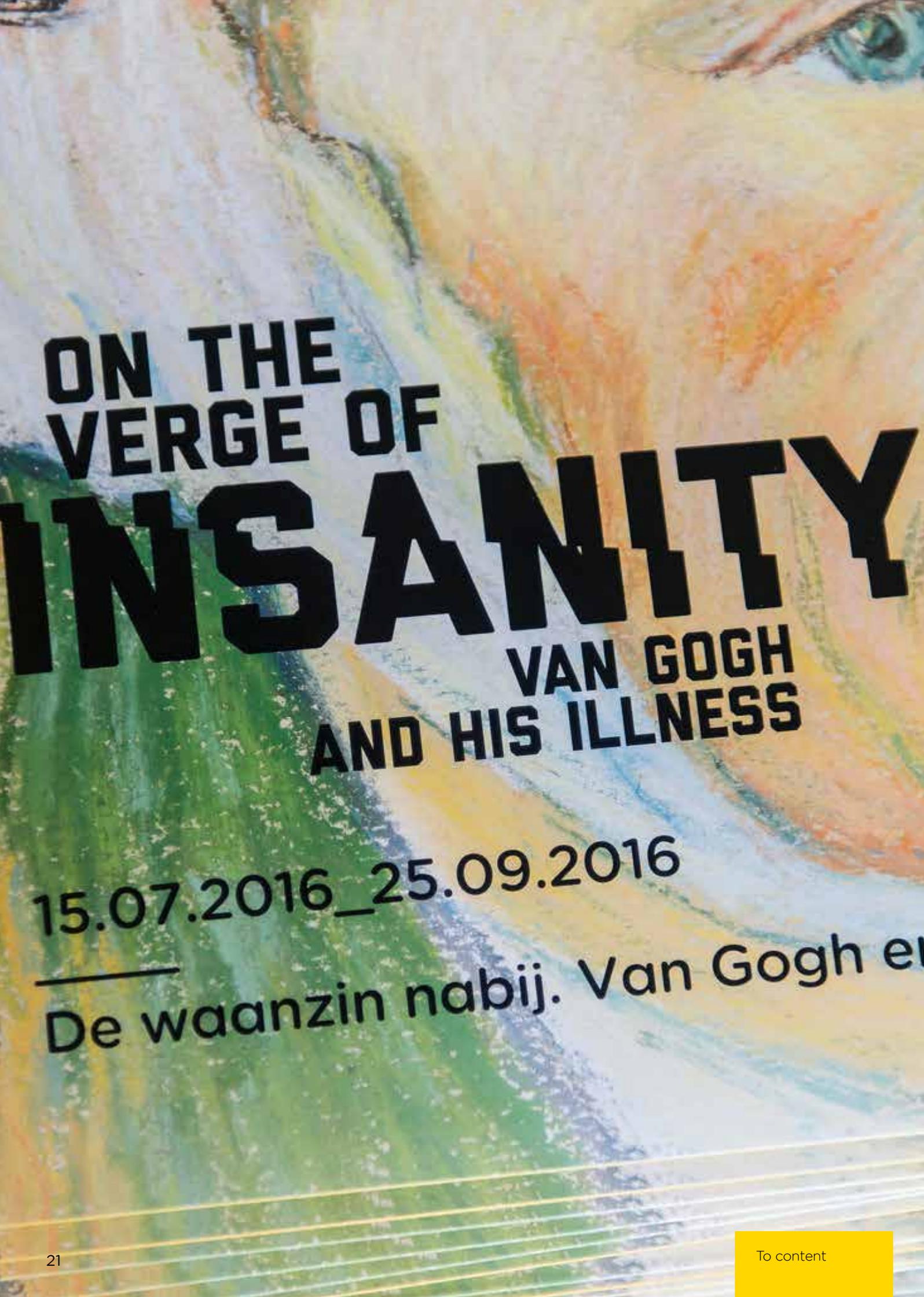
188

Collections and research

192

Supporters

Art and education



**ON THE
VERGE OF
INSANITY**

**VAN GOGH
AND HIS ILLNESS**

15.07.2016_25.09.2016

De waanzin nabij. Van Gogh en

Not just
the lobe
but the
entire ear



It was a year of remarkable exhibitions with extremely diverse themes. From February to June, the museum shone a spotlight on prostitution in fin-de-siècle France. In July, we turned our attention to Vincent van Gogh's mental health. The year's final exhibition was devoted to the landscapes of Daubigny, Monet and Van Gogh.

The suicide weapon presumably used by Vincent van Gogh was included in *the On the Verge of Insanity* exhibition.

Art and
education
Exhibitions

The Van Gogh Museum has adopted a new schedule whereby it will present five temporary exhibitions each year: three in Amsterdam and two at The Mesdag Collection in The Hague. In 2016, the exhibitions at the Van Gogh Museum itself were *Easy Virtue*, *On the Verge of Insanity* and *Daubigny, Monet, Van Gogh: Impressions of Landscape*.

The Mesdag Collection hosted *Nature's Picture, Dining at the Artist's Table: From Still Life to Food Design* and *Cromheecke draws Daubigny* (which ran until March 2017). In addition to the full-scale exhibitions, a special presentation was devised to complement the permanent galleries at the Van Gogh Museum in Amsterdam, where selected works from the Merzbacher Collection were displayed under the collective title, *Van Gogh Inspires: Matisse, Kirchner, Kandinsky*.

Munch : Van Gogh 25 September 2015 - 17 January 2016

The final exhibition of 2015 extended into January 2016 and was exceptional in several respects. The museum had assembled over one hundred works to stage a 'face off' between two of the most iconic artists of their age, Vincent van Gogh (1853-1890) and Edvard Munch (1863-1944). The exhibition featured highlights from the museum's collection as well as loans which rarely leave their home museum, such as *The Scream* and *Madonna* by Munch and *Starry Night over the Rhone* and *Portrait of a Peasant (Patience Escalier)* by Van Gogh. This highly successful exhibition attracted 585,000 visitors.



Bed, after 1860, made from painted, gold-plated and treated wood, 211 x 200 x 217 cm. Ville de Neuilly-sur-Seine in the *Easy Virtue* exhibition.

Easy virtue: Prostitution in French Art, 1850-1910

19 February - 19 June 2016

Never before has there been such an extensive and explicit art exhibition devoted to the world's oldest profession. Prostitution was a recurring theme for many artists of the late nineteenth century, who depicted ladies of easy virtue on the streets, in bars and dance halls, and in prison.

A feature article on our website, *His Unrequited Loves*, examines Vincent van Gogh's romantic attachments. We know that Vincent crossed paths with several prostitutes, some of whom posed for him. At one time he shared a house in The Hague with a prostitute named Sien Hoornik and her young daughter.

Easy Virtue included work by Edgar Degas, Henri de Toulouse-Lautrec, Kees van Dongen, Pablo Picasso and others. This collection was made possible with generous donations from Heineken and the VSB Fund.

Catalogue: *Easy Virtue: Prostitution in French Art, 1850-1910*, Nienke Bakker, Richard Thomson and Isolde Pludermacher.

The exhibition was staged in association with Musée d'Orsay, Paris, where it had been held as *Splendeur et misères* (22 September 2015 - 17 January 2016).

On location

To coincide with *Easy Virtue*, the Van Gogh Museum staged a small temporary exhibition in the heart of Amsterdam's red light district. We drew attention to the main exhibition by reconstructing three nineteenth-century boudoirs, complete with red plush furnishings, highly polished floors and reproductions of the artworks on show, in a building that until recently had served as an actual brothel. A remarkable form of location art!



On the Verge of Insanity: Van Gogh and his Illness

15 July - 25 September 2016

In July 2016, British art historian Bernadette Murphy published a book entitled *Van Gogh's Ear: The True Story*. She was present at the opening of this exhibition, which had been inspired by her research. In an archive in California, Murphy had found a letter in which a doctor had sketched what remained of Van Gogh's ear after the artist had taken a knife to it in 1888. Murphy regarded it as proof that Van Gogh had not merely nipped the lobe or a section of auricle: he had cut off the entire ear.

The exhibition centred on Van Gogh's mental health. The doctor's sketch was shown alongside paintings and drawings by the artist himself. *On the Verge of Insanity* is an example of how new scientific insights can influence the museum's exhibitions policy.

Catalogue: *On the Verge of Insanity: Van Gogh and his Illness*. Nienke Bakker, Louis van Tilborgh and Laura Prins, with contributions by Teio Meedendorp and Bregje Gerritse. An account of the final eighteen months of Van Gogh's life, based on the latest scientific research. Available in Dutch, English and French editions.

Copy of Bernadette Murphy's book
Van Gogh's Ear.

Art historian Bernadette Murphy
discusses the letter accompanying
the drawing of the ear.





Brief van Félix Rey aan Irving Stone met tekeningen van de verminking van het oor van Vincent van Gogh, 18 augustus 1930
Letter from Félix Rey to Irving Stone with drawings of Vincent van Gogh's mutilated ear. 18 August 1930



“

Interest in research and restoration has grown significantly. The possibilities open to us continue to expand, particularly in the field of materials technology. I think it's important for the Van Gogh Museum to follow its own agenda. This is why the Van Gogh Museum Academy is such a good initiative.

Director Museum Affairs Nikola Eltink



What is the Van Gogh Museum Academy?

The Van Gogh Museum Academy generates knowledge about Vincent van Gogh, which it shares with academics and scientists in all disciplines and anyone else with an interest in the subject matter. The Academy is therefore a platform for the dissemination of knowledge. It promotes synergy between diverse experts and provides inspiration which will prompt new research.

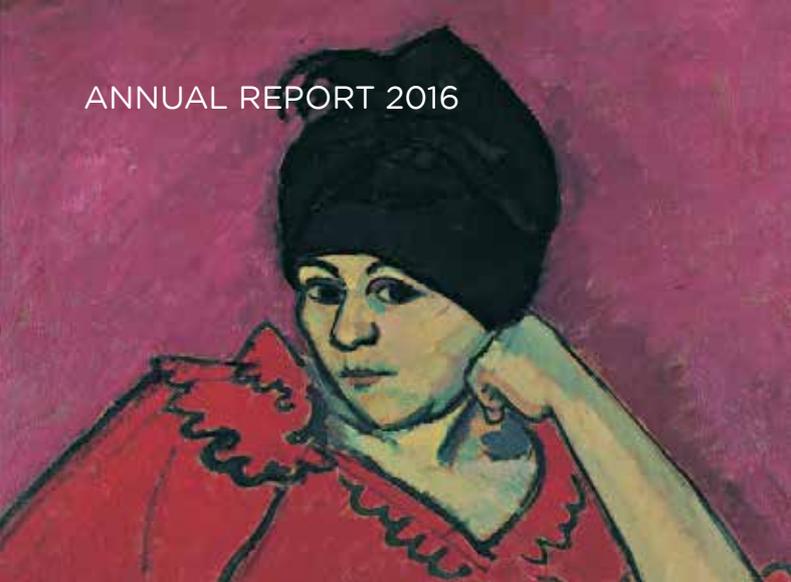
Van Gogh Museum Academy

Van Gogh was certainly psychotic at the time he cut off his ear. Whether that condition was a lifelong affliction cannot be determined with certainty. There are however several indications that he may have suffered from a borderline personality disorder and bipolar depression. We know that he drank too much and did not eat well.

These are a few of the conclusions presented at the (closed) expert meeting and symposium held on 14 and 15 September. An international gathering of psychologists, physicians and art historians discussed aspects such as the relationship between creativity and madness.

The event was held under the banner of the Van Gogh Museum Academy, a scientific platform which collaborates with other museums, universities and institutes in research examining Van Gogh, his art and that of his contemporaries. The intention is that the museum's research findings will be made available to the public through publications such as the regular Van Gogh Museum Academy newsletter.





Van Gogh inspires: Matisse, Kirchner, Kandinsky. Highlights from the Merzbacher Collection

24 August – 27 November 2016

Werner and Gabrielle Merzbacher own one of the most important private art collections in Europe. The Swiss couple's generous loan of fourteen works formed the basis of an exhibition showing how Van Gogh's work influenced both Fauvist and Expressionist artists. The freedom of colour and form they sought is very evident in the vibrant and emotionally charged paintings of Van Gogh.

*Catalogue: small bilingual publication
(Dutch /English).*

Daubigny, Monet, Van Gogh. Impressions of Landscape

21 October 2016 - 29 January 2017

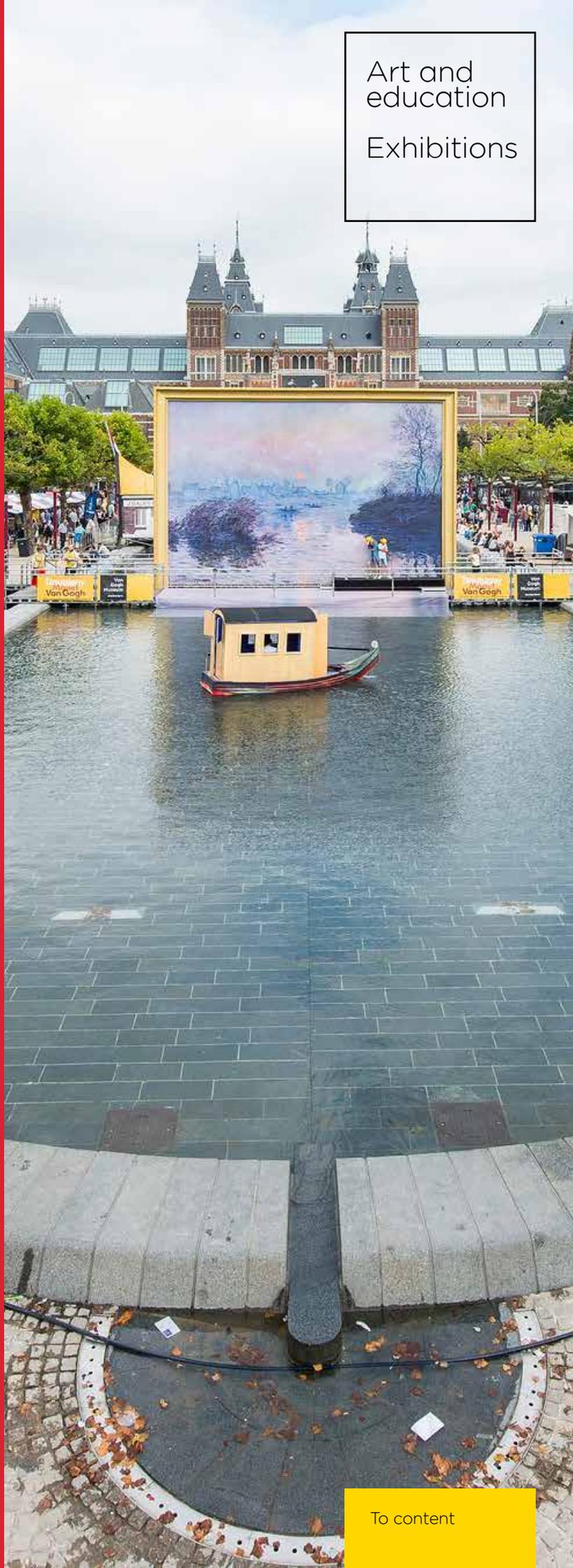
Van Gogh regarded Charles-François Daubigny (1817-1878) as a leading light in 'the great revolution in art'. The revolution in question was Impressionism. Like many of his contemporaries, Daubigny liked to paint idyllic rural scenes. In that respect, he was a landscape artist *pur sang*. His free, sketch-like style and unconventional composition were, however, extremely innovative: he redefined the genre.

Both Van Gogh and Claude Monet saw Daubigny as a role model. Impressionists such as Pissarro and Sisley were also influenced by him. This exhibition, which travelled to Cincinnati and Edinburgh before opening in Amsterdam, included several works from The Mesdag Collection in The Hague. This 'little sister' of the Van Gogh Museum has one of the world's finest collections of paintings by Daubigny and other members of the Barbizon School.

Catalogue: Daubigny, Monet, Van Gogh: Impressions of Landscape. Maite van Dijk, Nienke Bakker, René Boitelle, Lynne Ambrosini. Produced in association with the Taft Museum of Cincinnati and National Galleries Scotland. The exhibition was staged in Cincinnati (20 February - 29 May 2016) and Edinburgh (25 June - 2 October 2016) before opening in Amsterdam.

A floating atelier

Each year, Amsterdam's cultural season begins with the 'Uitmarkt' festival. One of the highlights of the 2016 edition, held in late August, was a gigantic reproduction of Monet's *Sunset on the Seine at Lavacourt, Winter Effect (1880)*. The 'blow-up', seven metres by ten, was installed in the middle of the water feature on Museumplein where it provided a backdrop for souvenir photos. A small bridge was built so that visitors could pose 'inside' the painting alongside a replica of the boat that Daubigny famously used as a floating studio. A photographer was on hand throughout the event and prints could be collected from the Van Gogh Museum's kiosk in the nearby pavilion. The installation was a light-hearted but effective way of publicizing the forthcoming exhibition, *Daubigny, Monet, Van Gogh: Impressions of Landscape*. It was made possible with the kind support of Canon.



Vincent's exemplary contemporary

An enigmatic grape-picker
Sérusier and a masterpiece
among the major acquisitions
Together, the new acquisitions
collection to offer an even
account of art in the time



Art and
education
Acquisitions

rarities

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e of Pointillism are
ions made in 2016.
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more complete
of Vincent van Gogh.

Farm in Brittany (c. 1890), Paul Sérusier

The primitive representation of the landscape and the bright colours in this painting by Paul Sérusier show similarities with the later work of Paul Gauguin. Both were members of the Pont-Aven School, a group of artists active in Brittany from 1886 to 1894.

Farm in Brittany is the first Sérusier work in the collection of the Van Gogh Museum, and for that reason alone a welcome addition. The museum does however hold other paintings by members of the Pont-Aven School. The interaction between Van Gogh and the Breton painters is a recurring theme of the exhibition, as is their shared fascination with the untamed countryside.

Van Gogh corresponded with Gauguin and his colleague Émile Bernard, with whom he also exchanged sketches and paintings. As far as we know, Van Gogh never saw any of Sérusier's work. Nevertheless, certain common features can be seen. In *Farm in Brittany*, for example, the landscape is painted as a series of geometric shapes in bright colours, while flowing lines have been reduced to their essence. Although Van Gogh was never quite so rigorous, he did strive to achieve a similar effect. This is another reason that the painting is such an important acquisition. Sérusier's 1892 painting *The Haymaker* is subtitled *Homage to Van Gogh*. The acquisition was made possible thanks to the generous contribution of the BankGiro Loterij.





The Grape Harvest (1880), Jules Bastien-Lepage

In March, museum experts visited the TEFAF international art and antiques fair in Maastricht where they were able to purchase *The Grape Harvest*, by Jules Bastien-Lepage (1848-1884). This French painter specialized in rural scenes and was greatly admired by Vincent van Gogh. In Bastien-Lepage's work, Van Gogh saw what he himself wished to achieve: a permanent record of country life as it really was, not the romanticized ideal favoured by most other artists.

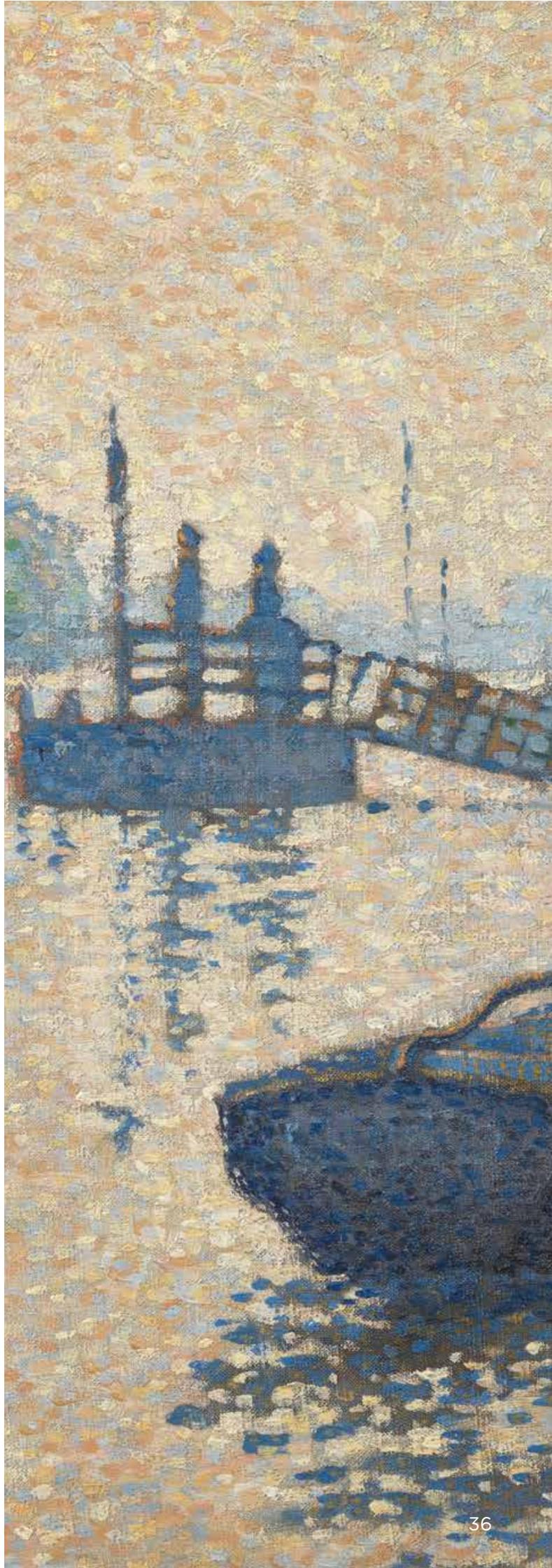
The Grape Harvest is a large canvas dating from 1880. It depicts a woman in a vineyard carrying two empty baskets. Her face is turned away from us as she looks back over her shoulder. It is the combination of the enigmatic pose (what is she looking at?), bold brushstrokes and a broad palette of subdued colours that make the painting so attractive. *The Grape Harvest* is a nineteenth-century masterpiece in its own right. As a work by a contemporary who influenced Vincent van Gogh, it is also a very important addition to the museum's collection. It was purchased with support from the BankGiro Loterij.

The 'Ponton de la Félicité' at Asnières (Opus no. 143) (1886), Paul Signac

Van Gogh and Paul Signac (1863 - 1935) were more than contemporaries; they were friends who regularly spent time together when living in Paris. They would often paint together on the banks of the Seine. Van Gogh was fascinated by Signac's modernism, his use of colours and his new, unique style of painting.

The purchase of *The 'Ponton de la Félicité' at Asnières (Opus no. 143)* fills a significant void in the museum's collection. Signac's influence on Van Gogh's artistic development is obvious. In his later work, Van Gogh favours short, expressive brushstrokes in a style derived from his interaction with Signac. This can now be demonstrated even more vividly following the acquisition of this painting. Although the museum's collection includes other works by Signac, none is in the Pointillist style. This is one of several reasons that the painting is also an extremely valuable addition to the National Collection.

The composition of *The 'Ponton de la Félicité' at Asnières* further demonstrates Signac's modernistic approach. The neo-impressionist river view is an idyllic representation of the Seine, the playground of the bourgeoisie, while to the right of the painting is a large gas holder. Signac submitted the work to the 1887 *Salon des Indépendants* where it would almost certainly have been seen by Van Gogh. The painting was acquired in December 2016 at the Impressionist & Modern Art Evening Sale at Christie's in New York. The purchase was made possible by support from the BankGiro Loterij, the Rembrandt Association (with the additional support of its Claude Monet Fund, Liesbeth van Dorp Fund and 19th Century Paintings Fund), the Mondrian Fund and the members of the





Yellow House (the museum's network of private benefactors).

Visiting Fellow

Since 2007, the Van Gogh Museum and the University of Amsterdam have co-organized an annual seminar for postgraduate art history students under the series title, 'The Van Gogh Museum Visiting Fellow in the History of Nineteenth-Century Art'. Each seminar is led by a renowned international expert who is invited to examine a theme of relevance to the Van Gogh Museum's area of interest.

In 2016, our visiting fellow was Prof. Richard Thomson, who is the Watson Gordon Professor of Fine Art at the University of Edinburgh. His seminar was entitled *The Low Life of Paris and the High Culture of France: Some Themes and Questions, 1850-1914*.

Van Gogh Museum Research Grant

In 2016, the Van Gogh Museum Research Grant was awarded to Maria Golovteeva to support her study of the relationship between photography, painting and sculpture in the work of the Belgian symbolist Fernand Khnopff (1858-1921).

Each year, a grant of five thousand euros is awarded to a young art historian (who has graduated within the past three years) to support research leading to publication. The proposed research must be concerned with Western European art history in the period 1830 to 1914 and be relevant to the Van Gogh Museum's area of interest.

Armin and Vincent: ‘Come check it out!’





Art and
education

Armin van
Buuren

Armin van Buuren has been voted the World's Best DJ on no fewer than five occasions. In 2016, he produced a multi-media tour entitled *Embrace Vincent* especially for the Van Gogh Museum. Armin selected eleven of his favourite Van Gogh paintings and matched each with a brief commentary and a track from his new album *Club Embrace*.

The tour was launched on 21 October to coincide with the Amsterdam Dance Event. Armin made a personal appearance in the new entrance hall of the Van Gogh Museum. Fans could enter a free draw for tickets to this unique show.



Places were of course limited but everyone was able to follow proceedings via a live Facebook stream. This extraordinary collaboration between 'Armin and Vincent' was viewed by an astonishing 14 million people worldwide. The multi-media tour was available to museum visitors until the end of November. Fifteen new schools joined our youth programme just so they could take part. An English version was included for our international visitors.

Museum is proud of Mesdag and Daubigny



Art and
education

The Mesdag
Collection

The Mesdag Collection, the Van Gogh Museum's 'little sister' in The Hague, enjoyed a very good 2016 with no fewer than 12,000 visitors. The museum houses the art collection of Hendrik Willem Mesdag (1831-1915) and his wife Sientje Mesdag-Van Houten (1834-1909). It is a venue of regional importance and is open five days a week (Wednesday to Sunday). The collection includes several works by Daubigny which have now been shown worldwide.

The Mesdag Collection has been managed by the Van Gogh Museum since 1991 and falls under the responsibility of the Public Affairs Sector. In recent years, the Mesdag Collection has emerged as a dynamic museum with a rich collection and an active exhibitions policy. There are now two temporary exhibitions a year and a number of incidental presentations.

The museum's revived fortunes are evident from the attendance figures. In 2013, The Mesdag Collection welcomed only 6,000 visitors. That number has since doubled to 12,000 in 2016. (This is actually fewer than the 15,000 visitors achieved the previous year but it must be remembered that 2015 was the centenary of Mesdag's death.) The Mesdag Collection is a relatively small venue of regional significance. It is open for 25 hours a week, Wednesday to Sunday. As the 'little sister' of the Van Gogh Museum, it benefits from being part of a large and highly professional museum organization.

New website

www.demesdagcollectie.nl/en

The Mesdag Collection's new website went 'live' on 7 July 2016. It could be developed relatively quickly because it was possible to draw on the technical expertise gained when developing the Van Gogh Museum's website. The Mesdag Collection's site is quite advanced for a museum of this size. In addition to the usual visitor information (opening times Weds to Sun, 12 noon till 5 pm), it provides background information



I am very pleased with our new website. The focus is on storytelling, which is good. There is so much to tell people about the Mesdags and their wonderful art collection.

General Manager of The Mesdag Collection
Wite de Savornin Lohman

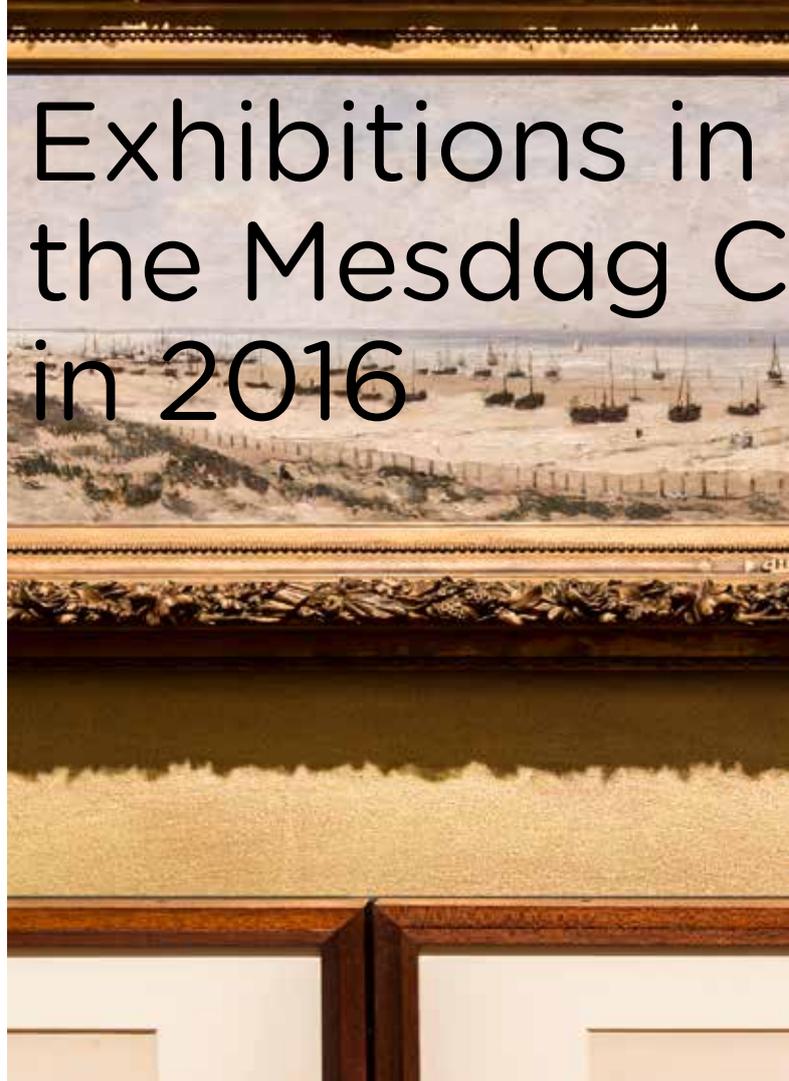
about the Mesdags, the era in which they lived and their passion for collecting. The site has a similar look-and-feel to that of the Van Gogh Museum.

Partly due to the efforts of the museum's Communications department in Amsterdam, The Mesdag Collection is also well represented on social media.

Collection

The exhibition *Daubigny, Monet, Van Gogh: Impressions of Landscape* drew heavily on The Hague's Mesdag Collection. Several paintings by Daubigny crossed the Atlantic to be shown in Cincinnati and then came to Amsterdam via Edinburgh. It is also established practice for exhibitions in The Hague to draw on the collection of the Van Gogh Museum.

Exhibitions in the Mesdag C in 2016



Nature's picture: Photography meets painting in the 19th century

5 March - 5 June 2016

A remarkable encounter between two disciplines: early landscape photographs (including some extremely rare *clichés verres*) shown alongside paintings by Camille Corot, Charles-François Daubigny and other members of the Barbizon School. The exhibition revealed how painters and photographers of the late nineteenth century influenced each other and, in some cases, collaborated.

ollection



Art and
education

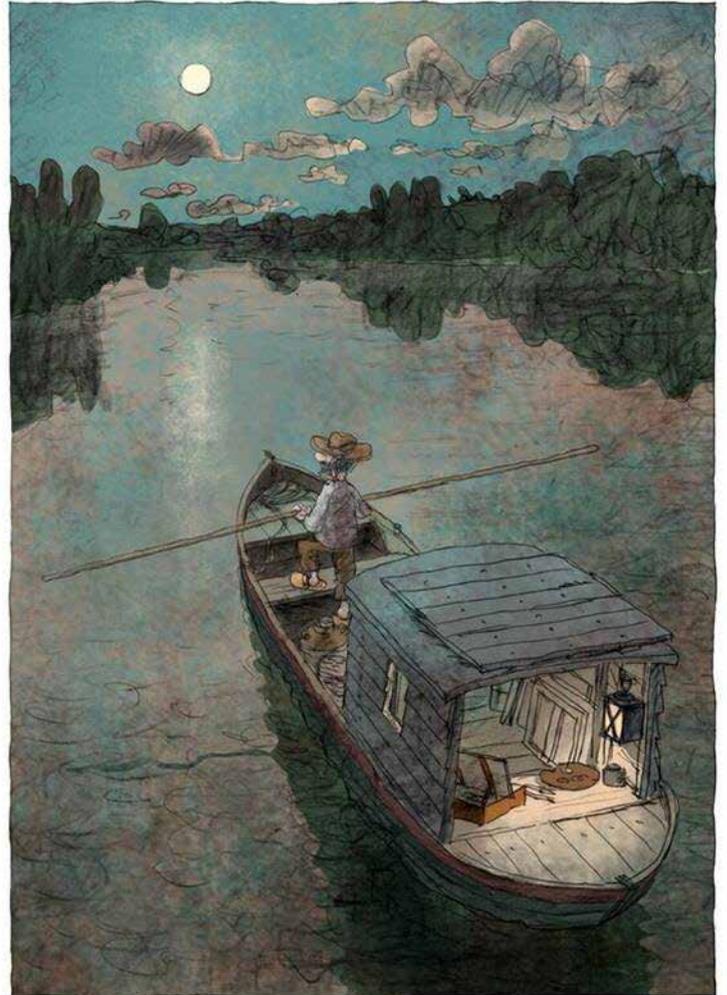
The Mesdag
Collection

Dining at the Artist's Table: from Still Life to Food Design

26 August - 30 October 2016

Never before has the lady of the house, Sientje Mesdag-Van Houten, been the central figure in an exhibition. She was an artist in her own right, specializing in still lifes of food, and she and her husband would often organize grand dinners. In this exhibition, works from the couple's collection were combined with contemporary art and food design photographs.

As in previous years, the Mesdag Collection's autumn exhibition formed the practical component of the Van Gogh Museum's training programme for young curators, *The Art of Exhibiting*. The course covers various aspects of organizing an exhibition, from fundraising to transporting valuable artworks and marketing. The exhibition was made possible by generous donations from the De Gijsselaar Hintzen Fund, Fonds 1818, Gravin van Bylandt Foundation, Han



Lammers Fund, Prince Bernhard Culture Fund South Holland and our donors on the crowdfunding platform Voordekunst.

Cromheecke draws Daubigny: An Artist's Life in Pictures

2 December 2016 - 5 March 2017

Belgian artist Luc Cromheecke is best known for his work in the strip cartoon genre. He has produced a comic book about the life of the French landscape artist Daubigny. The official launch of *Daubigny's Garden* and the accompanying exhibition attracted a somewhat different public, but they were of course no less welcome.

Art enriches lives in the classroom and the care home



Making knowledge about the life and work of Vincent van Gogh accessible to everybody is the key mission of our organization. We adapt our approach according to the target group, whether primary school students, vulnerable seniors or people with a hearing impairment.

The Van Gogh Museum has always been good at reaching diverse target groups. We have yet to achieve complete inclusivity – a museum for absolutely *everyone* – but we are trying very hard. Our ambitions in this regard are set out in the education policy plan 2017-2020.

Our new education policy, and indeed our overall strategy, is based on the desire to make the Van Gogh Museum ‘inviting’ in every respect: the building itself, hospitality, safety and security, and so forth. No one who wishes to visit us should experience any obstacles. We wish to provide facilities which ensure that everyone can enjoy the museum experience. That does not mean that we shall stop devising programmes for specific target groups. Far from it. The success of the Family Days, the Vincent on Friday programme and our special outreach programme for seniors, *Kunst maakt de Mens*, illustrates the ongoing importance of such initiatives. Moreover, there are certain demographic and societal trends (such as population ageing and care sector reforms) which call for an appropriate response if we are to achieve our inclusivity ambitions.

In the very broadest terms, we serve two groups: those who are already interested in what we have to offer and those who require some encouragement: a ‘nudge’. It is the latter group that holds most potential. The Van Gogh Museum hopes to reach an even greater number of Dutch children, particularly those who are growing up in an environment in which art and culture are not (yet) high on the agenda. Similarly, we would like to do more to reach adults who have had little or no contact with art and culture in the past, and who may be at risk of social isolation.



The outreach programme Kunst maakt de mens really does help to improve the health and well-being of vulnerable seniors. They are often told what they can't do. A positive approach is so much more effective. Let's show them what they can do!

Head of Education Marthe de Vet

Kunst maakt de mens

Kunst maakt de mens (literally, “art makes man”) is an outreach programme for seniors in residential care. It was devised by the Van Gogh Museum and launched in September 2014 as a response to the trend of population ageing. Vulnerable seniors are offered the opportunity to take part in workshops led by an experienced art teacher.

The national network continues to grow. Since September 2016, workshops have been organized by the Vincent van Gogh House in Zundert, the Drents Museum in Assen and the Dordrechts Museum. They join existing partners such as the Vincentre in Nuenen and the Kröller-Müller Museum in Otterlo.

Is the programme effective? That question was discussed at length on 16 September during a meeting of health care professionals held at the Van Gogh Museum. Sociologist and anthropologist Dr Marjolein Gysels of the University of Amsterdam is researching the link between participation in cultural activities and well-being in the elderly population. Her interim evaluation of the programme concludes that it is indeed having the desired effect. An expert meeting is planned for late 2017 and a scientific paper is forthcoming.



In 2014–2015, the programme was responsible for 14 workshops, all in the greater Amsterdam region. In 2016, there were 38 workshops throughout the Netherlands. The target for 2017 is 84. The Van Gogh Museum's partners in this programme are Cordaan, Stichting Vier het Leven, Vereniging De Zonnebloem and Viatore. Financial support is provided by the RCOAK Foundation and the Sluyterman van Loo Fund.

Van Gogh at School

On 15 August 2016, the Van Gogh Museum launched *Van Gogh at School*, an online education programme for elementary (primary) schools. The site includes lessons about Vincent van Gogh and his work, together with useful information with which teachers can plan their own lessons. All content is available free of charge and can be saved or edited using the new ‘LessonUp’ tool. The material includes high-resolution



Art and
education

graphics, interactive elements and classroom assignments. The themes covered are relevant to various aspects of the school curriculum such as art, history, world orientation, language and culture.

Van Gogh at school is available in Dutch and English versions and includes lessons suitable for all levels of primary education. Material for secondary schools is currently in preparation. Between 15 August and 31 December, the Dutch version of the programme's website received 8,500 visitors and the English version was viewed by 2,800 visitors. The lessons were viewed 12,650 times. The most popular lesson (with 1,994 views) was *How many sunflowers?* *Van Gogh at School* has been made possible by the kind support of the Stavros Niarchos Foundation.

Study day for primary school teachers

On 9 November, the Van Gogh Museum co-hosted a study day for primary school teachers with the theme, 'Philosophizing with Art'. The event, a joint initiative with the Stedelijk Museum Amsterdam and the Rijksmuseum, was part of a series intended to support professional development. The study days are for primary school teachers one year and secondary school teachers the next. Their content is based on the vision document produced by *Platform Onderwijs*

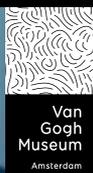
2032, which sets out the knowledge and skills required to prepare children to participate in our rapidly changing society. The study days offer teachers ideas for their own professional practice and classroom activities.

Tours in Dutch sign language (NGT)

In March 2016, the Foam Photography Museum in Amsterdam launched an initiative intended to make museums more accessible to the hearing impaired. It organized a six-week course to train young people as museum guides who are able to meet the special needs of this target group. The Van Gogh Museum was one of nine Amsterdam museums which immediately joined the project.

The standard audio tour is of no use to anyone with a severe hearing impairment. The cursory printed information which appears next to an artwork is not enough to allow its full appreciation. It can be very difficult to translate the relevant terms into sign language. The Van Gogh Museum now has three specially trained sign language interpreters. We intend to offer a number of free guided tours for the hearing impaired every year.

What would Vincent think of Facebook?

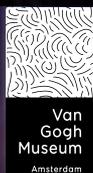


26 februari 19:00 - 22:00

VINCENT OP VRIJDAG

Tours *Lichte zeden: prostitutie in de Franse kunst*
Talks Simone van Saarloos en Hester Scheurwater
Live Nationale Opera **of** The G-Team
+ Cocktails • VJ's

Elke laatste vrijdagavond van de maand in het Van Gogh Museum Van Gogh houdt je bezig



25 maart 19:00 - 22:00

VINCENT OP VRIJDAG

Talks Corine Koole & Lilja Björk Hermannsdóttir
Performance Jake Credit **Live** Martin C de Waal
Tours *Lichte zeden: prostitutie in de Franse kunst*
+ Cocktails • VJ's

Elke laatste vrijdagavond van de maand in het Van Gogh Museum Van Gogh houdt je bezig



29 april 19:00-22:00 i.s.m. *The School of Life*

VINCENT OP VRIJDAG

Talks Lammert Kamphuis, Wicher Schols & Aart Goedhart **Performance** Buro Curious & Wordbites
Live FilosofischeStilte x Fluorescent Light Cube
of Madame Jeanette (~~2016~~)

Elke laatste vrijdagavond van de maand in het Van Gogh Museum Van Gogh houdt je bezig

Art and
education

Vincent on
Friday



On the last Friday evening of the month, young tech-savvy Amsterdammers and other 'early adopters' take over the Van Gogh Museum. At these *Vincent on Friday* events, DJs, musicians, video artists and designers prove that Van Gogh's heritage is very much alive, vibrant and even danceable!

The average age of visitors to the Van Gogh Museum is 36. That is already significantly lower than the general museum-going public. Once again, we see the attraction that Vincent van Gogh holds for various groups, the young included. However, we consider it important to offer activities which are tailored to specific target groups, one of which is young people aged 18 to 30.

The vast majority of our visitors are from other countries. Young people from the Netherlands know where the Van Gogh Museum is, but it seems they need an extra 'nudge' to come inside. For the past ten years, the last Friday evening of the month has been reserved especially for them.

Reprofiling

In 2015, we reviewed the Friday evening programme to identify potential improvements. We asked whether our approach remains appropriate to today's youth culture. How can the museum and Vincent van Gogh's works be made more relevant to young people?

We reformulated the programme to tie in with local initiatives and the activities of the various collectives and subcultures in the city. This enabled us to reach an even greater number of young people. Discounted admission charges were introduced for Dutch students. We also adjusted the target age group, which is now defined as 'under 30' rather than 'under 35'.



We want to engage as many people as possible with the museum, locally, nationally and internationally. With Vincent on Friday we have been doing so very successfully by inviting young people to place Vincent in the here and now. It is a very low-threshold concept.

Head of Marketing Cas Boland

The new *Vincent on Friday* concept was launched in early 2016 with its own Facebook page and a series of short videos in which Vincent van Gogh is transported into the modern day. We see him at the supermarket and going for a haircut, for example. The reprofiling campaign was nominated for the SAN Award (in the Leisure category) and the Cultural Marketing Award.

establish links with the current temporary exhibition. We demonstrate that Vincent's heritage is as relevant today as it ever was. His life and work are a source of inspiration for today's young artists. Young people discover how both modern interpretations and the original works can capture the imagination.

Interdisciplinary

We work alongside various artists and cultural organizations. We wish to present a cross-media image of Vincent, relying on a range of resources and presentation techniques. While visual art, both traditional and digital, features prominently, other disciplines and interests are equally welcome: music, fashion, science, technology, dance, food, etc.

In figures

Vincent on Friday takes place nine times a year. In 2016, the programme attracted a total of 22,000 visitors. The Vincent on Friday evenings attracted 30% more Dutch visitors than the regular Friday evenings. Within the target group, brand awareness of *Vincent on Friday* more than doubled in 2016, from 20% to 43%. Intention to visit was greater than 50%.

What is Vincent on Friday?

The last Friday evening of the month is party night in the Vincent van Gogh Museum. '*Vincent on Friday*' offers a unique programme devised in association with young creatives and youth initiatives elsewhere in the city.

Concept

Our mission is to present the life and work of Vincent van Gogh to as many people as possible, be they children, young adults, older adults or seniors. Young people aged 18-30 form a target group which can be particularly difficult to reach. To bridge the gap, we ask young, dynamic, alternative artists and creatives for their interpretation of the life and work of Vincent van Gogh. Their ideas form the basis of *Vincent on Friday*. Wherever possible, we try to

Vincent on Friday in 2016

Piet Parra x Vincent on Friday, 29 januari

The main guest at the first *Vincent on Friday* of the year was graphic designer Piet Parra. He was joined by singer-songwriter Sofie Winterson and the illustrators of the bloggers' collective *Nachtbrakers*.

Easy Virtue 1 x Vincent on Friday, 26 February

A colourful line-up included columnist Simone Saarloos, The G-Team (DJs), the Paardenkracht photo booth (visitors could pose as a courtesan) and various VJs. Activities included a life drawing class and a guided tour led by photographer and film director Roeland Kerbosch.

Easy Virtue 2 x Vincent on Friday, 25 March

This evening featured a fashion show hosted by 'nightlife personality' Jake Credit. The Paardenkracht photo booth made a return visit. Other activities included life drawing in charcoal.

The School of Life x Vincent on Friday, 29 April

This evening was devoted to 'friendship and brotherhood' and was presented in association with Lammert Kamphuis, Wicher Schols, and Aart Goedhart, who form the philosophers' collective *The School of Life*. There was a performance by Brendan Walsh (cello) and Hugo de Haas van Dorsser (text), followed by more music from producer FilosofischeStilte and DJ Madame Jeanette.

Volkshotel on location x Vincent on Friday, 27 May

This evening was organized in association with the creatives of the Volkshotel. Poetry Pusher (Justin Samgar) read his letter to Vincent, Tears of Joy took Vincent online with the help of emojis, while Zest presented a light installation (was Vincent colour blind?).

June - August: summer break

The Creators Project x Vincent on Friday, 30 September

The line-up was headed by The Creators Project, part of the VICE Digital online platform. Marcel van Brakel and Frederik Duerinck straddle the boundary between art and technology. They presented their vision of the death of Vincent.

Sonic Acts x Vincent on Friday, 28 October

The landscape from a different perspective, presented in association with Sonic Acts, the festival for innovative, and interdisciplinary art forms. Contributors included Joost Rekveld and Jana Winderen ('Dark Ecology'), Karl Lemieux and Benny Nilsen (performance), Signe Lidén (film) and DJ Yon Eta.

Seize the Night x Vincent on Friday, 25 November

A sneak preview of *Loving Vincent*, the world's first fully painted feature film, which deals with the final days of Vincent's life. An interview with its director Hugh Welchman followed. The evening also included a tour of the museum and some short films.

Instock x Vincent on Friday, 20 December

Instock is an Amsterdam restaurant dedicated to tackling the problem of food wastage. This evening considered the twin themes of sustainability and... the potato. Vincent's painting *The Potato Eaters* formed a focal point, as did Pieper Beer which is brewed in Amsterdam using surplus potatoes. Also on the programme were a jam-making workshop, a lecture on potatoes by scientist Boy Vissers, a still life of rotting fruit, DJ Silvester, De Gordina's and Avi on Fire.

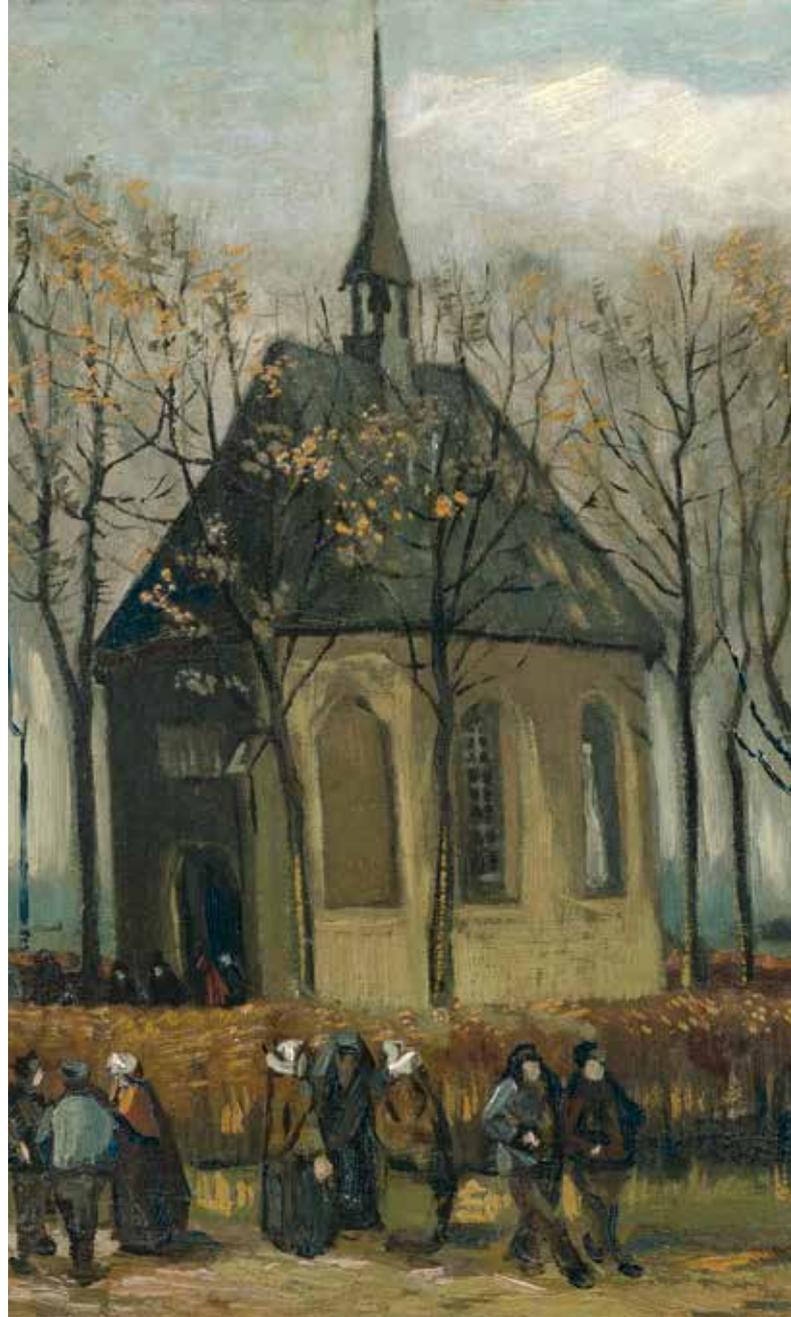
Officials in Naples announce recovery of stolen paintings

‘They’re back!’

The phone call from Italy came out of the blue but the message was more than welcome. Italian officials thought they had recovered two Van Gogh paintings stolen from the museum in 2002. Conservator Nienke Bakker immediately flew to Naples to examine the canvases. She had no hesitation in confirming that they were indeed the original *View of the Sea at Scheveningen* (1882) and *Congregation Leaving the Reformed Church in Nuenen* (1884/5). Moreover, they both appeared to be in reasonably good condition.

View of the Sea at Scheveningen (some sources refer to *Beach at Scheveningen in Stormy Weather*), is the only painting in the museum’s collection which dates from Van Gogh’s period in The Hague (1881-1883). It is also one of only two seascapes he painted during this period. *Congregation Leaving the Reformed Church in Nuenen* depicts the church at which Vincent van Gogh’s father served as pastor. Vincent painted the scene for his mother. For these reasons alone, both works are extremely valuable.

On 30 September, director Axel Rüger made a statement at the press conference called by the Italian authorities in Naples.



Congregation Leaving the Dutch Reformed Church in Nuenen (1884/85), Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).

“After so many years, it seemed too much to hope for the return [of the paintings]. We are immensely grateful to the Italian Ministry of Justice, the investigators of the Guardia di Finanza, the Italian police, the Dutch Public Prosecution Service, the liaison officers in both countries and everyone else who has made today possible. They’re back! I never thought I would be able to say that. I dared not even hope. Exactly when the works can be returned to Amsterdam is not yet clear but I am sure that we can continue to rely on the unconditional support of the Italian authorities”.



View of the Sea at Scheveningen (1882)
(The State of the Netherlands,
legacy A.E. Ribbius Peletier).

Print collection online

The Van Gogh Museum has an impressive collection of prints which it has long wished to be able to show to the public. That wish has now been fulfilled. On 2 February, a dedicated website was launched. It presents 1,800 artistic prints, posters and books, which can be accessed at any time from anywhere in the world. By publishing its artistic treasures in this way, the Van Gogh Museum is transcending the boundaries imposed by geography. We are

Divan Japonais (1892), lithograph by Henri de Toulouse-Lautrec, Van Gogh Museum Amsterdam (Vincent van Gogh Foundation).

stepping outside our walls in Amsterdam. The print collection could never be exhibited in the real world, not only because of the sheer size of the collection but also because some are extremely fragile and susceptible to fading if exposed to light. All can now be seen in their full glory in the virtual world.

The online collection includes rich metadata. Interactive tags and hyperlinks establish countless artistic and historical connections. Influences, elements of style, techniques and even the type of paper used are searchable. The printers with whom the artists worked or the magazines in which their work was published: all such information leads the user on a journey of discovery through the collection. The late nineteenth century was the apotheosis of the French print as an art form. Both Theo and Vincent van Gogh were avid collectors. The new website was made possible thanks to donations from the Vincent van Gogh Foundation and Fonds 21.

San Accent Prize for ‘125 Questions in 125 Days’

In 2015, the Van Gogh Museum ran a multi-media campaign counting down to the opening of the new glass entrance building. On 26 May 2016, it was announced that the campaign had won the SAN Accent Award in the Leisure category, again confirming the success of Van Gogh Anniversary Year 2015.

With its ‘125 Questions in 125 Days’ campaign, the museum successfully tapped into the public’s unquenchable thirst for knowledge about Vincent van Gogh (www.vangoghmuseum.nl/en/125-questions). The SAN Accent Award is the only professional prize in the Dutch communications sector which is presented by advertisers themselves.



Chinese translation, The Letters

On 27 May, the definitive Chinese translation of the complete correspondence of Vincent van Gogh was presented at a gala book launch in Shanghai. Mr Zhang Xiaomin, president of Shanghai Fine Arts Publisher, said: “Chinese readers all over the world can now share in this cultural and artistic heritage of outstanding international importance.” The publication marks the culmination of five years’ work by a team of translators led by Prof. Lin Xianghua. The cover is based on Wim Crouwel’s original design for Vincent van Gogh - The Letters: the Complete Illustrated and Annotated Edition. The new Chinese translation is available in both a standard edition and a collector’s edition. It was made possible by support from the Van Gogh Museum, Huygens ING and the Dutch Foundation for Literature.



Axel Rüger, Sarah Dekker and Moos during the opening of the 'Yellow Brick Road'.

Yellow Brick Road

As a major contributor to the cultural programme accompanying EuroPride 2016, the Van Gogh Museum created a 3D pavement chalk reconstruction of the Yellow Brick Road from *The Wizard of Oz*, an iconic film for the LGBTQI community. The inviting pathway, lined by rainbow flags, led from the ticket kiosks into the main entrance hall. "The doors of the Van Gogh Museum are wide open to everybody, and of course that includes the LGBTQI community," commented director Axel Rüger. "Today, we encourage everyone to



tread the Yellow Brick Road and enter the museum where they will discover a world of colour and inspiration. The Van Gogh Museum is a proud supporter of diversity. We wish everyone a fantastic Amsterdam Gay Pride and EuroPride!"

At the official opening of this temporary artwork, the role of Dorothy was ably played by our very own Sarah Dekker (management assistant, Public Affairs) while her dog Moos gave a very convincing performance as Toto. Both were featured on the national television news.

Sketchbook did not belong to Van Gogh

It was a find too good to be true. Respected art historians from Canada and the United Kingdom described it as “the most revolutionary discovery in the history of Vincent van Gogh’s oeuvre.” Experts at the Van Gogh Museum took a different opinion, stating that the collection of 65 drawings described in *Vincent van Gogh, the Lost Arles Sketchbook* (November 2016), did not belong to Van Gogh. The book was published simultaneously in four language editions. Immediately following its launch in Paris, the museum made a public statement. It emphatically distanced itself from the find and drew attention to several aspects of style, technique and iconography which cast the authenticity of the sketchbook into serious doubt. “Far from convincing,” stated senior researcher Teio Meedendorp in an interview published in the 15 November edition of *NRC Handelsblad*.



I’m glad we didn’t shy away from the sketchbook issue but immediately challenged its authenticity. The Van Gogh Museum is a leading centre of expertise and as such has an important societal role to play.

Press Officer Janine Fluyt

Korean translations sponsored by Hyundai

In December, the Van Gogh Museum’s partnership with car manufacturer Hyundai resulted in Korean translations of the museum floorplan, the multimedia tour and the visitor information on our website. The museum entered into a three-year spon-



Art and
education
Other news

sorship agreement with the South Korean car manufacturer in mid-2016. We wish to increase the number of Korean visitors to the museum and have already been successful in doing so. During the first three quarters of 2016, we welcomed over thirty thousand visitors who gave their country of origin as South Korea. In 2014, the number was just 8,000. Hyundai's kind support has enabled us to reach out to this important target group. At the launch of the online translations, Hyundai announced that it intended to place two IONIQ cars at the museum's disposal for the duration of our partnership. One is in the familiar *Sunflowers* design, the other has an *Almond Blossom* livery.

Hyundai has long been a fervent supporter of the cultural sector. Its many sponsorship partners include the Tate Modern in London, the Los Angeles County Museum of Art and the National Museum of Modern and Contemporary Art in Seoul.

Museum- night: Vincent & Vincent

Will the real Vincent please stand up? It was an impressive parade of namesakes, but who is who? For Museum Night 2016 (5 November), we organized the 'We love Vincent' event. Yes, we meant *that* Vincent. *Our* Vincent. But apparently there are others. During the evening we made the acquaintance of art critic Vincent van Velsen, silkscreen artist Vincent Uilenbroek, video producer Vincent Vriens, astronomer Vincent Icke, sylvan perambulist Vincent Morisset ('A Walk in the Woods') and FunX DJ Vincent Reinders (founder of 22tracks), not forgetting Vincent cocktails, Vincent snacks and the Vincent love quiz.

Visitors



A group of young people, including a boy and several girls, are sitting on the floor in front of a large, colorful mural. They appear to be engaged in a collaborative activity, possibly a workshop or a study session. The mural features large, stylized green and yellow leaves or plants. The overall atmosphere is focused and collaborative.

Erasmus University helps us cope with peak periods



With 2.1 million visitors, the Van Gogh Museum established a new record in 2016. Moreover, our market research reveals that visitor satisfaction has risen. While success is welcome, it does bring certain obligations. How can we ‘steer’ visitors safely through the building in a way that does not detract from their appreciation of the works on show? Various measures have been put in place.

Visitors

The success of the Van Gogh Museum is, of course, primarily attributable to Vincent van Gogh himself. His work has a huge impact and is complemented by the rich legacy of his letters, which reveal the artist as a person and place him in the context of his age. Vincent’s appeal is undiminished. He is known from here to Tokyo and beyond. We are frequently approached with offers of collaboration, some from very unexpected quarters. The majority we must respectfully decline for various reasons.

That we continue to welcome a constant flow of visitors to the museum therefore comes as no surprise. However, there are also external factors which drive up our visitor numbers. The huge popularity of Amsterdam as a tourist destination is a very important consideration. Also significant is the renewed status of Museumplein as the cultural heart of the Netherlands. After some lengthy closures for renovation, all museums are once again ‘in full swing’. Their proximity to each other creates a synergy from which the Van Gogh Museum undoubtedly benefits.

Such external factors are important but they are not the entire story. We have been working tirelessly to increase the visibility of the museum, and with success. Our various campaigns and activities during Van Gogh Anniversary Year 2015, not least the opening of the new entrance building, have had the desired effect. We have also undertaken successful initiatives in other countries, while our social media presence (on Twitter, Facebook and Instagram) has clearly not gone unnoticed; our ‘fanbase’ is growing by the day.



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We wish to optimize visitor capacity. We should have to turn people away as little as possible. We must ensure that guests are well spread out, both in time and location, so that as many people as possible can experience the exhibits as we would wish. This philosophy is at the root of our spectacular increase in attendance.

Director Public Affairs Milou Halbesma



Highlights

Record:

2.1 million people visited the Van Gogh Museum in 2016, an increase of 8% compared to the Van Gogh Anniversary year 2015.

Busiest days:

25 March (10,015 visitors) and 6 May (10,473 visitors).

Busiest week:

15-21 August (54,204 visitors).

Once millionth visitor:

6 July.

Two millionth visitor:

21 December.

Visitor distribution

The Van Gogh Museum continues to attract an increasing number of visitors. Our maximum capacity is 10,000 visitors per day and there have been several occasions on which that limit has been reached.

Although such popularity is welcome, it also brings responsibilities and obligations.

Visitor distribution has become a strategic issue. We must be able to plan at the daily level as well as allowing for seasonal variations. Various measures have been implemented in the interests of safety, security, comfort and the all-round visitor experience. The overall objective is to level out the peaks and troughs. Queues at the ticket desks, cloakrooms, shops and the museum

café will be shorter, which will enhance the visitor experience. One means of doing so is to encourage visitors to come early in the morning or late in the afternoon. Optimizing the use of time and space is not only more pleasant for visitors but has benefits for staff, the building and the collection.

Extended opening hours

At the very busiest times, opening hours are extended. At the height of the summer tourist season, for example, the museum is open until 7 pm from Sunday to Thursday, until 10 pm on Fridays and 9 pm on Saturdays.

Time slots

Visitors buying their tickets online can choose a time slot. Provided they arrive at the designated time, they will avoid the queues. This is publicized with the slogan, 'Skip the line, book online'. Visitors are admitted up to thirty minutes beyond the reserved time. Similar arrangements are in place for visitors with a museum pass or the 'I amsterdam City Card'. Time slots are an excellent visitor distribution tool. Moreover, online ticket sales give us another contact opportunity which enhances customer service and allows us to improve the visitor experience. Online channels accounted for 27% of ticket sales in 2016, compared to 18% in 2015.

Visitor prognosis model

The Van Gogh Museum requested Erasmus Q-Intelligence (EQI), a team of experts from the Econometrics Institute at Erasmus University Rotterdam, to develop a computer model which can forecast visitor flows. EQI carefully monitored visitor numbers between December 2015 and April 2016. The data was then subject to quantitative analysis, the results of which were presented in May. The team was then able to develop a computer program which offers a prognosis of visitor numbers in both the short term and longer term. It enables the museum to plan aspects such as staffing capacity and associated costs more effectively.





“

We collect anonymous visitor data in a number of ways. The multimedia tour gives us invaluable information that allows us to provide better facilities and service. The visitor experience is always our key concern.

Head of Visitor Service Jort Slingerland



Top 50 Day Trip Attractions

In April 2017, NBTC Holland Marketing published its list of the fifty most popular attractions in the Netherlands. As in previous years, the Van Gogh Museum scores well. Among Dutch respondents, we are in third place, just behind the Rijksmuseum, with the Efteling theme park in first place. The list of venues which attract the most foreign visitors tells a slightly different story. The Van Gogh Museum is now in first place, followed by Zaanse Schans and the Anne Frank Museum.

Multimedia tour

In November 2014, the Van Gogh Museum introduced a new multimedia tour, available in eleven languages. It offers visitors in-depth information about the paintings and other exhibits, placing them in the context of Vincent van Gogh's life and complete oeuvre. In short, it is a facility which adds value to the visitor experience. Feedback has been overwhelmingly positive, with many visitors praising the informative content, the ease of use and the attractive design.

However, there is more to the handheld devices than meets the eye. They provide information about the way in which visitors move around the museum and use the space in the galleries. It can therefore be used to support 'crowd control'. We are able to track visitor flows; we can see the 'hotspots' at which people tend to linger, and we therefore know where the risk of congestion is greatest. This information can be used to plan the deployment of security personnel or may prompt changes to the presentation of an exhibition.

A feasibility study examining the refinement and expansion of the multimedia devices was conducted in 2016, funded by a generous anonymous donation. In time, we hope to use the tour to guide visitors based on real-time information, thus enhancing distribution yet further. Since the introduction of the multimedia tour, complaints about congestion have shown a marked







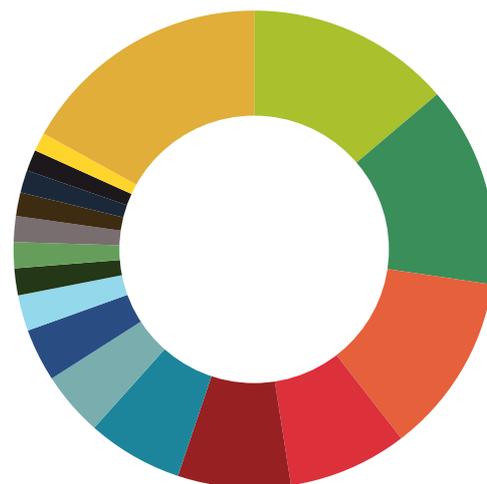
decrease. Its use encourages visitors to make individual choices, pausing to listen to the information rather than following the crowd. The multimedia tour thus makes a tangible contribution to the visitor experience.

Market research

Kantar TNS (formerly TNS NIPO) conducts market research among visitors to the Van Gogh Museum, presenting its findings as an annual report. Overall satisfaction was once again extremely high in 2016, even during the busier summer months. Visitors have always given the museum high scores for 'educational content' and 'inspiration'. Both aspects were even more highly rated in 2016. Waiting times at the entrance, interior signage and the museum shop in the entrance building also achieved higher scores than in 2015.

Net Promoter Score

In 2016, the Van Gogh Museum implemented the Net Promoter Score (NPS), a proven method of measuring customer satisfaction. The museum achieved a good score of 57 points, which means that a relatively large number of respondents would be willing to recommend us to others.



Where do our visitors come from?

The Van Gogh Museum has an extremely high international reputation. Our visitors in 2016 represented over 125 countries. Although the Netherlands continues to lead the field, the United States now comes a very close second. The Top 5 countries of origin (or residence) in 2016 were:

1. The Netherlands
2. United States
3. Italy
4. United Kingdom
5. France.

Visitors from China (8th place), Russia (11th) and South Korea (12th) outnumber those from neighbouring Belgium (15th). South Korea is a notable newcomer entering the table in twelfth place. In November 2016, a Korean translation was added to the multimedia tour, having been made possible by the kind support of our sponsor Hyundai.

Ranking top 16	Absolute number	%
1 Netherlands	283,848	13.75%
2 United States	280,770	13.60%
3 Italy	251,404	12.18%
4 United Kingdom	165,488	8.02%
5 France	156,417	7.58%
6 Germany	132,971	6.44%
7 Spain	89,666	4.34%
8 China	73,629	3.57%
9 Brazil	50,063	2.43%
10 Australia	37,545	1.82%
11 Russia	36,404	1.76%
12 South Korea	36,169	1.75%
13 Japan	32,924	1.60%
14 Canada	31,331	1.52%
15 Belgium	29,632	1.44%
16 Turkey	26,023	1.26%
Top 16 combined	1,714,283	83.07%
Other	349,493	16.93%
Totaal	2,063,776	



Happy Or Not?

On 22 August 2016, the Van Gogh Museum rolled out its 'Happy or Not' terminals, a very low-threshold means of gauging customer satisfaction. Visitors can give instant feedback by simply tapping the touch-sensitive screen, and over half (53%) of them did so. The vast majority of responses were positive. Asked to rate their museum visit, 19% described it as 'good' and 75% as 'very good'.



Social Media

The Van Gogh Museum's social media presence continues to grow. During the report year, our Facebook fanbase increased from 740,000 to 1,500,000 followers. The number of Twitter followers increased from 147,000 to over 574,000. At 31 December, the museum had 5.6 million followers on Google+. This places us in third position in the international Top 5 art museums, alongside the Museum of Modern Art (New York), the National Gallery (London), the Metropolitan Museum of Art (New York) and the Saatchi Gallery (London). Not only the number of fans on social media is gratifying; all show higher than average engagement with the Van Gogh Museum.

Website

In 2016, the Van Gogh Museum website had 4.6 million unique visitors, a year-on-year increase of 31.5%. The average length of each visit was 2.26 minutes. For the 'Stories about Vincent' section, this figure rose to 5.18 minutes. There was a marked increase in the number of newsletter subscribers: the Dutch edition saw growth of 46%.

Figures at 31 December

Unique website visitors:

4,604,230

Facebook fanbase:

1,543,561 (+103%)

Twitter fanbase:

574,378 (+290%)

Google+ fanbase:

5,623,341 (+7%)

Instagram:

263,000 (+430%)

Newsletter subscribers:

107,531 (+51%)

Unique visitors to website of The Mesdag Collection:

90,404 (+61%)





Visitors

Digital strategy milestones

2 February: launch of French Printmaking 1890-1905

www.vangoghmuseum.com/prints

29 February: 1 million Facebook fans

16 March: first livestream on Facebook, a guided tour led by Teio Meedendorp

15 June: expansion of the website to include visitor information in Chinese (collection, stories, biography)

30 September: two paintings stolen in 2002 are found, prompting 4.3 million views on Twitter, 11,600 'likes' on Instagram and 1.5 million 'likes' on Facebook

22 November: the promotional video for the *Munch : Van Gogh* exhibition wins first place in the Short Museum Films category at the AVICOM F@IMP Festival in Budapest

12 December: expansion of the website to include visitor information in Korean

The trailer for the film *Loving Vincent* achieved 24 million Facebook views and 500,000 'likes'



To content

One millionth visitor

On 6 July, we welcomed the year's one millionth visitor, Jennifer Noble from the United States. She was presented with an impressive bouquet of sunflowers by Milou Halbesma, Director Public Affairs. The milestone was reached three weeks earlier than in 2015. Total attendance that year was 1.9 million, a record at the time but one that has since been convincingly broken.





Commercial activities



Sunflowers with Vincent's 'seal of approval'

A man in a dark sweater and dark pants stands on the right side of a large, curved wall. The wall is covered in a dense grid of small, colorful paintings, many of which are reproductions of Vincent van Gogh's works. The man is pointing his right hand towards one of the paintings. The lighting is dramatic, with the wall glowing from within, creating a sense of depth and immersion. The background is dark, making the illuminated wall the central focus.

The Van Gogh Museum has done much to professionalize its commercial activities. The museum shops and the webshop have been updated and now meet all modern requirements. We have made grounded choices with regard to merchandise and licensing, resulting in a marked increase in revenue. The *Meet Vincent van Gogh Experience* was launched in China in 2016.

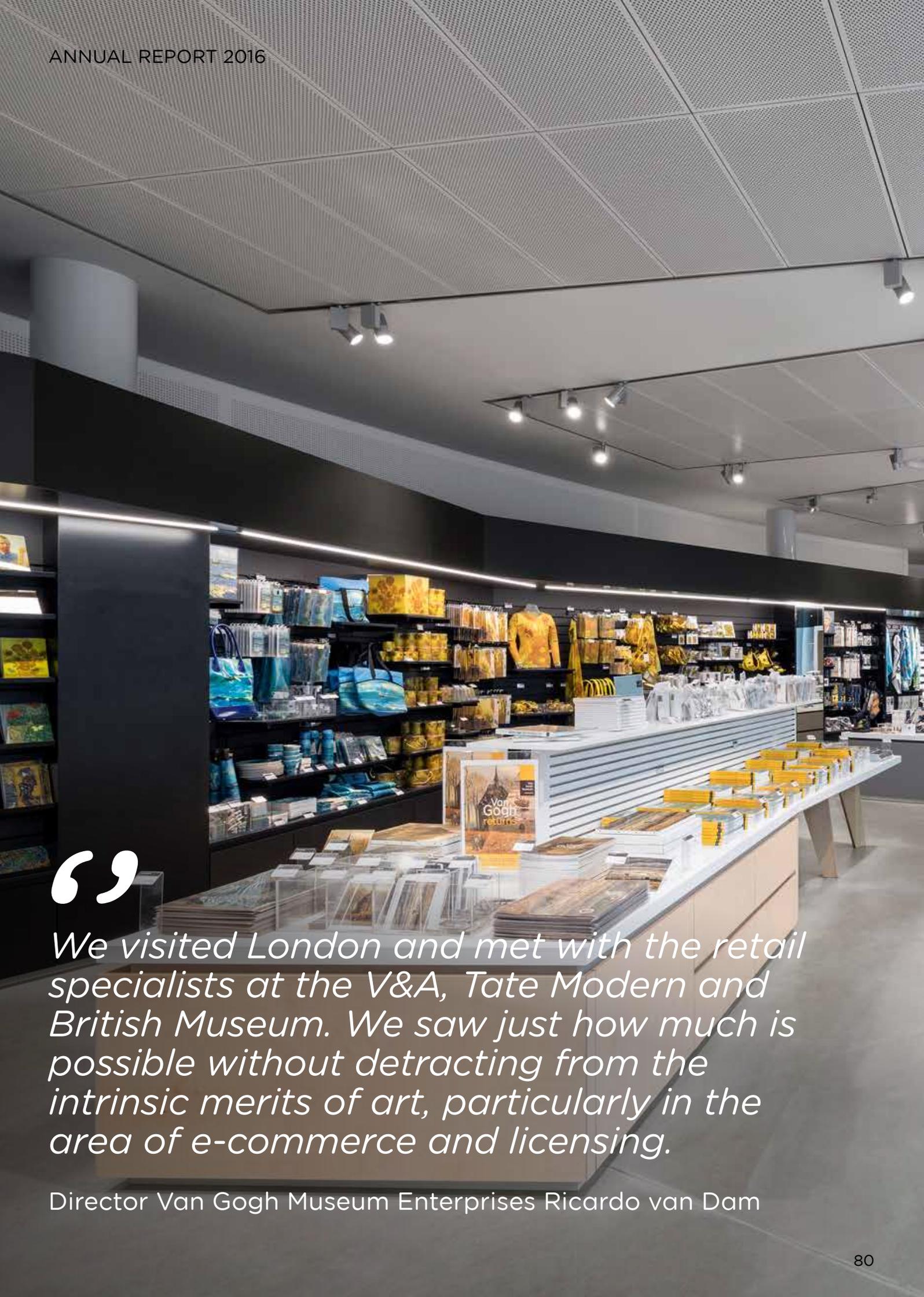
Commercial activities

Over 75% of the Van Gogh Museum's income is derived from admission charges, sponsoring and special events. Commercial activities and the support of a wide range of partners (companies, private individuals, foundations and funding agencies) are other important sources of income.

Van Gogh Museum Enterprises BV

Van Gogh Museum Enterprises BV is the commercial arm of the Van Gogh Museum. It develops commercial products and services to be offered on the international markets under the brand name Van Gogh Museum. All income derived from commercial activities is allocated to the Van Gogh Museum and appears on the consolidated balance.

Commercial enterprise is encouraged by the Ministry of Education, Culture and Science. We have placed our commercial activities on a firmer footing by professionalizing the Van Gogh Museum Enterprises BV organization and developing several new business models. Within the new organizational structure of the museum, Van Gogh Museum Enterprises enjoys the same status as the existing sectors (Museum Affairs, Public Affairs and Operations). Its director is a member of the Van Gogh Museum management team.



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We visited London and met with the retail specialists at the V&A, Tate Modern and British Museum. We saw just how much is possible without detracting from the intrinsic merits of art, particularly in the area of e-commerce and licensing.

Director Van Gogh Museum Enterprises Ricardo van Dam

Commercial activities

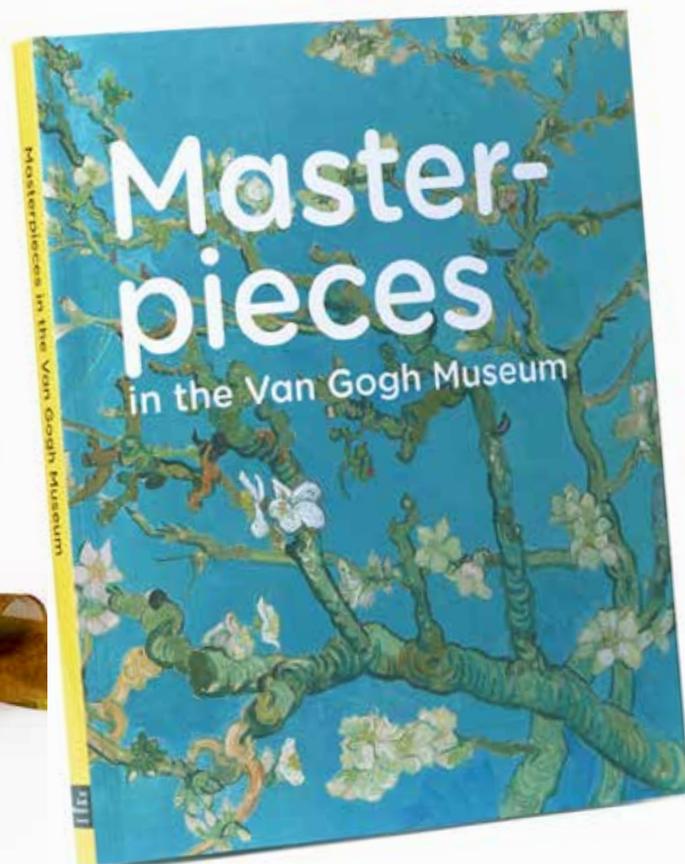
Professionalization

For Van Gogh Museum Enterprises BV (VGME), 2016 was a year of major change and development. Strategy, mission, organization, logistics, planning, procedures, staffing and products were all subject to review and optimization. Significant investments were made in knowledge and skills, notably in the field of retailing and e-commerce, with the recruitment of new specialists from both within and beyond the museum sector. The organizational structure and operational procedures were modified with a view to reducing costs and increasing revenue. Choices were made with regard to merchandise and licensing. Our efforts were successful: revenue showed year-on-year growth of 5.7%.

Synergy

The principles that apply to the museum as a whole apply equally to VGME. Professionalization has had a positive effect on synergy and the development of products and services. VGME is responsible for operating the webshop and the real-world stores on the museum's premises and nearby Museumplein. It is also responsible for the museum's official merchandise, Van Gogh Museum Editions (formerly known as the *Relievo Collection*), licences and Professional Services. The *Meet Vincent van Gogh Experience*, which was launched in China in 2016, also falls under the responsibility of VGME.





Webshop and museumshop(s)

VGME manages a total of five outlets: four physical stores, including three in the museum itself, and a webshop. The new webshop was launched in February. The new store on Museumplein, which also sells Heineken and 'I amsterdam' products, opened on 30 November. The layout of the Van Gogh Museum gift shop in the main entrance hall underwent a radical upgrade. Visibility from the entrance building has been greatly improved.

Merchandise

Van Gogh Museum wishes to develop, produce and sell Van Gogh merchandise of appropriately high quality. Although the paintings of Vincent van Gogh are no longer in copyright, we attempt to monitor how reproductions are used for commercial purposes. That is a difficult task because there is a vast range of products on the market, from *Almond Blossom* keyrings to *Sunflowers* duvet covers. Our own Van Gogh products are intended to maintain overall quality. Those products are available

through our own outlets, but are also sold by authorized souvenir shops, art institutions which show Van Gogh's work on either a temporary or permanent basis, and locations with a strong connection to Van Gogh such as Nuenen, Arles and Auvers-sur-Oise. Our focus on quality is not solely commercial in nature. Anything that claims a connection with Vincent van Gogh will influence the image of the museum itself. For marketing reasons, it is important that only products which meet our strict quality criteria can bear the exclusive logo of the Van Gogh Museum. Our focus regions for sales markets and partnerships are currently: 1. Asia, 2. United States and 3. Europe.

Licensing

In 2016, further investments were made in identifying and making contact with potential partners. As noted above, it is in the museum's own interests to ensure that all products bearing the official Van Gogh Museum logo are of the highest quality. Seeking out attractive partners and



licensing deals is another way in which we can fulfil our mission of making the life and work of Vincent van Gogh accessible to the world at large. Alongside the perennial favourites such as *Sunflowers*, *Almond Blossom* and *The Potato Eaters*, it is appropriate to bring lesser known works to the attention of the public, thus inspiring people to explore the full breadth of Van Gogh's oeuvre.

During the report year we produced a style guide for partners and customers. In addition to colour specifications, it includes a number of less familiar works from the museum's collection which we nevertheless feel could form the basis of merchandising products. Our preferred licence partners are those with a Triple A status and a reputation in keeping with that of the Van Gogh Museum and the legacy of Vincent van Gogh the artist. We seek a natural 'match' on both the creative and social level. We make well considered, strategic choices. In 2015/2016, we entered into licensing agreements with the clothing manufacturer

GAP (which is to produce themed items for the Chinese market) and the multinational seed company Takii Seed, which offers 'Sunrich' sunflower seeds in a special gift package with optional vase. Recent efforts have increased revenue from licensing and royalties by over 100% (see table).

2015	2016	t.o.v. 2015	% year-on-year growth
Revenue	339,617	681,095	+100.5%
Margin	306,593	632,341	+106.2%
Operating result	99,161	425,692	+329.3%

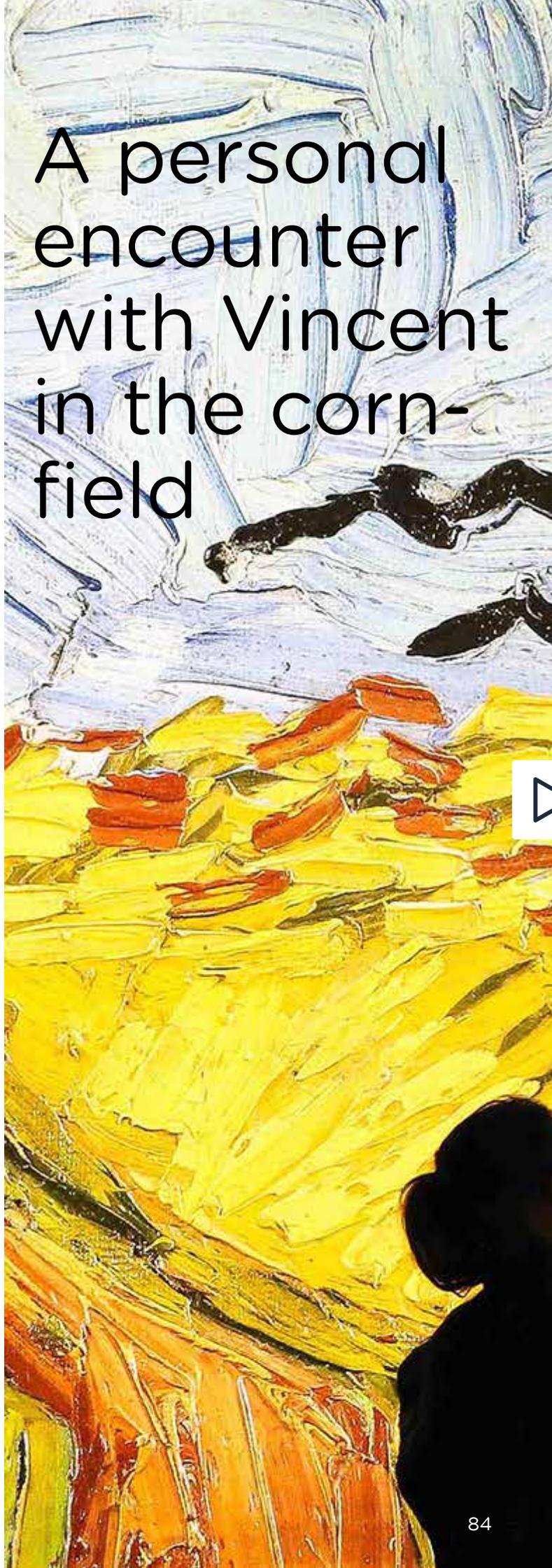
A personal encounter with Vincent in the corn-field

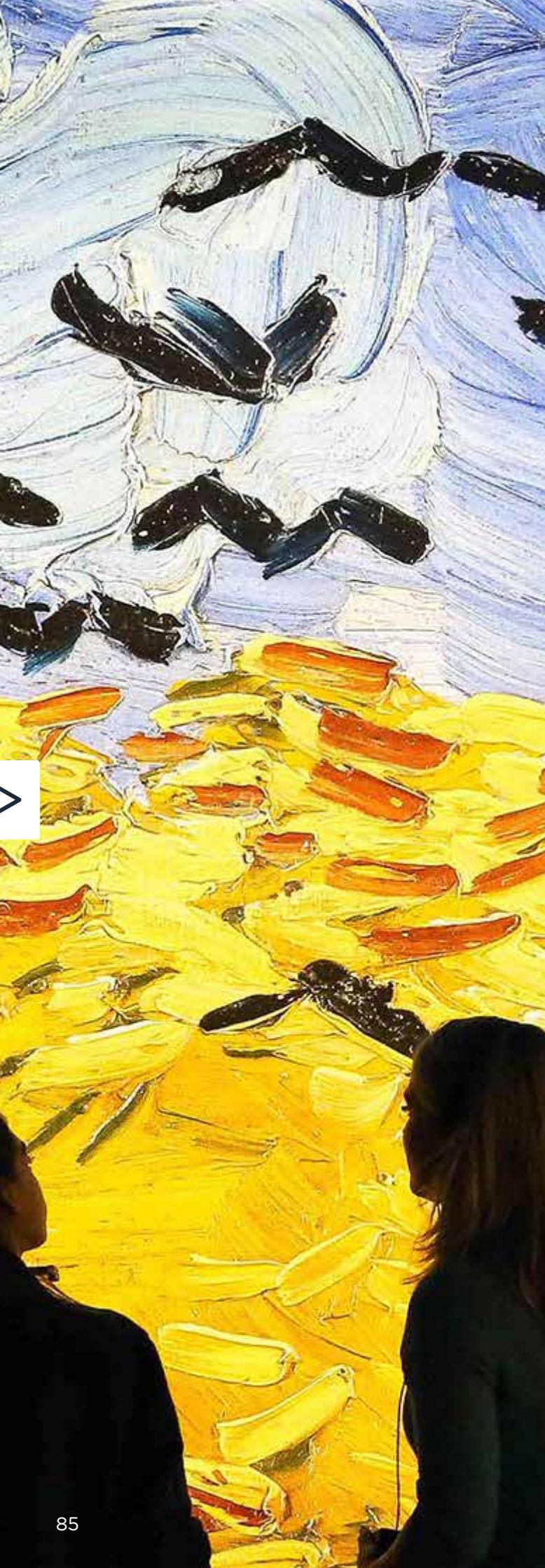
Van Gogh Museum Editions

The Van Gogh Museum offers textured reproductions of exceptional quality. Nine of Van Gogh's masterpieces have been selected for this limited and numbered series. Van Gogh Museum Editions (formerly branded as the Relievo Series) are produced in association with Fujifilm Europe. A special technique combining a 3D scan and high-resolution printing ensures unrivalled quality.

Professional Services

Increasingly, the Van Gogh Museum is approached by organizations and individuals seeking advice on matters such as the security, restoration or purchase of artworks. In 2016, we therefore established Van Gogh Museum Professional Services. It provides advice on a commercial basis to companies, private individuals and small art institutes who are not among our direct partners. As with all other commercial activities, the services provided must be in keeping with the Van Gogh Museum's mission.





Commercial activities



Vincent van Gogh Experience

On 15 June 2016, the *Meet Vincent van Gogh Experience* was launched in Beijing, China. Years of preparation have gone into this impressive 3D presentation about the life and times of the artist. The art of Vincent van Gogh is the 'core business' of the Van Gogh Museum in Amsterdam. The *Meet Vincent van Gogh Experience* focuses on Vincent van Gogh the man, his life and his artistic motivation.

There are countless people in all parts of the world who are eager to visit the Van Gogh Museum in Amsterdam but, for various reasons, are unable to do so. The *Meet Vincent van Gogh Experience* has

To content



been created for them. This new and innovative concept will also generate income for the museum without exposing the collection to any risk. Our ability to stage travelling exhibitions or loan works to other museums is limited. The *Meet Vincent van Gogh Experience* can be taken virtually anywhere. It includes no original works by the artist but allows visitors to discover more about Vincent's life and times. It brings him closer to us. In the opening scene, visitors find themselves in the cornfield where Vincent sustained his fatal gunshot injury. They hear the shot and see crows taking flight as his brother Theo reads from one of Vincent's last letters.

The interactive installation allows us to take Vincent van Gogh's legacy to places far and wide. Visitors have a unique opportunity to step into his life as they are immersed in projections of his paintings, photos, video clips, decors and extracts from Vincent's letters, of which he wrote over eight hundred in his lifetime.

The *Meet Vincent van Gogh Experience* is a marriage of education and entertainment. The 'tour in six chapters' draws upon the knowledge and know-how of all the conservators, researchers, curators and educators at the Van Gogh Museum in Amsterdam.

China

There is immense interest in Van Gogh among the people of China, which is one of the reasons we decided to launch the *Experience* in Beijing. It proved to be an exciting pilot project from which we have learned much. The multimedia exhibition was very warmly received by press and public alike. Its success was crowned with the Thea Award for Outstanding Achievement (see inset).

“

This new form of presentation allows the Van Gogh Museum to offer the same Van Gogh experience in several places simultaneously.

Director Van Gogh Museum Axel Rüger

Thea Award

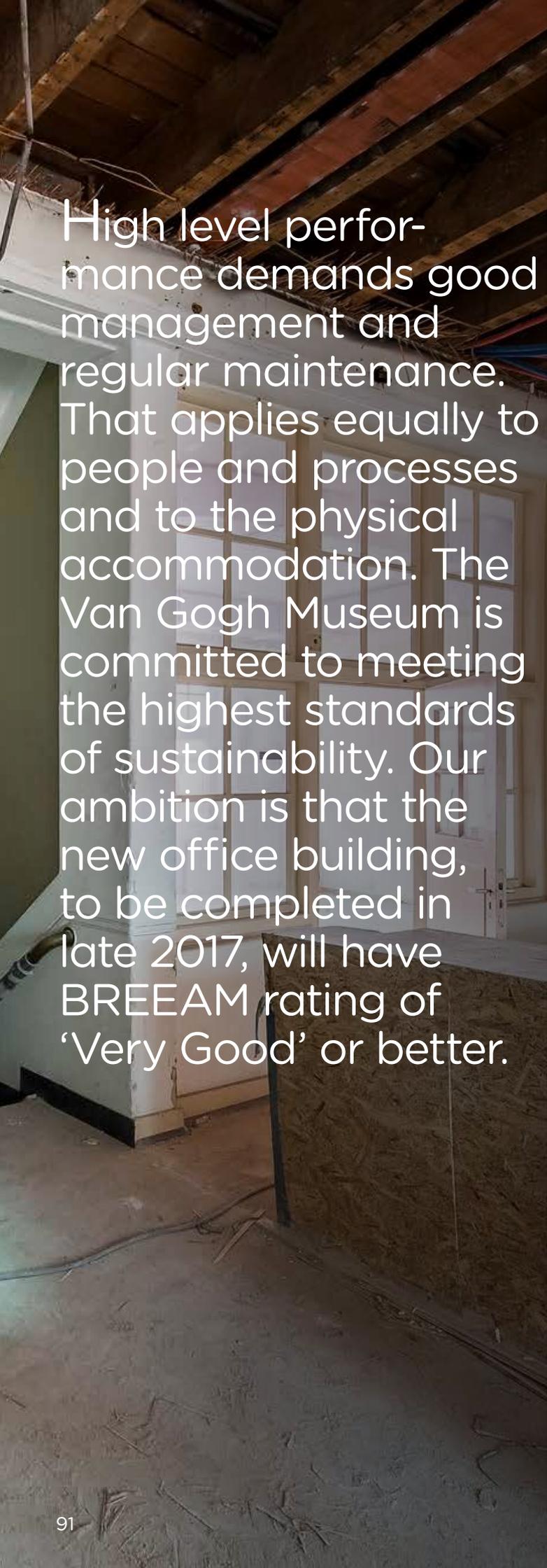
On 24 November, it was announced that *Meet Vincent van Gogh* had won the Thea Award for Outstanding Achievement - Immersive Touring Museum Exhibit. This prestigious prize is presented by the Themed Entertainment Association (TEA) in recognition of outstanding achievement by an organization or individual. The award ceremony was held in Anaheim, California, on 22 April 2017.

Organization and facilities



Vincent relocates and adopts flexible working practices

The renovation of Gabriel Metsustraat 8 is in full swing and the new Van Gogh Museum offices will be complete in the autumn of 2017.



High level performance demands good management and regular maintenance. That applies equally to people and processes and to the physical accommodation. The Van Gogh Museum is committed to meeting the highest standards of sustainability. Our ambition is that the new office building, to be completed in late 2017, will have BREEAM rating of 'Very Good' or better.

In recent years, the Van Gogh Museum has made significant investments in the physical quality of the museum building. It has pursued a strategy of sustainable management and maintenance in order to optimize visitor facilities. One of the most recent and visible improvements is the new glass entrance building. The official opening, which took place during Van Gogh Anniversary Year 2015, is still fresh in our memory. Our ambitions did not end there, however. We are soon to have a new administrative office building which will reflect the prestige of the Van Gogh Museum. Preparations began in 2016 and work is now in full progress.

The report year saw several other major maintenance projects, including the upgrading of the ramp in the Kurokawa Wing to facilitate the transport of artworks.

Relocation

The new office building at Gabriël Metsustraat 8 will be completed during the autumn of 2017. At last, the vast majority of office staff will work under the same roof within a short distance of the museum itself. The new arrangements are expected to improve cooperation and communication between the sectors and departments. We shall then be in an even better position to pursue the mission of the Van Gogh Museum. It is an important move in every sense, and one which is eagerly anticipated.



Gabriël Metsstraat forms the southern boundary of Museumplein. Our new office building at number 8 was built in 1907 as a college of domestic science. It is a Grade II listed building, protected by municipal planning regulations. The permit for the interior renovation was granted in November 2016. The full-scale conversion into a multifunctional office building with archives, a repository and public areas is a very ambitious and demanding project, not least because the Van Gogh Museum has stipulated that it must meet the same high sustainability requirements as the museum buildings themselves.

This new accommodation will allow the Van Gogh Museum to profile itself even more effectively as a leading centre of knowledge and expertise. The library, documentation centre and repository will be just minutes from the museum building.

Flexible working practices

In the past, the staff of the Van Gogh Museum have worked at various locations.

When the museum decided not to renew the lease on the Stadhouderskade offices, a large number of staff relocated to temporary accommodation on Nieuwezijds Voorburgwal in the city centre. The rigorous clear-out of the offices at the old address and the introduction of a small number of 'hot desks' at the temporary offices are a sign of things to come. Once we relocate to Gabriël Metsstraat, hot-desking and remote working will become the norm.

Workshops are being held to prepare staff for the new arrangements. Clear rules and guidelines (such as a 'clean desk policy') have been formulated to ensure a smooth transition. The adoption of flexible working will coincide with the rollout of a new IT infrastructure, designed according to the latest scientific research into workflow optimization.



Award for collaboration

The Van Gogh Museum is a successful innovator in many fields. At the InfraTech 2017 conference held in January, both the jury prize and the public prize for best national collaborative construction project were awarded to the 'Van Gogh Museum Integrated Management Contract'. This unique contract establishes the roles and responsibilities of the main parties: the Government Buildings Agency, the Van Gogh Museum and Strukton Worksphere. It is unusual because, although the building is the property of the Government Buildings Agency, the museum is acting as commissioning client to Strukton, responsible for the interior climate control system. Never before has the Building Agency delegated its management role in this way. The award is the initiative of the Opdrachtgeversforum, a knowledge sharing platform for contracting authorities in the public and semi-public sectors, and is intended to improve cooperation between contractors and clients.

“

The introduction of working practices that are independent of time, location and device is very complex. But it will be so convenient to be able to log into the system and work even when on a business trip to Japan.

Director Business Operations
Esther de Jong

Sustainability (CSR)

On 27 September and as part of Dutch Green Building Week (26–30 September), representatives of the Dutch museum sector met at the offices of the Cultural Heritage Agency in Amersfoort for an expert meeting on sustainable museum management. At the time, twelve museums had already begun pilot projects with the BREEAM In-Use International Technical Standard for non-residential buildings. The Van Gogh Museum is regarded as a frontrunner in this field and its senior maintenance consultant Ben van der Stoop was one of the speakers at the meeting. In 2014, the Van Gogh Museum became the first museum in the world to be awarded the BREEAM In-Use 3 Star ('very good') certificate. BREEAM is the most widely used international sustainability

assessment system. The Van Gogh Museum's 3-star certificate covers the management, maintenance and usage of the buildings. The assessment examines nine aspects, including energy efficiency, materials, water, waste and health and safety.

The Van Gogh Museum uses the CSR Scorecard to measure its sustainability performance. It goes without saying that the museum hopes to achieve the same high BREEAM rating for its new office building.



2016 was a very important year for the organization. A review of the work processes may not sound as exciting or challenging as a new entrance building, but it is just as important. I am very pleased with the progress we have made.

Managing Director Adriaan Dönzelmann



zational structure was conducted in 2016. This provided an opportunity to analyse the core processes. The conclusion drawn was that the new organizational structure is a significant factor in the Van Gogh Museum's current success. Where necessary, core processes will be further refined and responsibilities reassigned. This will provide a sound basis for the production of procedures, work instructions and role descriptions.

Thus far, attention has been devoted to process descriptions, risk management, ICT design and the ICT working environment. By creating a clear framework based on the various (sub-) processes and their maintenance, an organization can help to secure its future continuity. The Van Gogh Museum strives to attain maximum sustainability; we must be a 'future-proof' organization.

Security

One example of proactive enterprise is PP10 BV, the professionally equipped incident room and security response organization established and run jointly by the Van Gogh Museum and the Rijksmuseum. The world of security does not stand still. Further investments were therefore made in and by PP10 in 2016. The company takes its name from its address: Paulus Potterstraat 10.

The Stedelijk Museum has expressed an interest in PP10's services. In the months ahead, we shall examine whether the business model and service package can be expanded.

Restructuring

In 2010/2011 we implemented a new organizational structure in which each sector has equal status. Each sector has its own specific role but all work together to create maximum synergy. Museum Affairs must anticipate external developments, for example, without losing sight of its responsibility for the collection. Operations must not only provide support services on demand, but must act and profile itself as a fully mature business partner. Connection and balance is sought in every sphere and at every level.

The Van Gogh Museum is gratified that, despite temporary relocations and the ongoing building projects, it was possible to devote attention to the internal processes. They too were subject to 'major maintenance' in 2016.

Evaluation

An internal evaluation of the new organi-

Sponsors, partners and alliances



With thanks to ...

We are proud and very grateful to have so many generous supporters: companies, private individuals and non-profit organizations who clearly appreciate the work of the Van Gogh Museum. In 2016, several new partners made substantial contributions, enabling us to achieve some long-cherished ambitions.



Sponsors, partners and alliances

It is the ongoing support of friends, partners, sponsors and donors, whether local, national or international, that enables the Van Gogh Museum to pursue its mission in so many different ways. We are extremely grateful for the financial support we receive. Some donations are made in respect of a specific project, while others involve longer-term sponsorship. All contributions are used in pursuit of our mission: to make the art of Vincent van Gogh and his contemporaries accessible to everyone, thus providing cultural enrichment and inspiration.

Friends

We are fortunate to have an extensive network of engaged friends. Depending on the level of their donations, friends of the museum enjoy certain privileges as a token of our appreciation.

‘Vincent’s Friends’ pay an annual subscription of €75 which supports all museum activities.

Supporting Friends form the ‘Sunflower Collective’, which has an annual contribution of €1,000. This helps to support temporary exhibitions, research and accessibility in both the physical and educational sense. Members of the Sunflower Collective play an important role in securing the legacy of Vincent van Gogh. The Sunflower Collective continues to grow in size, partly due to the popular Bring-a-Friend events and the sterling efforts of our ambassadors.



The Van Gogh Museum Global Circle comprises the museum's Patrons, each of whom contributes at least €5,000 a year. Patrons regularly come together at networking events, gala openings and other special occasions. Their donations support countless activities and projects such as workshops for children and seniors, interactive presentations to accompany the temporary exhibitions, and measures to promote accessibility.

Benefactors donating a minimum of €15,000 per annum become members of the Yellow House, our international circle of art collectors and aficionados. Contributions are used for restoration, research and new acquisitions. The Yellow House welcomed several new members in 2016, including some from China. It is traditional for members to go on an annual art excursion together. In 2016, the destination was Japan, where the group attended the opening of the new Van Gogh and Gauguin exhibition and were invited to view several important private collections.

We are extremely grateful for the warm support of all Friends, Supporting Friends, Patrons and Benefactors.



On the left: Managing Director Adriaan Dönszelmann and Advisor to the Board Willem van Gogh (front and centre) conclude an agreement with a delegation from Hyundai. The cars in this picture were made available by Hyundai. Below: table set for the festive Sunflower Dinner event.

On the right: Director of the Van Gogh Museum Axel Rüger and Marieke van Schaik, Managing Director of the BankGiro Loterij.

Goed Geld Gala

The BankGiro Loterij is of immense importance to the cultural sector. Its significant contributions allow museums such as ours to make important acquisitions which would be beyond the reach of the regular budgets. “This is so valuable”, said director Axel Rüger at the close of the ‘Goed Geld Gala’ on 3 February.

At this event, held in Amsterdam’s Tropenmuseum, the record amount of €62.8 million was shared between 69 cultural organizations, including the Kröller-Müller Museum, the Rijksmuseum and the Mauritshuis. The Van Gogh Museum was presented with a cheque for €7,150,746, plus almost €75,000 which lottery players had stipulated should be donated to the museum.



Sunflower Dinner

The annual dinner for members of the Yellow House was held in the museum on 10 May against the backdrop of Vincent van Gogh's *Sunflowers*. Guests enjoyed an exquisite menu inspired by the iconic painting and expertly presented by the chefs of Restaurant Bord'Eau at Amsterdam's Hotel De L'Europe. The event was attended by many of our ambassadors. All agreed it was a resounding success.

Sponsor Ring for Van Lanschot Bankiers

On 24 November, Van Lanschot Bankiers was presented with the Sponsor Ring award in the Art and Culture category, in recognition of its ongoing partnership with the Van Gogh Museum. The jury report described the sponsorship activities in 2015 as 'consistent, stylish and refreshing'. The annual award is given for outstanding achievement in sponsorship.



Trying to render exactly what I have before my eyes, I use colour in order to express myself better.



Projects

Many projects could be undertaken in 2016 with the kind support of our friends, partners and sponsors. The Van Gogh Museum is extremely grateful for their generosity. Notable projects included:

Van Gogh digital and online

French printmaking website

The Van Gogh Museum's impressive collection of fin-de-siècle French prints can now be viewed at www.vangoghmuseum.nl/en/prints. This important online resource was made possible by the kind support of the Vincent Van Gogh Foundation and Fonds 21.

Korean translations

Hyundai and the Van Gogh Museum have much in common. Both are dedicated to art, design and sustainability. A three-year partnership agreement was signed on 21 June and it was not long before it produced the first concrete results in the form of Korean translations of the museum floorplan, the multimedia tour and the visitor information on our website. We are delighted to have entered into partnership with Hyundai, which has been generous enough to place two IONIQ cars in Van Gogh livery at the museum's disposal.

Japanese story

An interesting online article which explores Japanese influences in Van Gogh's work was made possible by the kind support of the Japanese World Exposition 1970 Commemorative Fund (JEC Fund).

Multimedia tour

New features could be added to the multimedia tour with support from a donor who wishes to remain anonymous. They encourage a more even distribution of visitors throughout the museum, which enhances the visitor experience.

Van Gogh at school

The educational programme Van Gogh at School was made possible by the generous support of the Stavros Niarchos Foundation, the Patrons of the Van Gogh Museum Global Circle and a donor who wishes to remain anonymous. The online platform offers free open source resources with which primary school teachers can plan lessons about Vincent van Gogh and his work.

Exhibitions

Easy virtue

The exhibition *Easy Virtue: Prostitution in French Art, 1850-1910* was co-sponsored by Heineken and the VSB Fund. To mark the partnership, Heineken issued a limited edition bottle and gift set under the name 'the Sunflower Collection'.

Paint

AkzoNobel, partner to our restoration department, contributed the paint used for the background decor of several exhibitions, including *On the Verge of Insanity: Van Gogh and his Illness*, and *Daubigny, Monet, Van Gogh: Impressions of Landscape*. AkzoNobel also donated a state-of-the-art Hirox digital microscope to the restoration studio.

Photo competition

Canon Nederland sponsored an event held on Museumplein at which visitors could pose for photos 'inside' a Monet painting and alongside a replica of Daubigny's famous studio boat. This was to publicize the exhibition *Daubigny, Monet, Van Gogh: Impressions of Landscape*. Canon also organized a photo competition to accompany The Mesdag Collection's exhibition, *Nature's Picture*. It attracted three thousand entries.

Acquisitions and research

Paul Signac

The acquisition of *The 'Ponton de la Félicité' at Asnières (Opus no. 143)* (1886) by Paul Signac would not have been possible without the support of the Yellow House (the Van Gogh Museum's international circle of art collectors), the Rembrandt Society and the Claude Monet Fund, the Liesbeth van Dorp Fund, the Mondrian Fund and the BankGiro Loterij.

Research into Van Gogh's contemporaries

The Van Gogh Museum not only manages the artistic legacy of Vincent van Gogh, but also places it in the context of his era. The collection therefore also contains works by contemporaries such as Paul Gauguin, Claude Monet and Kees van Dongen. While the collection forms a single cohesive entity, it has never been studied as such. With the extremely generous support of an anonymous donor, the Van Gogh Museum is now in a position to rectify this omission. The result will be a detailed catalogue including the latest insights from the discipline of art history, together with a full provenance and exhibition history of each object.

Accessibility

Feeling Van Gogh

The Van Gogh Museum wishes to be accessible to everyone without exception. We welcome seniors and people with any form of disability, including a visual impairment. The interactive exhibit *Feeling Van Gogh* was developed with the kind support of the Eye Fund. It proved so successful that it will now be repeated several times a year.

Seniors outreach programme

The museum's programme of workshops for seniors in residential accommodation was developed with the support of the Sluyterman Van Loo Fund and RCOAK project *Lang Leve Kunst (long live art)*.

Van Gogh goes to School

Each year, the Van Gogh Museum welcomes some forty thousand children on organized school visits. Approximately half are from Dutch primary (elementary) schools. Nevertheless, there are still many schools in this sector which, for whatever reason, cannot offer this type of educational outing. Through its Van Gogh goes to school programme, the museum seeks to redress

the balance and introduce all children in the Netherlands to the life and work of Vincent van Gogh. The programme has been made possible by the kind support of the Mijorumer Fund.

Museumplein Bus

Since its introduction in 2012, the Museumplein Bus has brought thousands of schoolchildren to Amsterdam's museum quarter. The financial support of the Corbello Foundation enabled yet more young people to visit the Van Gogh Museum, the Rijksmuseum and the Stedelijk Museum in 2016.

Talent development

Junior researchers

Thanks to the Junior Curators' Fund, a private initiative started by a benefactor who wishes to remain anonymous, and in association with the Ekkart Fund, the Van Gogh Museum has established an educational programme for young researchers and conservators. The goal is to allow them to gain experience and conduct further research into Van Gogh and his contemporaries.

Dining at the artist's table

The Mesdag Collection's autumn exhibition *Dining at the Artist's table: from Still Life to Food Design* formed the end-of-year project for students on the Van Gogh Museum's training course for young curators, 'The Art of Exhibiting'. The exhibition was supported by Fund 1818, the Gravin van Bylandt Foundation, Han Lammers Fund, the Gijsselaar-Hintzen Fund, the Prince Bernard Culture Fund and crowdfunding via *Voordekunst*.

Commercial activities

Sunflowers

In association with our Japanese partner Takii Seed, the museum's retail outlets now offer 'Sunrich' sunflower seeds in an attractive gift package with optional vase.

Art excursions

The Van Gogh Museum and the travel company SRC Reizen have entered into a partnership agreement, initially for a period of two years. In addition to organizing the exclusive art excursions for members of the Yellow House and the Sunflower Collective, SRC is also to arrange themed tours in the Netherlands, Belgium and France under the general title, 'In the footsteps of Vincent van Gogh'.

Alliances

Museumplein

Amsterdam's Museumplein is known as 'the cultural heart of the Netherlands'. It is home to some of the country's finest art museums as well as the Royal Amsterdam Concertgebouw with its world-famous orchestra. All institutions seek cooperation and collaboration wherever possible. In 2016, Amsterdam was chosen as the venue of the Deloitte Art & Finance Conference, which visits a different city of culture each year. The Royal Concertgebouw hosted a number of events in association with the Van Gogh Museum. A seminar held on 21 April examined the financial aspects of art collecting: how to add value to the collection as an investment.

The Van Gogh Museum considers it essential to maintain contact with universities and research institutes at home and abroad. In this context, we are proud to report Ella Hendriks' appointment as Professor of Art Conservation and Restoration at the University of Amsterdam, a position she took up on 2 June 2016. It is of course regrettable that the Van Gogh Museum has lost such a widely respected senior restorer. We take consolation in the fact that 'one of us' was chosen to fill this extremely prestigious post.

Route Van Gogh Europe

Route Van Gogh Europe
www.routevangogheurope.eu

Work on a new website began in 2016 in anticipation of its launch in early 2017. Route Van Gogh Europe has the strapline 'Discover Vincent's life and art' and provides background information and travel advice for anyone interested in the life of Vincent van Gogh. The website has been produced by Van Gogh Europe, an alliance of Vincent-related venues in several countries, with the help of a European Union grant. The Van Gogh Museum is an active participant and represents the Netherlands on the administrative board alongside the Kröller-Müller Museum and Visit Brabant.

At the European level, there is now even closer cooperation between organizations devoted to preserving and promoting the legacy of Van Gogh. During Van Gogh Anniversary Year 2015, over thirty museums, heritage groups, local authorities and other organizations in the Netherlands, Belgium, France and England joined forces to form Van Gogh Europe. The alliance will disseminate knowledge about Vincent van Gogh and promote tourism to destinations linked with the artist. *The Vincent van Gogh Atlas* (2015) provides a rich source of inspiration.

1,800 Prints now online

2 missing artworks recovered

2.1 milli

visitors –

8 per cent growth

46,000 school students v

top 5 Van Gogh souvenirs: 1. *Almond Blossom* silk scarf 2. Dutch waffles in *Alm*

7 x 10 metres Dim
Monet enlargeme
Museumplein

1,132 Seniors using the Mu

7,043 Copies of the Treasure T

15 - 21 August Busiest week (54,204 visitors)

6 May Busiest day (10,473 visitors)

on,
a record!

125+ nationalities

n in visitor numbers

visiting the museum

mond Blossom/Sunflowers tin 3. Mugs 4. iPhone cases 5. Coffee trays

ensions of the
nt on

1,702 Average attendance
at the 'Vincent on Friday'
youth events

useum Plus Bus

trail in English

125 questions in 125 days Award-winning anniversary campaign

Social annual r

report

The Van Gogh Museum is an institution of international significance which manages and exhibits an unrivalled collection of artworks. The museum continues to grow and develop in every aspect of its operations. In 2016, considerable attention was devoted to social and human resources policy. All non-executive positions were subject to review and work processes were restructured where possible to maximize effectiveness and efficiency. New job descriptions have been produced. It is hoped that they will provide even greater clarity with regard to rights and responsibilities

Evaluation of the Organizational Development Programme

In 2010, the Van Gogh Museum announced a radical overhaul of its organizational structure. An additional management level was added, whereupon the management team comprised the Director of Operations, the Director of Museum Affairs, and the Director of Public Affairs. In 2016, the team was expanded to include a fourth member, the Director of Van Gogh Museum Enterprises BV (VGME).

The new organizational structure was subject to extensive evaluation in 2016. The findings are included in a separate report.

Leadership

In the interests of promoting effective leadership, all line managers were invited to attend a workshop on intersectoral cooperation.

Job descriptions and performance appraisal

The performance of all non-executive staff of the Van Gogh Museum is subject to systematic review and appraisal. Job descriptions have been produced using the methodology recommended by the AWWN employers' federation. These job descriptions take full account of the conditions of the applicable Collective Labour Agreement and have been approved by the Works Council. A new functions grid has also been produced and forms the basis of the Functions Handbook which sets out the rights and responsibilities attaching to the various roles within the organization and the manner in which performance is assessed.

Flexible working

In November, many of the office staff adopted 'flexible working practices'. The new arrangements will be gradually consolidated in preparation for the relocation of the administrative departments in the autumn of 2017. In the new office building, staff will no longer have their own permanent desk or workstation but will 'hotdesk', sharing resources when working on the organization's premises, and will make greater use of mobile resources to facilitate working from a remote location.

Increased staffing level

In response to the ongoing increase in visitor numbers, additional staff have been recruited. Some are employed directly by the museum while others are agency supply staff.

Preferred supplier contracts

Contracts with the current 'preferred supplier' temporary staff agencies were extended with effect from 1 April.

Employment relationships

Further to the introduction of the Assessment of Employment Relationships (Deregulation) Act, all contracts with independent service providers, as well as those based on the performance of specified tasks, were reviewed to ensure ongoing compliance with fiscal regulations.

Works Council

The Works Council (OR) was consulted at various times throughout the year further to the extant agreements and when considered appropriate. A new Works Council was elected in February and has been operating with its current membership since 1 June 2016.

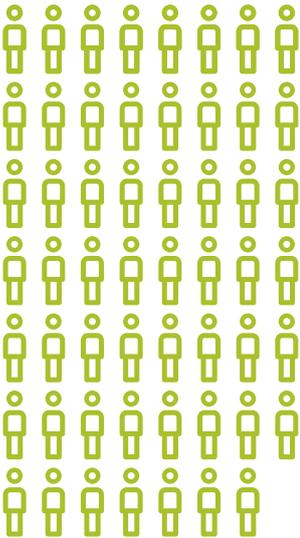
Inclusivity

The Van Gogh Museum is a member of the '99 van Groot-Amsterdam' alliance, a network of employer organizations which have undertaken to 'develop a fully inclusive labour market in which the talent of everyone who is willing and able to work is welcome'. One of our fellow members is the company *Inwerking* which helps people who are at risk of exclusion from the employment process. During the report year we were pleased to engage three new employees who had previously been reliant on social benefits, as part of a reintegration programme.

Employees by sector

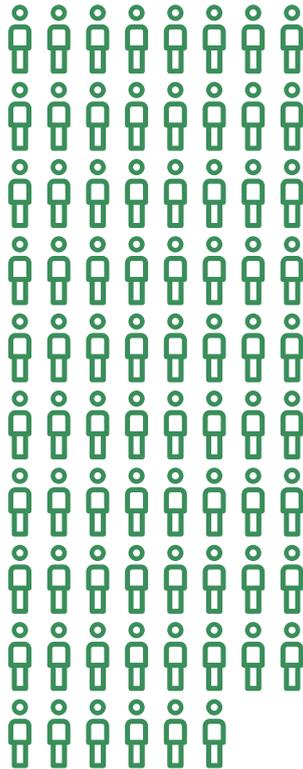
Museum affairs

55 employees
48.6 FTE



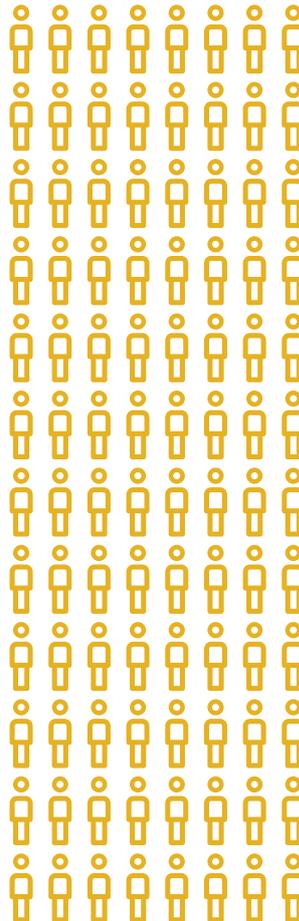
Public Affairs

78 employees
55.7 FTE



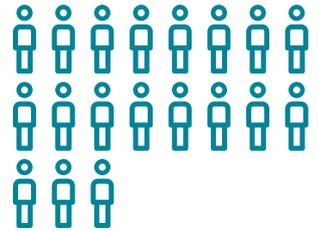
Operations

96 employees
85.0 FTE



Directors, KB&C, other

19 employees
17.3 FTE



Incoming

Outgoing



Sectors under

In Out

Managing

● Director 22 19

Commercial Director

● Operational staff 20 18

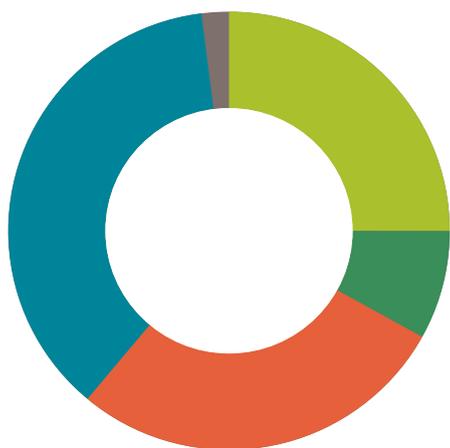
● Visitor Service 20 13

● Security 6 7

Totaal

68 57

Type of contract



Age



Length



Permanent	
Part-time	61
Full-time	19
Subtotaal	80
Temporary	
Part-time	69
Full-time	92
Contract hourly wage	7
Subtotal	168
Total	248

Age	
15 - 24	18
25 - 34	67
35 - 44	54
45 - 54	63
55 - 64	42
65+	4
Total	248

Length	
< 1	
1 - 4	
5 - 9	
10 - 14	
15 - 19	
20 - 24	
25 >	
Total	248

th of service



h of service

No. employees

57
76
55
19
19
16
6

248

The Work Council

arks

The primary staff representative body of the Van Gogh Museum is the Works Council, the members of which are elected every three years. Although 2016 was an election year, no substantive election took place because there were only nine candidates for the nine seats. The new Council's term of office began on 1 February 2016. There have since been some changes in membership, as listed below.

Eelco Zwart (conservator), Chair

Geeta Bruin (exhibitions project manager), Vice-chair

Harma van Uffelen (medior educator), Secretary

Kay Bartelink (marketing advisor)

Azeglio Bartolucci (visitor services)

Ruud Hogerwerf (documentalist)

Bratislav Radiojevic (senior security officer)

Petra Dorenstouter (planning and support, VGME, until 1 June)

Catherine Wolfs (press office, from 15 August)

Anton Timmerman (profiler, until 1 June)

Judith Homan (financial department, from 1 June)

Support is provided by a freelance secretary, Anita van Stel.

The Works Council held formal consultation meetings with the Board of Directors on six occasions during the report year. A further twelve regular meetings were held. All Council members attended a course led by Maarten Poorter to prepare them for their new role.

Important agenda points included the evaluation of the Organizational Development programme, the introduction of flexible working practices, the new job descriptions and the accompanying revised salary scales.

The Works Council is keen to optimize cooperation with the Board of Directors and the Supervisory Board. Its members have therefore taken steps to ensure that they can fill their role with due professionalism. In early 2017, the Works Council produced a mission statement, a spearhead of which is transparency in communication.

Evaluation of Organizational Development Programme

In 2010, the Van Gogh Museum made radical changes to its organizational structure. Three sectors were created: Operations, Museum Affairs and Public Affairs. An additional management level was introduced. The agreement at the time was that the new organizational structure would be subject to a thorough

evaluation after five years. That evaluation was held in 2016 and has identified some points for improvement which must now be discussed with the relevant stakeholders.

Flexible working

The temporary relocation of the administrative offices to Nieuwezijds Voorburgwal 298 in October prompted the launch of a pilot project to test the planned flexible working regime. In the office building on Gabriël Metsustraat, which will be completed in September 2017, all staff will adopt flexible working practices. In the meantime, we are examining ways in which to ensure an effective transition and ongoing efficiency. The Works Council has asked management to be mindful that the relocation is likely to

The mission of the Works Council

The Works Council (OR) strives to represent the interests of all employees without losing sight of the interests of the organization. The Council acts as a discussion partner to senior management, whereby it always attempts to provide constructive criticism and support. The Council champions a transparent organizational culture and wishes to improve communication with and between all departments of the Van Gogh Museum.

represent an additional workload for those involved.

Reformulation of job descriptions and pay scales

All job description documents were reviewed and updated in keeping with the guidelines issued by the Dutch Museum Association. The new versions are more concise in their wording. Where necessary, requirements and expectations have been more fully defined. A system of salary grades has also been implemented based on the key functions defined by the AWWN employers' federation. Management has promised that there will be no reduction in the salary of anyone whose position has been reassigned to a lower pay grade. Similarly, employees whose temporary contract of employment is converted into a permanent contract will suffer no adverse financial consequences.

REPORT
OF THE
SUPERV
BOARD

T

VISORY

The Van Gogh Museum exists to make the art of Vincent van Gogh and his contemporaries accessible to as wide a public as possible. Our aim is to provide inspiration and cultural enrichment. In 2016, we were able to pursue this mission in various ways thanks to the ongoing support of our many partners. The Supervisory Board wishes to express its gratitude to the Ministry of Education, Culture and Science, the Vincent van Gogh Foundation, the museum's Board of Directors and employees, our sponsors and other donors. Many new partnerships were forged and the museum can now claim an even broader field of stakeholders. The Supervisory Board was pleased to be able to support and advise management in developing and maintaining these important relationships.

For the Van Gogh Museum, 2016 was a remarkable year with many highlights. Various measures to optimize visitor capacity, not least the opening of the new main entrance building, enabled us to achieve a record attendance of 2.1 million visitors. Another highlight of the year was the recovery of two stolen Van Gogh paintings: *View of the Sea at Scheveningen* (1882) and *Congregation leaving the Reformed Church in Nuenen* (1884/1885). Following restoration, these works will be returned to public display.

There is so much to tell people about Van Gogh and the art of his era. Of course, not everyone is able to come to the museum in

person. The Supervisory Board therefore applauds the significant progress made in implementing the digital strategy during the report year. The website, social media and new multimedia tour help to inform our visitors in both the real world and that of cyberspace. They do much to foster engagement with the museum.

Significant progress was also made in the development of new business models. The Supervisory Board greatly admires the creativity that the museum has shown as it strives to reduce reliance on revenue from admission charges alone. One very interesting venture is the *Meet Vincent Van Gogh Experience*, which was launched in Asia in 2016. This multi-sensory, immersive travelling exhibit does not include any original works from the museum's collection. Nevertheless, it provides valuable insights into the art and life of Vincent van Gogh, in keeping with the museum's mission. The Supervisory Board is mindful that such initiatives can create new risks, both financial and non-financial. Risk management was therefore a recurring agenda item at our meetings with the Board of Directors. We fully support the ongoing measures to improve risk management and internal audit procedures. Further recurring agenda items at the various meetings included the conversion of the new office building on Gabriël Metsustraat and the relocation of the administrative departments.

The organizational structure adopted in

2011 was subject to a full evaluation. The findings suggest that it is now time to consolidate the positive developments thus far. The Supervisory Board discussed and approved the implementation of various improvement measures. Effective instruments and timely financial reports will enable the Board to monitor their progress.

In conclusion, the Supervisory Board wishes to take this opportunity of recording its sincere gratitude to all staff. It is entirely through their commitment and loyalty that 2016 proved such a successful year for the Van Gogh Museum.

*Supervisory Board of the Van Gogh
Museum, February 2017*

Annex

A woman with long brown hair, wearing a black lace dress and carrying a black handbag, is seen from the back, looking at several framed artworks on a light-colored wall in a gallery. The artworks are small, framed pictures, possibly watercolors or sketches, depicting landscapes and figures. The lighting is soft and focused on the art.

VGM publications	130
Photo studio acquisitions	134
Art acquisitions	136
Treated artworks	154
Library and documentation	160
Outgoing loans	164
Long-term loans to VGM	178
Long-term loans by VGM to other museums	184
Collection and research	188
Supporters	192
Organization	200
Lectures	206
Ancillary position	220
Publications	226



Charles Peacock Dunlop
A. Peacock Dunlop
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A. Peacock Dunlop
A. Peacock Dunlop



Charles Peacock Dunlop
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A. Peacock Dunlop

VGM publicat

Every year, the Van Gogh Museum publishes a number of works that make information about Van Gogh, his work and the art of his day accessible to a very diverse audience. The book programme is varied and includes exhibition catalogues, scientific publications, programmes for schools and museum books, that are marketed and sold around the world in cooperation with renowned publishers and in a number of different languages.

ions

Splendours & Miseries. Images of Prostitution in France, 1850-1910

Guy Cogeval, Richard Thomson, Isolde Pludermacher, Nienke Bakker, Marie Robert and others

Language editions: English, French

Publisher: Musée d'Orsay, in cooperation with Van Gogh Museum

Distribution: Flammarion

Easy Virtue. Prostitution in French art, 1850-1910

Richard Thomson, Isolde Pludermacher, Nienke Bakker, Marie Robert, Aukje Vergeest

Language editions: Dutch, English

Publisher: Van Gogh Museum

Distribution: Exhibitions International

On the Verge of Insanity. Van Gogh and his Illness

Nienke Bakker, Louis van Tilborgh, Laura Prins, in cooperation with Teio Meedendorp

Language editions: Dutch, English, French

Publisher: Mercatorfonds

Distribution/co-edition: Yale University Press, Actes Sud

Van Gogh Inspires. Matisse, Kirchner, Kandinsky. Highlights from the Merzbacher Collection

Renske Suijver

Language editions: Dutch, English

Publisher: Van Gogh Museum

Daubigny, Monet, Van Gogh. Impressions of Landscape

Lynne Ambrosini, Maite van Dijk, Michael Clarke, Frances Fowle, Nienke Bakker, René Boitelle

Taft Museum of Art, Cincinnati/National Galleries of Scotland, Edinburgh/Van Gogh Museum, Amsterdam

Language editions: Dutch, English

Publisher: National Galleries of Scotland, in cooperation with Van Gogh Museum

Distribution: Exhibitions International

Reprints

Van Gogh Painter

Belinda Thomson

Language editions: Dutch, English, French, German, Spanish, Italian

Publisher: Van Gogh Museum

Van Gogh Draughtsman

Sjraar van Heugten

Language editions: Dutch, English, French, German, Italian

Publisher: Van Gogh Museum

Van Gogh in Focus

Vincent van Gogh and Japan

(reprint of the 2006 edition)

Louis van Tilborgh

Language editions: Dutch, English, French, Japanese

Publisher: Van Gogh Museum

Vincent van Gogh and Paris

(reprint of Van Gogh and Montmartre, 2011)

Nienke Bakker

Language editions: Dutch, English, French

Publisher: Van Gogh Museum

Vincent van Gogh and his Letters

(second revised reprint of the 2009 edition)

Leo Jansen

Language editions: Dutch, English, French

Publisher: Van Gogh Museum

VGM publications in translation

The Vincent van Gogh Atlas

Korean translation

Publisher: Theory & Praxis Publishing, Seoul

Japanese translation

Publisher: Kodansha, Tokyo

English co-edition

Publisher: Yale University Press, New Haven/London

Comic book *Vincent* by Barbara Stok

German translation

Publisher: Seemann Henschel, Leipzig

Chinese translation

Publisher: Shanghai 99 Readers Culture, China

Spanish translation

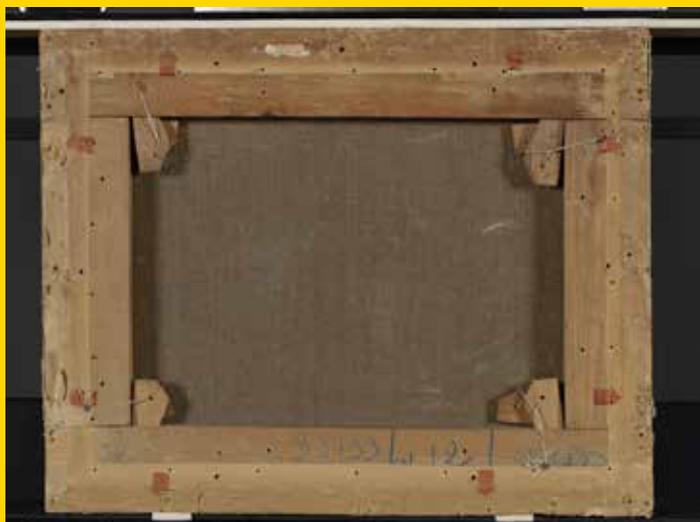
Publisher: Ediciones Salamandra, Barcelona

These translations have been published with the support of the Dutch Foundation for Literature.

Photo st acquisition

August 2016: acquisition of Osiris Infrared Camera

The Opus Instruments Osiris camera uses infrared reflectography to map the electromagnetic spectrum (up to 1700nm). We use this technology to study and catalogue numbers on the Van Gogh's canvas paintings that have been hidden by the technology.



Reverse of *Landscape with rabbits* (s0099V1962), standard image (left)

Studio ions

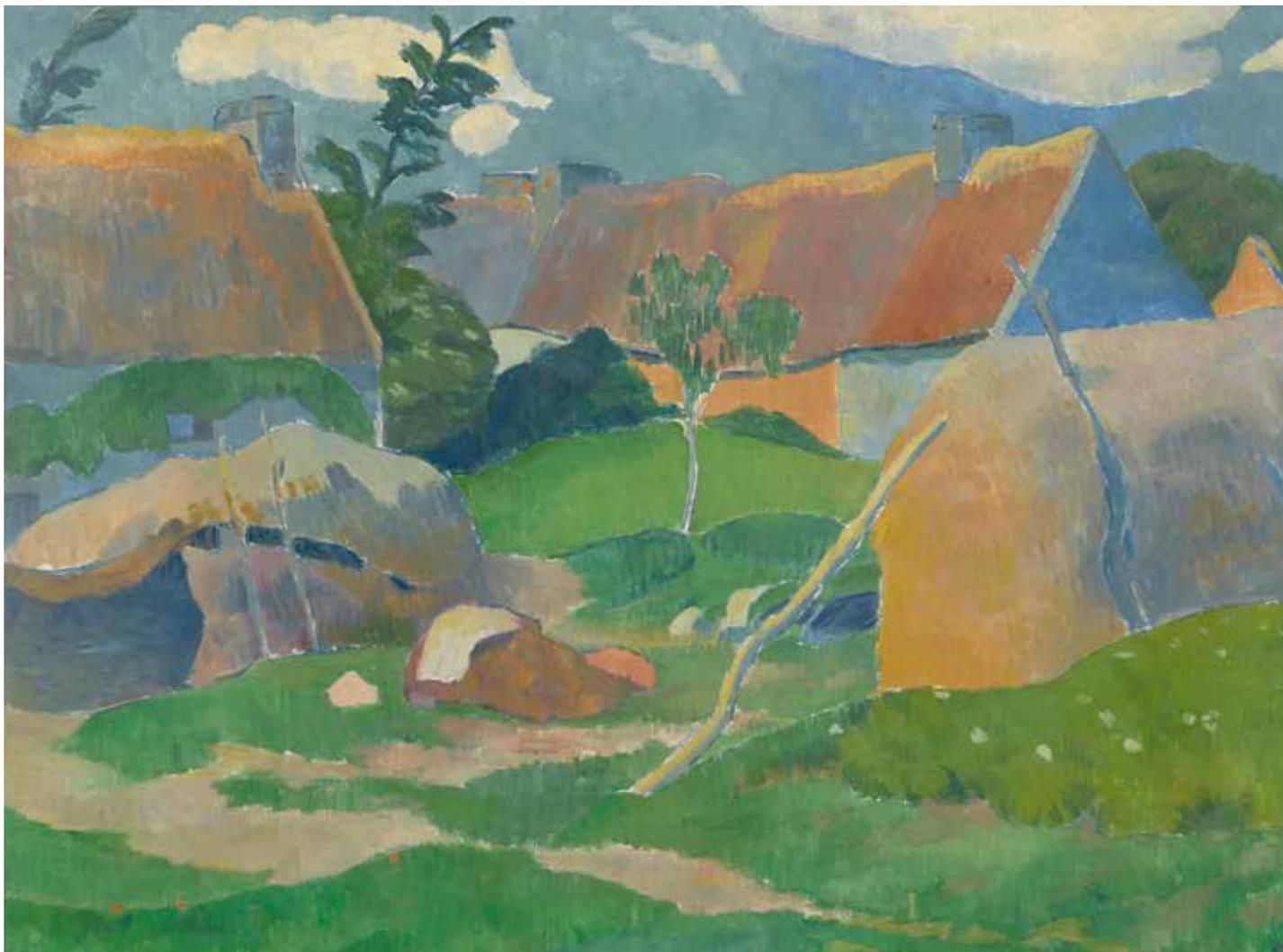
ake information visible that is high on the
study and digitize underdrawings. The original
n captured excellently exemplify the use of this

) and Osiris (right).

Art acquisition

ions

Paintings



Paul Sérusier (1864-1927)

Farm in Brittany, 1890

Oil on canvas, 54 cm x 64 cm

Van Gogh Museum, Amsterdam (acquired thanks to donations from the BankGiro Loterij)
s538S2016



Jules Bastien-Lepage (1848-1884)

The grape harvest, 1880

Oil on canvas, 81.3 cm x 105.4 cm

Van Gogh Museum, Amsterdam (acquired thanks to donations from the BankGiro Loterij)
s539S2016



Paul Signac (1863-1935)

The 'Ponton de la Félicité' at Asnières (Opus no. 143), 1886

Oil on canvas, 33.4 cm x 46.7 cm

Van Gogh Museum, Amsterdam (acquired thanks to donations from the BankGiro Loterij, the Rembrandt Association, with support from its Claude Monet Fund, the Liesbeth van Dorp Fund and the theme fund for nineteenth-century art, the Mondriaan Fund and the members of The Yellow House)

s540S2016

Prints

**Maurice Denis (1870-1943)**

Suite de Sagesse, 1911

55 proofs in coloured wood engraving for the print series *Suite de Sagesse* and a charcoal drawing, in a cover

30 cm x 24 cm (album)

Van Gogh Museum, Amsterdam

p2780S2016



Georges Alfred Bottini (1874-1907)

The Shop-Window of Sagot (Vitrine de Sagot), 1898

Lithograph in five colours on vellum paper

37.9 cm x 27.9 cm (page) / 28.7 cm x 18.5 cm (image)

Van Gogh Museum, Amsterdam

p2781S2016



Hermann-Paul (1864-1940)

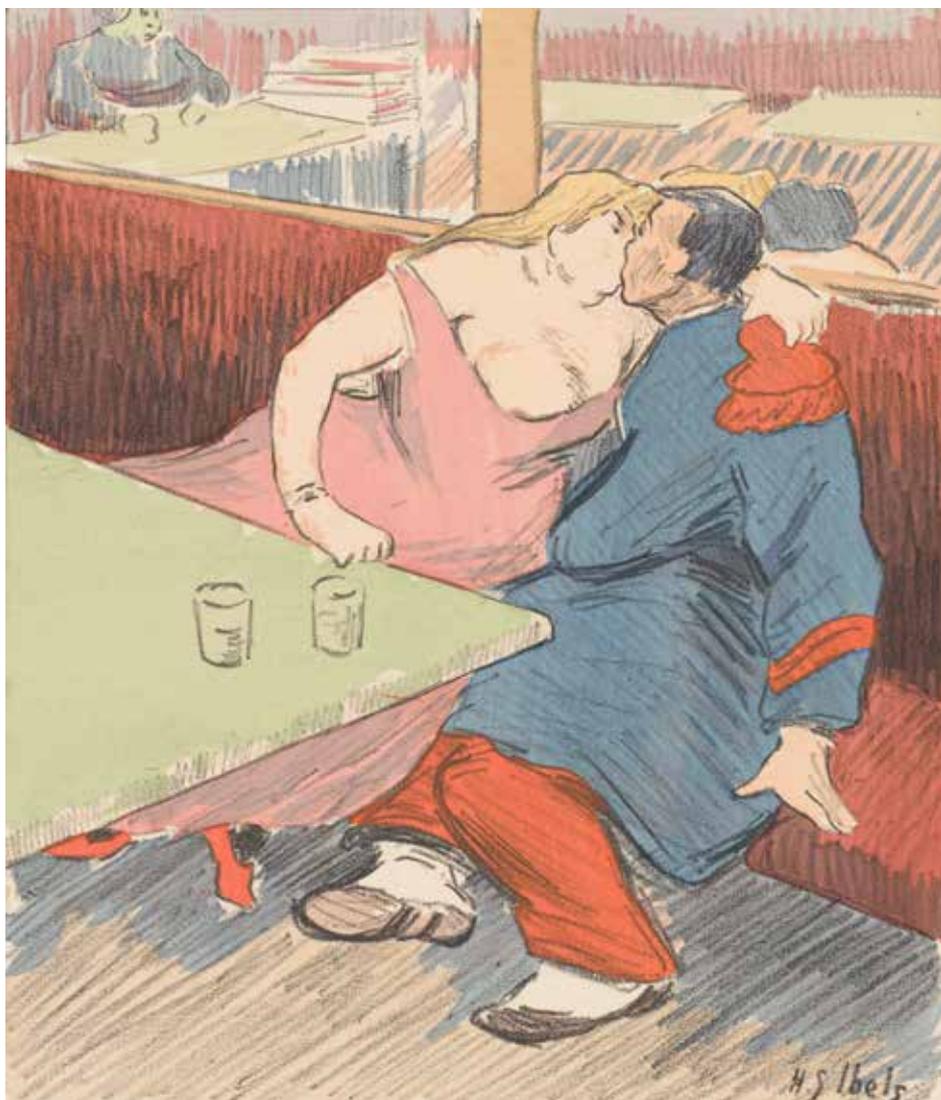
Steps of an omnibus (L'Escargot d'omnibus), 1893

Lithograph in black on simili Japon

46 cm x 31 cm (page) / 27.1 cm x 22.1 cm (image)

Van Gogh Museum, Amsterdam

p2782S2016



Henri Gabriel Ibels (1867-1936)

Proof for the cover of the *Le "27"* sheet music by René Esse and Georges
Lithograph in black, painted with water colours, with colour pencil on vellum paper
34.4 cm x 25.5 cm (page) / 18 cm x 15 cm (image)

Van Gogh Museum, Amsterdam

p2783S2016

**Théo Van Rysselberghe (1862-1926)**

Two proofs for the cover of an exhibition catalogue and stationery from *La Libre Esthétique*, 1894-1914

Wood engraving in red on Japanese paper 28.5 cm x 19 cm (page) / 4 cm x 12.5 cm and 8.5 cm x 19 cm (image)

Van Gogh Museum, Amsterdam

p2784S2016



Maurice Denis (1870-1943)

Final version and three proofs for *But it is the heart that beats too fast* (*Maar het is het hart dat te snel klopt / Mais c'est le coeur qui bat trop vite*) from the print series *Love (Amour)*, 1892-1899

Colour lithographs on vellum paper, different sizes

Van Gogh Museum, Amsterdam

p2786S2016 - p2789S2016



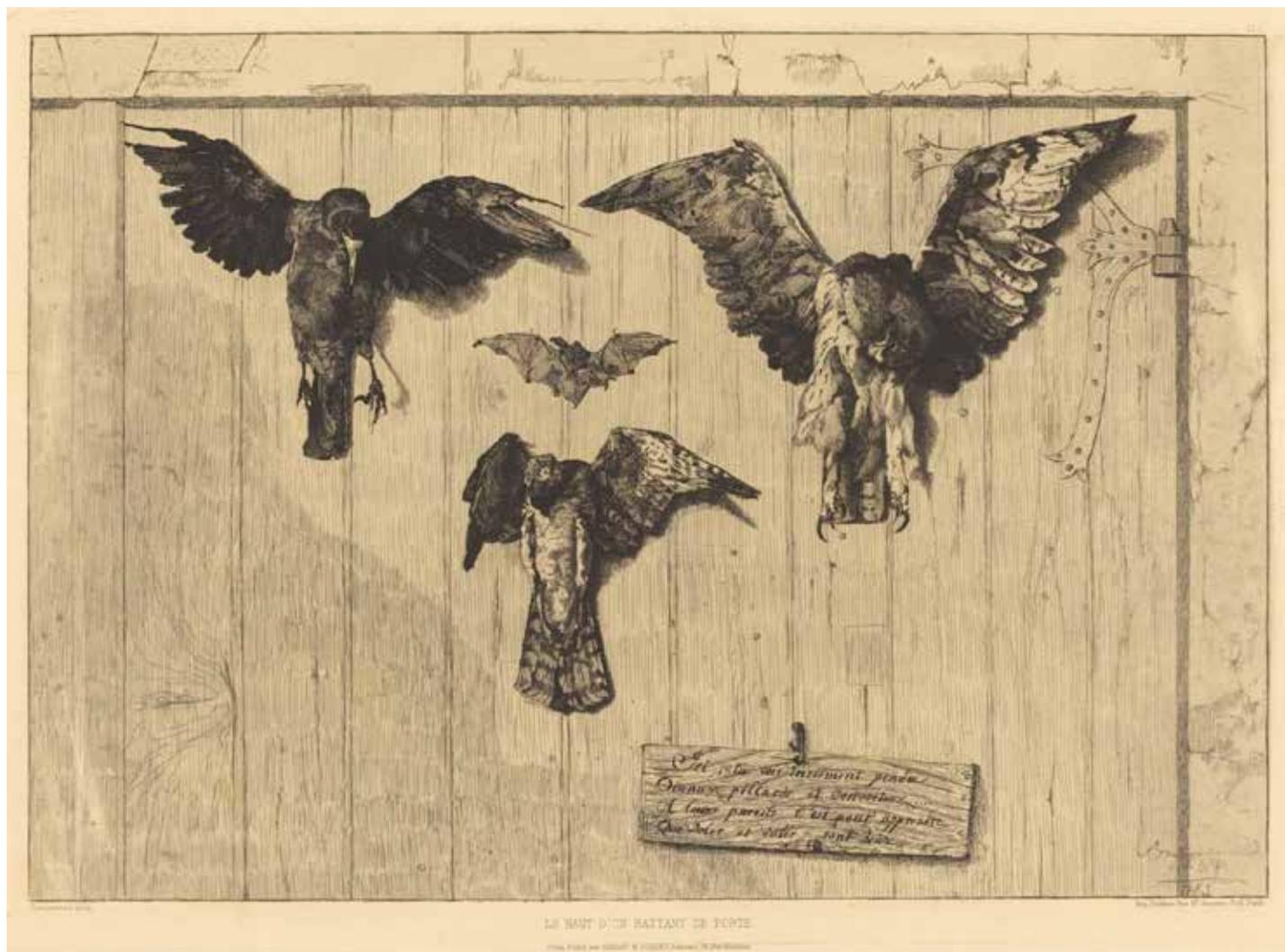
Ker-Xavier Roussel (1867-1944)

Final version and three proofs for *Bathers (Baadsters / Baigneuses)* from the print series *Paysages*, circa 1900

Colour lithographs on Chinese paper, different sizes

Van Gogh Museum, Amsterdam

p2790S2016 - p2793S2016



Félix Bracquemond (1833-1914)

Le haut d'un battant de porte, 1865

Etchings in black on Japanese paper

32.9 cm x 47.7 cm (page) / 30.5 cm x 40 cm (image)

Van Gogh Museum, Amsterdam

p2794S2016



Norbert Goeneutte (1854-1894)

Proof for *Jeune femme regardant Paris des hauteurs de Montmartre*, 1885

Etching and drypoint in black on laid paper

55.7 cm x 47.5 cm (page) / 53.5 cm x 45.5 cm (image)

Van Gogh Museum, Amsterdam

p2795S2016



Charles-Louis-M. Houdard (1855-1931)

East Indian Cherry, 1895

Etching and aquatint in three colours on Japanese paper

44.2 cm x 29.7 cm (page) / 30.8 cm x 22.7 cm (image)

Van Gogh Museum, Amsterdam

p2796S2016

no image available

Willem Jan Gerrit van Meurs (1872-1956)

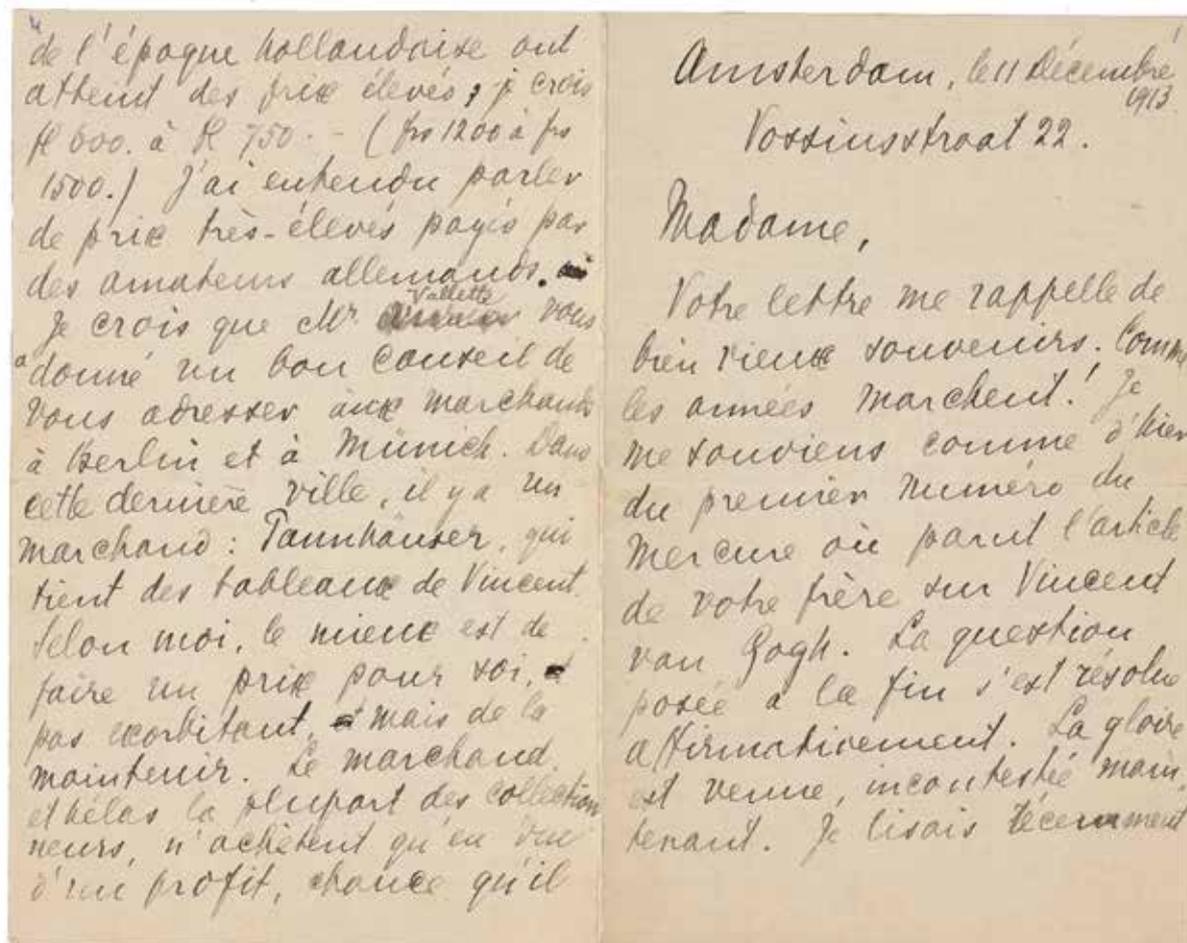
Potato-growing farmer, circa 1904

Isography, photomechanical reproduction on cardboard

Van Gogh Museum, Amsterdam

p2797S2016

Letters

**Andries Bonger (1861-1936)**

Letter by Andries Bonger to Madame Aurier, 11 December 1913

Van Gogh Museum, Amsterdam

b9064S2016

Donations



John Outtrim (1810–1884) naar Edwin Landseer (1802–1873)

Highlander, 1856

Mezzotint in black on paper

84.5 cm x 68 cm

Van Gogh Museum, Amsterdam

p2785S2016

Treated artworks

Annex
Treated
artworks

S

Paintings

Van Gogh Museum

Armand Guillaumin (1841-1927), *Portrait of a young woman*, 1886, oil on canvas, 65 cm x 54 cm, s0227V1962 [restored by intern M. Lamers]

Camille Pissarro (1830-1903), *Route de Versailles, Rocquencourt*, 1871, oil on canvas, 51.5 cm x 76.7 cm, s0512S2006 [restored by O.V. van Maanen]

Paul Sérusier (1864-1927), *Farms in Brittany*, 1890, oil on canvas, 54 cm x 74 cm, s0538S2016 [restored by R. Boitelle]

The Mesdag Collection

Constant Troyon (1810-1865), *Return from Market*, 1859-1860, oil on canvas, 90 cm x 73.2 cm, hwm0314 [restored by R. Boitelle]

Gustave Courbet (1819-1877), *Still life with apples*, 1872, oil on canvas, 59.4 cm x 73.5 cm, hwm0073 [restored by R. Boitelle]

Works on paper

Van Gogh Museum

Pierre Bonnard (1867-1947), artist's book *La 628-E8* by Octave Mirbeau, 1908, over one hundred photomechanical reproductions and letterpress on laid paper, 25.4 cm x 20.2 cm x 3.5 cm, p2758S2014 [restored by N. Lingbeek]

Pierre Bonnard (1867-1947), cover of the book *La reine de joie, mœurs du demi-monde* by Viktor Joze, 1892, lithograph and photomechanical reproduction on vellum paper, 18.8 cm x 26.2 cm, p2760S2015 [conservation by N. Lingbeek]

Sir Samuel Luke Fildes (1844-1927), *Homeless and Hungry*, 1869, wood engraving on vellum paper, 20 cm x 30 cm, t0151V1962 [restored by N. Lingbeek]

Jean Louis Forain (1852-1931), *Going to bed*, 1877, East Indian ink and watercolour on watercolour paper, 43.8 cm x 30 cm, d1196s2015 [conservation by N. Lingbeek]

Vincent van Gogh (1853-1890), letter from Vincent van Gogh to Theo van Gogh, circa 25 October 1889, pen in ink on paper, 20.7 cm x 26.8 cm, b0659V1962 [restored by N. Lingbeek]

Vincent van Gogh (1853-1890), letter from Vincent van Gogh to Theo van Gogh, circa 20 September 1889, pen in ink on paper, 20.7 cm x 26.8 cm, b0655V1962 [restored by N. Lingbeek]

Louis Gabriel Eugène Isabey (1803-1886), *Saint-Enogat Coast*, 1852, opaque water colours on vellum paper, 23.5 cm x 31.5 cm, d1141S2008 [restored by N. Lingbeek]

Toyohara Kunichika (1835-1900), fans with portraits of kabuki actors, fourth page of a pentptych, 1867, colour woodcut on Japanese paper, 36.4 cm x 25.3 cm, n0569S2008 [conservation by N. Lingbeek]

Nauck & Hartmann (publisher), poster Van Gogh lecture by J.B. de la Faille, at Cassirer's in Berlin, 1928, lithograph on paper, 71.2 cm x 95.2 cm, b7373V1962 [restored by N. Lingbeek]

Henri de Régner, *Le Centaure* print album (vol. I), 1896, various printing techniques on various types of paper, 54 cm x 35.2 cm, p2767S2015 [restored by N. Lingbeek]

Henri de Régner, *Le Centaure* print album (vol. II), 1896, various printing techniques on various types of paper, 54 cm x 35.2 cm, p2768S2015 [restored by N. Lingbeek]

William Small (1843-1929), *A November Fog in London*, 1877, wood engraving on vellum paper, 22.4 cm x 30.2 cm, t0134V1962 [restored by N. Lingbeek]

Henry Somm (1844-1907), *Elegant figures on a square in Paris*, circa 1885-1889, ink on vellum paper, 21.4 cm x 32 cm, d1195S2015 [restored by N. Lingbeek]

Jan Toorop (1858-1928), *Cor Cordium*, 1890-1891, pencil, chalk, on paper on cardboard, 58.3 cm x 55.1 cm, d1118S2003 [restored by N. Lingbeek]

Kunisada Utawaga (1786-1865), *The fourth month: The first cuckoo*, from the triptych series *The twelve months*, left page of the triptych, 1854, colour woodcut on Japanese paper, 38 cm x 25 cm, n0242V1962 [conservation by N. Lingbeek]

Adolphe Willette (1857-1926), *The publisher André Marty*, 1894, lithograph on Chinese paper, 35.8 cm x 24.3 cm, p2763S2015 [restored by N. Lingbeek]

Decorative arts

Van Gogh Museum

Jennifer Barnett, reconstruction of the embroidered fire screen "*Breton women*" by Émile Bernard, 2008, 84.2 cm x 71 cm, v0276S2009 [conservation by A.M. Millenaar]

Émile Bernard (1868-1941), *Plants and flowers with an orange background*, 1927, needlework, 89 cm x 74.5 cm, v0112N1996 [conservation by A.M. Millenaar]

Émile Bernard (1868-1941), *Plants and flowers with a yellow background*, 1927, needlework, 96 cm x 92 cm, v0113N1996 [conservation by A.M. Millenaar]

Émile Bernard (1868-1941), *Breton Women* (fire screen), 1892, needlework, 78 cm x 61 cm, v0109N1996 [conservation by A.M. Millenaar]

Émile Bernard (1868-1941), *Hérodiade*, 1903, needlework, 48 cm x 74 cm, v0110N1996 [conservation by A.M. Millenaar]

Émile Bernard (1868-1941), *Plants and flowers with a grey background*, 1906, needlework, 40 cm x 102 cm, v0111N1996 [conservation by A.M. Millenaar]

Émile Bernard (1868-1941), *Egyptian women*, 1898, ink and tempera on linen, 189.2 cm x 132 cm, b7451N2004 [conservation by A.M. Millenaar]

unknown, armchair, depicted on paintings by Vincent van Gogh, 93.2 cm x 58.5 cm, v0079M1969 [conservation by J.P. Folkers]

The Mesdag Collection

unknown, church embroidery, 1500-1599, needlework, 102 cm x 64 cm, hwm0410 [conservation by A.M. Millenaar]
unknown, table cloth, 147 cm x 89 cm, hwm0480 [conservation by A.M. Millenaar]

unknown, church embroidery, 1500-1599, needlework, 89 cm x 58 cm, hwm0409 [conservation by A.M. Millenaar]

Lists

Van Gogh Museum

Louis Anquetin (1861-1932), *Portrait of the artist's mother*, 1888, 50.5 cm x 37.1 cm, d1167S2011 [conservation by A. van Lelyveld]

Jean-Léon Gérôme (1824-1904), *Golgotha*, 1867, oil on canvas, 63.5 cm x 98 cm, s0453S1995 [restored by R. Velsink]

Matthijs Maris (1839-1917), *Nude study of a boy*, 1856, oil on paper on a panel, 62 cm x 35 cm, s0529N2012 [restored by R. Velsink]

Odilon Redon (1840-1916), *Brünnhilde in Die Götterdämmerung* by Wagner (*Brünnhilde, crépuscule des dieux*), 1894, lithograph, 60 cm x 45.2 cm, p0876N1996 [conservation by A. van Lelyveld]

Odilon Redon (1840-1916), *Snake, Aureole (Serpent, auréole)*, 1890, lithograph, 57.2 cm x 39.6 cm, p0881N1996 [conservation by A. van Lelyveld]

Émile Bernard (1868-1941), *The Passion (La Passion)*, 1896, zincography, 45 cm x 63 cm, p0896N1996 [conservation by A. van Lelyveld]

Odilon Redon (1840-1916), *La religion*, 1892, 49.6 cm x 35.7 cm, d1061N1996 [conservation by A. van Lelyveld]

Pierre Bonnard (1867-1947), *Avenue du Bois*, 1899, colour lithograph, 40.5 cm x 53.4 cm, p1167V2000 [conservation by A. van Lelyveld]

Henri Evenepoel (1872-1899), *Tramp (Le vagabond)*, 1899, colour etching, 26.2 cm x 22 cm, p2678S2012 [conservation by A. van Lelyveld]

Henri Evenepoel (1872-1899), *Rue Desgenettes*, 1899, colour etching, 22.2 cm x 17.4 cm, p2682S2012 [conservation by A. van Lelyveld]

The Mesdag Collection

Gustave Courbet (1819-1877), *Still life with apples*, 1872, 59.4 cm x 73.5 cm, hwm0073 [restored by R. Velsink]

Charles François Daubigny (1817-1878), *Sunset at Villerville*, 1874, oil on canvas, 84 cm x 147 cm, hwm0091 [restored by R. Velsink]

Mauve, Anton (1838-1888), *Farmer with his cow*, oil on canvas, 55 cm x 50.5 cm, hwm0209 [restored by R. Velsink]

Anton Mauve (1838-1888), *Winter*, oil on a panel, 50 cm x 35 cm, hwm0210 [restored by R. Velsink]

Théodore Rousseau (1812-1867), *Landscape with trees and rocks*, circa 1845, 30 cm x 47 cm, hwm0295 [conservation by R. Velsink]

Théodore Rousseau (1812-1867), *Walker on his way*, 1860-1863, 10.9 cm x 12.2 cm, hwm0297 [conservation by R. Velsink]

Antoine Vollon (1833-1900), *Fishing boats in the Dieppe harbour*, 1876, oil on canvas, 60.6 cm x 74.7 cm, hwm0328 [restored by R. Velsink]

Library of documents

and ntation

Visitor numbers

383 visitors

Loans at the library

Vincent van Gogh, 400 days in Amsterdam
City archive, Amsterdam
18-12-2015 t/m 17-04-2016

- *Cours de dessin / par Ch. Bargue.* - Paris [s.a.], BVG 8348 : plate 39
Scheffer-Album / [J.J. van Oosterzee, A.J. de Bull, W. Moll ... [et al.]]. - Haarlem [s.a.], BVG 12824
- *Gustave Doré : peintre, sculpteur, dessinateur et graveur / René Delorme.* - Paris 1879, BVG 10856
- *Les champs de la mer / Jules Breton.* - Paris 1875, BVG 1315
- *London : a pilgrimage / by Gustave Doré and Blanchard Jerrold.* - London 1872, BVG 134

Acquisitions

Total number of acquisitions:
592 books, 77 articles

Selectie historische boeken

Félix Vallotton : Biographie des Kuenstlers nebst dem wichtigsten Teil seines bisher publicierten Werkes & einer Anzahl unedierter Originalplatten = Félix Vallotton : Biographie de cet artiste avec la partie la plus importante de son oeuvre editée et differentes gravures originales & nouvelles / von J. Meier-Graefe = par J. Meier-Graefe. - Berlin ; Paris : Stargardt : Sagot, Edmond, 1898. - 68 p. + pl. : ill. ; 27 x 37 cm [oblong], BC00027

Études sur l'École Française / par Roger Marx. - Paris : Gazette des beaux-arts, 1903. - 86 p. : 1 lithograph and 3 etchings; various plates ; 29 cm, BC00028

De la prostitution dans la ville de Paris : considérée sous le rapport de l'hygiène publique, de la morale et de l'administration / par A.-J.-B. Parent-Duchatelet. - Paris : Baillièrè & fils, 1857. - Troisième édition. - 2 volumes. ; 22 cm, DEP00711

Histoire de la grandeur et de la décadence de César Birotteau : marchand parfumeur, chevalier de la légion d'honneur, adjoint au marie du deuxième arrondissement de la ville de Paris / par M. de Balzac. - Paris : Charpentier, 1839. - Nouvelle édition, revue et corrigée. - 431 p. ; 18 cm, DEP00714

La loi de lynch / par Gustave Aimard. - Paris : Amyot, 1859. - 461 p. ; 18 cm, DEP00715

Hymns of faith and hope / by Horatius Bonar. - London : Pickering & Inglis, [s.a.]. - 216 p. ; 12 cm, DEP00773

Eléments de perspective / par Armand Cassagne. - Paris : Librairie Classique, 1886. - Troisième édition, revue. - 98 p. : ill. ; 22 cm, DEP00775

Couleurs peintures et vernis / J. Desalme; L. Pierron. - Paris : Baillièrè & fils, 1922. - 2nd edition. - xii; 648 p. : ill. ; 19 cm, DEP0785

Outgoing loans

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Annex
Outgoing
loans

Total over 2016

34 loans/venues,
149 objects

683-1

The Noordbrabants Museum, 's-Hertogenbosch

The story of Brabant

The Noordbrabants Museum, 's-Hertogenbosch

2014-01-18 to 2016-01-18

s0158V1962	Gogh, Vincent van	<i>Self-portrait with Pipe</i>
s0072V1962	Gogh, Vincent van	<i>Head of a Woman</i>
s0073V1962	Gogh, Vincent van	<i>Woman threading yarn</i>
s0152V1962	Gogh, Vincent van	<i>Basket with potatoes</i>

UB2013-010.04

Fondation Vincent van Gogh Arles, Arles

Van Gogh Museum in Arles, one-year loan 2

Fondation Vincent van Gogh Arles, Arles

2015-04-01 to 2016-04-01

s0021V1962	Gogh, Vincent van	Stacks of French novels
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UB2014-035

Drents Museum, Assen

The Glasgow Boys. Scottish Impressionism (1880-1900)

Drents Museum, Assen

2015-09-20 to 2016-02-07

s0412M1990	Maris, Matthijs	<i>The Goatherd</i>
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UB2013-018.01

Musée d'Orsay, Parijs

Splendeurs et misères. Images de la prostitution, 1850-1910

Musée d'Orsay, Paris

2015-09-21 to 2016-01-20

s0017V1962	Gogh, Vincent van	<i>At the café: Agostina Segatori in Le Tambourin</i>
s0059V1962	Gogh, Vincent van	<i>Head of a Prostitute</i>
s0143V1962	Gogh, Vincent van	<i>Portrait of a Prostitute</i>
s0382M1987	Sluijters, Jan	<i>Women kissing</i>
s0456S1996	Boulangier, Gustave	<i>Phryne</i>

s0518S2010	Anquetin, Louis	<i>Woman at the Champs-Élysées by night</i>
d0133V1962	Gogh, Vincent van	Study for 'Reclining Female Nude'
d0623V1962	Bernard, Émile	<i>Vla les arbres qui perdent leur p'lure c'est c'pendant pas l'moment d'la lacher</i> from the drawing series <i>Au Bordel</i>
d0627V1962	Bernard, Émile	<i>Au jardin</i> from the drawing series <i>Au Bordel</i>
d0628V1962	Bernard, Émile	<i>A quinze ans j'dois degouter de la vie parceque j'avais perdu toutes mes illusions</i> from the drawing series <i>Au Bordel</i>
d0631V1962	Bernard, Émile	<i>Un peigne ça a des dents mais ça n'mange pas</i> from the drawing series <i>Au Bordel</i>
d0632V1962	Bernard, Émile	<i>Quand tu s'ras prêt tu l'diras</i> from the drawing series <i>Au Bordel</i>
d0634V1962	Bernard, Émile	<i>Vla l'tombeau de mes rêves</i> from the drawing series <i>Au Bordel</i>
d1196S2015	Forain, Jean Louis	<i>Going to Bed</i>
p1564V2000	Ibels, Henri Gabriel	Proof for the cover of the <i>Le "27"</i> sheet music by René Esse and Georges Glanol
p2532S2010	Besnard, Albert	<i>Prostitution</i>

UB2015-020**Gemeentemuseum Den Haag, The Hague***Colour unleashed. Modern Art in the Low Countries, 1885-1914*

Gemeentemuseum Den Haag, The Hague

2015-10-03 to 2016-01-03

s0489S1998 Seurat, Georges

*The Seine at Courbevoie***UB2013-017****Art Centre Basel, Bazel***Monet and the French Impressionists*

ARoS Aarhus Kunstmuseum, Aarhus

2015-10-09 to 2016-01-10

s0461S1996 Monet, Claude

Coastal landscape

UB2014-025

Museum der bildenden Künste Leipzig, Leipzig

Eugène Delacroix & Paul Delaroche. Geschichte als Sensation

Museum der bildenden Künste Leipzig, Leipzig

2015-10-10 to 2016-01-17

hwm0112 Delacroix, Eugène *Evening after a battle*

UB2012-033.01

Minneapolis Institute of Art, Minneapolis

Delacroix and the Rise of Modern Art

Minneapolis Institute of Art, Minneapolis

2015-10-18 to 2016-01-10

s0526S2012 Delacroix, Eugène *Apollo beats Python*

s0168V1962 Gogh, Vincent van *Pietà (to Delacroix)*

UB2014-036.02

Musée d'art et d'histoire de Genève, Genève

'J'aime les panoramas'. S'appropriier le monde

MuCEM, Marseille

2015-11-04 to 2016-02-29

s0133M1970 Gogh, Vincent van *Sunset at Montmartre*

UB2015-018

City archive Amsterdam, Amsterdam

Vincent van Gogh, 400 days in Amsterdam

City archive Amsterdam, Amsterdam

2015-12-18 to 2016-04-17

b0115V1962 Gogh, Vincent van Letter from Vincent van Gogh to Theo van Goghs

0085V1962 Gogh, Vincent van *De Ruijterkade in Amsterdam*

b0466cV1962 Gogh, Vincent van Letter from Vincent van Gogh to Theo van Gogh

t1487V1963 Jacque, Charles Émile Vincent's scrapbook containing 42 prints collected by Theo or Vincent van Gogh

p0785M1973 Israëls, Jozef *Winter, in life as well*

p0788M1973 Jamin, Diederik Franciscus *The praying orphan*

p0789M1973 Allebé, August *Life's Eventide (after August Allebé)*

p0782M1973	Weissenbruch, Fred. Hendrik	<i>Returning from the cemetery</i> (after Jacob Maris)
p0784M1973	Weissenbruch, Fred. Hendrik	<i>The church on the heath</i> (after Alexander Mollinger)
p0791M1973	Weissenbruch, Joh. Hendrik	<i>Before going to school</i> (after Matthijs Maris)
p0787M1973	Nunnink, Adolf Carel	<i>The old priest</i> (after Louise Steffens)
p0781M1973	Bosboom, Johannes	<i>Divine service in a village church</i>
p0779M1973	Bosboom, Johannes	<i>Church interior with figures</i>
t1488-2V1962	Weissenbruch, Joh. Hendrik	<i>The Mill</i>
p0109V1970	unknown	<i>The blind Tobias</i>
b4866V1962	Wegner & Mottu	<i>Cornelis Marinus van Gogh</i>
b4884V1989	Greiner, Albert	<i>J.P. Stricker (1816-1886)</i>
b4885V1962	unknown	<i>W.C.G. Stricker-Carbentus</i> <i>in conservatory with knitting</i>
b4888aV1962	Greiner, Albert	<i>Kee Vos-Stricker with son Jan Vos</i>
t1488-0V1962	Gogh, Theo van (1857-1891)	Theo van Gogh's scrapbook with reproductions of works of art
t1487-10V1963	Rousseau, Théodore	<i>Un Four dans Les Landes</i>
b4861V1962	De Lavieter & Co	<i>Johannes van Gogh (1817-1885)</i>
d0300V1970	Gogh, Vincent van	Sketch of The Cave of Machpelah sent with a letter from Vincent van Gogh to Theo van Gogh
b0134V1962	Gogh, Vincent van	Letter from Vincent van Gogh to Theo van Gogh
b0100B1989	Keur, Jacob en Pieter	<i>De gansche H. Schrifture [...]</i> (Theodorus van Gogh's bible)
BVG12824	Bull, A.J. de	<i>The Scheffer-Album</i>
BVG10856	Delorme, R.	<i>Gustave Doré : peintre, sculpteur, dessinateur et graveur</i>
BVG8348-039	Bargue, Charles	<i>Anna of Brittany</i> , loose-leaf print (no. 39) from the book <i>Cours de dessin</i>
BVG1315	Breton, Jules	<i>Les champs de la mer</i>
BVG134	Doré, Gustave	<i>London : a pilgrimage</i>

683-2

The Noordbrabants Museum, 's-Hertogenbosch

The story of Brabant 2

The Noordbrabants Museum, 's-Hertogenbosch

2016-01-18 to 2018-02-01

s0072V1962 Gogh, Vincent van

Head of a Woman

s0152V1962 Gogh, Vincent van

Basket with potatoes

UB2015-014

Statens Museum for Kunst, Copenhagen

Closer. Intimacies in Art, 1730-1930

Statens Museum for Kunst, Copenhagen

2016-02-11 to 2016-05-08

p1648V2000 Besnard, Albert

Intimacy (Intimité)

p2747-003S2014 Vallotton, Félix

The Triumph (Le triomphe)

from the print series *Intimités*

p2747-004S2014 Vallotton, Félix

The Beautiful Pin (La belle épingle)

from the series *Intimités*

p2747-008S2014 Vallotton, Félix

Five o'Clock (Cinq heures)

from the series *Intimités*

p2747-010S2014 Vallotton, Félix

The Other's Health (La santé de l'autre) from the series *Intimités*

UB2012-043

The Art Institute of Chicago, Chicago

Van Gogh's Bedrooms

The Art Institute of Chicago, Chicago

2016-02-14 to 2016-05-08

b0520aV1962 Gogh, Vincent van

Page 1 of a letter from Vincent van Gogh to Theo van Gogh with sketch of *The Yellow House*

b0596aV1962 Gogh, Vincent van

Page 1 of a letter from Vincent van Gogh to Theo van Gogh with sketches of *the Tarascon Stage Coach and Park with a strolling couple ('The poet's garden)*

d0193V1962 Gogh, Vincent van

Park with pond in front of the Yellow House

d0311V1970 Gogh, Vincent van

Sketch of *The Bedroom*, sent with a letter from Vincent van Gogh to Theo van Gogh

s0001V1962	Gogh, Vincent van	<i>Bird's nests</i>
s0047V1962	Gogh, Vincent van	<i>The bedroom</i>
s0048V1962	Gogh, Vincent van	<i>Gauguin's chair</i>
vgd0298	Daems, Ruud	Replica of Vincent van Gogh's red paint box

UB2012-033.02**The National Gallery, London***Delacroix and the Rise of Modern Art*

The National Gallery, London

2016-02-17 to 2016-05-22

s0526S2012 Delacroix, Eugène

Apollo beats Python

s0168V1962 Gogh, Vincent van

*Pietà (to Delacroix)***UB2015-002.01****Ateneum Art Museum, Helsinki***Japanomania in the Nordic Countries 1875-1918*

Ateneum Art Museum, Helsinki

2016-02-18 to 2016-05-15

s0035V1962 Gogh, Vincent van

*Almond tree in bloom***UB2012-048.01****The Taft Museum of Art, Cincinnati***Daubigny, Monet, Van Gogh: Impressions of Landscape*

The Taft Museum of Art, Cincinnati

2016-02-19 to 2016-05-29

hwm0081 Daubigny, Charles François

The Banks of the Thames

hwm0089 Daubigny, Charles François

Sunset at Villerville

hwm0091 Daubigny, Charles François

Sunset at Villerville

hwm0096 Daubigny, Charles François

Rocks at Villerville-sur-Mer

s0038V1962 Gogh, Vincent van

Orchard in Blossom

s0077V1962 Gogh, Vincent van

The Banks of the Seine

UB2015-030

Rijksmuseum, Amsterdam

Breitner. Girl in Kimono

Rijksmuseum, Amsterdam

2016-02-25 to 2016-05-29

b4641V1972 Josselin de Jong, Pieter de

Announcement review of 1887
Japanese artifacts exhibition,
Pulchri Studio

UB2015-006

Gemeentemuseum Den Haag, The Hague

Jan Toorop. Song of the Times

Gemeentemuseum Den Haag, The Hague

2016-02-26 to 2016-05-29

d1118S2003 Toorop, Jan

s0388M1989 Toorop, Jan

Cor Cordium
Self-portrait in studio

UB2014-038

Kunsthall Rotterdam, Rotterdam

Fatal art. Sara de Swart

Kunsthall Rotterdam, Rotterdam

2016-03-19 to 2016-06-05

d1058N1996 Redon, Odilon

s0073B1991 Bernard, Émile

v0110N1996 Bernard, Émile

Femme regardant des fleurs
Self-portrait
Herodiade

UB2013-010.06

Fondation Vincent van Gogh Arles, Arles

Van Gogh Museum in Arles, one-year loan 3

Fondation Vincent van Gogh Arles, Arles

2016-04-01 to 2017-01-30

s0111V1962 Gogh, Vincent van

Undergrowth

UB2015-013

Réunion des Musées Nationaux, Paris cedex 12

Scenes from Impressionist Life

Musée des Beaux Arts (Rouen), Rouen

2016-04-16 to 2016-09-26

s0165V1962 Gogh, Vincent van

*Portrait of Léonie Rose Charbuy-Davy***683-3****Het Noordbrabants Museum, 's-Hertogenbosch***The story of Brabant 3*

Het Noordbrabants Museum, 's-Hertogenbosch

2016-05-01 to 2018-02-01

s0007V1962 Gogh, Vincent van

Woman threading yarn

s0058V1962 Gogh, Vincent van

*Woman with Mourning Shawl***UB2013-010.05****Fondation Vincent van Gogh Arles, Arles***Van Gogh en Provence. La tradition modernisée*

Fondation Vincent van Gogh Arles, Arles

2016-05-14 to 2016-09-11

s0016V1962 Gogh, Vincent van

Self-portrait with Grey Felt Hat

s0018V1962 Gogh, Vincent van

Montmartre: behind the Moulin de la Galette

s0028V1962 Gogh, Vincent van

*Fishing Boats on the Beach at**Les Saintes-Maries-de-la-Mer*

s0037V1962 Gogh, Vincent van

Field with irises at Arles

s0040V1962 Gogh, Vincent van

Ploughed Fields ('The Furrows')

s0062V1962 Gogh, Vincent van

Head of a Woman

s0066V1962 Gogh, Vincent van

Trees and Undergrowth

s0073V1962 Gogh, Vincent van

Woman threading yarn

s0088V1962 Gogh, Vincent van

Ears of grain

s0102V1962 Gogh, Vincent van

Kneeling Ecorché

s0130V1962 Gogh, Vincent van

Farm with Stacks of Peat

s0141M1977 Gogh, Vincent van

Avenue of Poplars in Autumn

s0145V1962 Gogh, Vincent van

An Old Woman of Arles

s0158V1962 Gogh, Vincent van

Self-portrait with Pipe

s0173V1962 Gogh, Vincent van

The Sheaf-Binder (after Millet)

s0175V1962 Gogh, Vincent van

*Snow-Covered Field with a Harrow**(after Millet)*

s0186V1962 Gogh, Vincent van

Café Table with Absinthe

UB2014-014.01

J. Paul Getty Museum, Los Angeles, USA

Théodore Rousseau

J. Paul Getty Museum, Los Angeles, USA

2016-06-21 to 2016-09-11

s0444V1994 Rousseau, Théodore

The Forest of Fontainebleau:

Gorges d'Apremont

Brook in the Forest of Fontainebleau

Massacre of the Innocents

The Great Oaks of Old Bas-Bréau

hwm0290 Rousseau, Théodore

hwm0293 Rousseau, Théodore

hwm0296 Rousseau, Théodore

B2016-002

Museum Boijmans Van Beuningen, Rotterdam

Reciprocal loan Daubigny

Museum Boijmans Van Beuningen, Rotterdam

2016-06-25 to 2017-01-29

s0014V1962 Gogh, Vincent van

Impasse des Deux Frères

UB2012-048.02

National Galleries of Scotland, Edinburgh

Inspiring Impressionism. Daubigny, Monet, Van Gogh

National Galleries of Scotland, Edinburgh

2016-06-25 to 2016-10-02

hwm0081 Daubigny, Charles François

The Banks of the Thames

hwm0084 Daubigny, Charles François

Moonlight

hwm0085 Daubigny, Charles François

Boats on the Thames

hwm0089 Daubigny, Charles François

Sunset at Villerville

hwm0091 Daubigny, Charles François

Sunset at Villerville

hwm0094 Daubigny, Charles François

Towpath on the Banks of the Oise

hwm0096 Daubigny, Charles François

Rocks at Villerville-sur-Mer

p2762S2015 Daubigny, Charles François

Voyage on the boat (Voyage en Bateau)

s0038V1962 Gogh, Vincent van

Orchard in Blossom

s0077V1962 Gogh, Vincent van

The Banks of the Seine

s0108V1962 Gogh, Vincent van

Farm

s0183B1999 Daubigny, Charles François

October

s0503S2001 Monet, Claude

Windmills near Zaandam

s0504S2001 Monet, Claude

View of Amsterdam

UB2016-008**Singer Laren, Laren***Beauty for sale. Frans Buffa & Zonen Art Gallery 1790-1951*

Singer Laren, Laren

2016-09-10 to 2017-01-08

s0144B1996 Rousseau, Théodore

The Forest of Fontainebleau

s0531N2012 Ribot, Théodule

*Kitchen Boy***UB2016-010****Teylers Museum, Haarlem***Jan Weissenbruch. The Vermeer of the 19th century*

Teylers Museum, Haarlem

2016-09-10 to 2017-01-08

hwm0336 Weissenbruch, Jan

*Souvenir from the St. Laurenskerk
in Rotterdam***UB2015-022****Albertina, Vienna***Seurat, Signac, Van Gogh. Road to Pointillismus*

Albertina, Vienna

2016-09-16 to 2017-01-08

s0057V1962 Gogh, Vincent van

*View from Theo's Apartment***UB2015-027****Musée d'Orsay, Paris***Spectaculaire Second Empire, 1852-1870*

Musée d'Orsay, Paris

2016-09-26 to 2017-01-16

s0439M1993 Stevens, Alfred

*India in Paris, the exotic trinket***UB2015-031.01****Fries Museum, Leeuwarden***Alma-Tadema, classic temptation*

Fries Museum, Leeuwarden

2016-10-01 to 2017-02-07

hwm0003 Alma Tadema, Lourens

Boating

hwm0004 Alma Tadema, Lourens

The painter's wife

hwm0005 Alma Tadema, Lourens

Roman park

hwm0006	Alma Tadema-Epps, Laura Theresa	<i>The mirror</i>
hwm0007	Alma Tadema-Epps, Laura Theresa	<i>Still life</i>
hwm0129	Epps, Ellen	<i>Hall in Townshend House</i>
s0426M1991	Alma Tadema, Lourens	<i>The singer George Henschel</i>
s0454S1995	Alma Tadema, Lourens	<i>Our Corner</i>
s0458S1996	Alma Tadema, Lourens	<i>Exhausted Maenads after the Dance</i>
s0534N2012	Alma Tadema, Lourens	<i>Under a Roman Arch</i>

UB2013-013.01

The Tokyo Shimbun, Tokyo

Van Gogh and Gauguin. Reality and Imagination

Tokyo Metropolitan Art Museum, Tokyo

2016-10-08 to 2016-12-18

s0040V1962	Gogh, Vincent van	<i>Ploughed Fields ('The Furrows')</i>
s0048V1962	Gogh, Vincent van	<i>Gauguin's chair</i>
s0166V1962	Gogh, Vincent van	<i>Portrait of Camille Roulin</i>
s0184V1962	Gogh, Vincent van	<i>Blossoming Almond Branch in a Glass</i>
s0163V1962	Gogh, Vincent van	<i>Self-portrait with a pipe and straw hat</i>
s0002V1962	Gogh, Vincent van	<i>The Old Church Tower at Nuenen ('The Peasants' Churchyard')</i>
s0018V1962	Gogh, Vincent van	<i>Montmartre: Behind the Moulin de la Galette</i>
s0030V1962	Gogh, Vincent van	<i>The Harvest</i>
s0067V1962	Gogh, Vincent van	<i>The Zouave</i>
s0158V1962	Gogh, Vincent van	<i>Self-portrait with Pipes</i>
0011V1962	Gogh, Vincent van	<i>Shoes</i>
s0049V1962	Gogh, Vincent van	<i>Wheatfield with a Reaper</i>
s0513S2006	Gauguin, Paul	<i>Breton Girl Spinning</i>
s0222V1962	Gauguin, Paul	<i>Women at the banks of river</i>
s0438M1993	Puvis de Chavannes, Pierre	<i>The holy Genevieve praying as a child</i>
s0395M1990	Bernard, Émile	<i>Still Life with teapot, cup and fruit</i>
s0512S2006	Pissarro, Camille	<i>Route de Versailles, Rocquencourt</i>
s0252V1962	Monticelli, Adolphe	<i>Woman at a well</i>
s0524S2012	Angrand, Charles	<i>The Seine, morning (Saint-Ouen)</i>
hwm0292	Rousseau, Théodore	<i>The crooked tree at the Carrefour de l'Épine</i>
hwm0065	Corot, Jean-Baptiste-Camille	<i>Memory of Lake Nemi. Rocks and bushes</i>
s0386M1988	Breton, Jules	<i>Young Peasant Girl with a Hoe</i>

UB2014-014.02

Ny Carlsberg Glyptotek, Copenhagen

Théodore Rousseau. Unruly Nature
Ny Carlsberg Glyptotek, Copenhagen
2016-10-13 to 2017-01-08
s0444V1994 Rousseau, Théodore

hwm0290 Rousseau, Théodore

*The Forest of Fontainebleau:
Gorges d'Apremont
Brook in the Forest of Fontainebleau*

UB2013-011

Cincinnati Art Museum, Cincinnati

Van Gogh: Into the Undergrowth
Cincinnati Art Museum, Cincinnati
2016-10-15 to 2017-01-08
s0051V1962 Gogh, Vincent van
s0078V1962 Gogh, Vincent van

*Undergrowth
Trees*

Long-term loans to

rm

VGM

Owner	Object number	Manufacturer
Amsterdam Museum	s0022B1991	Alexandre-Gabriel Decamps
Amsterdam Museum	s0177B1999	Alexandre Calame
Amsterdam Museum	S0156B1996	Alexandre-Gabriel Decamps
Arp Museum Bahnhof Rolandseck	s0380B2014	Paul Sérusier
Private collection	s0269B2006	Émile Bernard
Private collection	v0264B2003	Erik Wensma
Private collection	s0293B2011	Kees van Dongen
Private collection	s0519B2016	Edvard Munch
Denver Art Museum	d0376B2013	Gustave Doré
Private collection	d0245B2001	Fernand Cormon
Private collection	d0132B1994	Odilon Redon
Private collection	d0256B2002	Willem Roelofs
Private collection	d0254B2002	Johannes Bosboom
Private collection	d0255B2002	Lourens Alma Tadema
Mauritshuis	s0210B1990	Sientje Mesdag-van Houten
Mauritshuis	s0208B1990	Isaac Israels
Musée d'Orsay, Paris	v0387B2013	
MuZee Scheveningen	v0159B1996	
MuZee Scheveningen	v0160B1996	
Naturalis Biodiversity Center	v0522B2016	
Naturalis Biodiversity Center	v0521B2016	
Private collection	d0378B2014	
Private collection	s0016B1990	Henri Fantin-Latour
François Odermatt	s0292B2011	Vincent van Gogh
Private Czech collection	s05288B2017	Paul Sérusier
Remonstrant Community, Leiden	b0100B1989	Jacob and Pieter Keur
Rijksmuseum	s0085B1991	Alexandre-Gabriel Decamps
Rijksmuseum	s0183B1999	Charles François Daubigny
Rijksmuseum	s0180B1999	Gustave Courbet
Rijksmuseum	s0084B1991	Honoré Daumier
Rijksmuseum	s0086B1991	Eugène Delacroix
Rijksmuseum	s0089B1991	Henri Fantin-Latour
Rijksmuseum	s0075B1991	Auguste Boulard
Rijksmuseum	s0073B1991	Émile Bernard
Rijksmuseum	s0079B1991	Gustave Courbet
Rijksmuseum	s0093B1991	Jean-François Millet

Title

A shepherd and his flock
A Mountain Stream in the Alpes (Reichenbach)
A Turkish School
Spring in Le Pouldu
Landscape at Pont-Aven
Donkey
Mina Tandja
Fertility
A Couple and Two Children Sleeping on a London Bridge
Young girl
La Nébuleuse
Livestock market in Scotland
Lime kiln near the quarry of Chaudfontaine
A silent counsellor
View in the Woods
Lady under a bridge
Palette & 4 tubes of paint belonging to Vincent Van Gogh
Model of a ship
Model of a ship
Stuffed bat with wings spread
Stuffed bat hanging from a branch
Trees and bushes in the institute's garden
Basket with grapes and an apple
Net Menders in the Dunes
Jeune bretonne à la faucille
De gansche H. Schrifture [...] (Theodorus van Gogh's bible)
Searching for Truffles
October
Winter landscape
The reading
Christ in Gethsemane
Flowers from Normandy
The meal
Self-portrait
Still Life with Flowers
The water carrier

Owner

Rijksmuseum
 Rijksmuseum
 Rijksmuseum
 Private collection
 Stedelijk Museum Amsterdam
 Ten Haaf Projects
 Triton Collection Foundation
 Utrecht University Museum
 Utrecht University Museum
 Zeeuws Museum
 Zuiderzeemuseum Enkhuizen

Object number

s0099B1991
 s0096B1991
 s0008B1986
 b0265B2003
 s0144B1996
 s0143B1996
 s0140B1996
 s0197B1999
 v0151B1996
 s0138B1996
 v0148B1996
 v0149B1996
 s0200B1999
 s0516B2008
 s0518B2008
 s0520B2016
 d0227B1999
 d1194B2015
 s0525B2016
 v0523B2014
 v0524B2014
 s0379B2014
 v0167B1996

Manufacturer

Antoine Vollon
 Théodule Ribot
 Jules Dupré
 Vincent van Gogh
 Théodore Rousseau
 Matthijs Maris
 Jean-Baptiste-Camille Corot
 Jean-François Millet
 Auguste Rodin
 Anton Mauve
 Edgar Degas
 Pierre-Auguste Renoir
 August Allebé
 Alfred Sisley
 Vincent van Gogh
 Paul Sérusier
 Jean-François Millet
 Edgar Degas
 Frank Auerbach

 Anthon van Rappard

Title

View of the Notre Dame de Lorette and the Rue Fléchier in Paris

The Seamstress

Wide road

Letter from Vincent van Gogh to H.G. Tersteeg

The Forest of Fontainebleau

Ram's head

Young woman with a mandolin

La Cardeuse

Bust of Madam Fenaille

Loggers

The tub

The judgement of Paris

Museum visit

The village of Les Sablons

Vase with cornflowers and poppies

The apple harvest

The young shepherd

Breakfast after the bath

Head of Julia

Dish with mountain chalk

Dish with two tablets made of ink

Tile painters

Model of a ship

Long-term
by VGM
other mu

Long-term loans to museums

Lend to	Object number	Manufacturer
Jewish Historical Museum, Amsterdam	s0022B1991 s361M1972	Haan, Meijer de Isaacson, Joseph Jacob
Stedelijk Museum De Lakenhal, Leiden	s413M1990	Verster, Floris
Rijkmuseum Twenthe, Enschede	s433M1992	Poeckh, Theodor
Vrije Universiteit, Amsterdam	v14M1975	Metzler, Kurt Laurenz
Gemeentemuseum Den Haag, Den Haag	v97M1994	Lion Cachet, Carel Adolph
Groninger Museum, Groningen	hwm59A	Collenius, Herman

Title

Portrait of a man with a Van Dyke beard
Boaz and the unloader

Poppies

Portrait of a woman

Poster and two sculptures

Donkey

Vanitas

Collection research

ons and n

Recently, the Art Department set up a long-term inventory of ongoing research projects:

Fleur Roos Rosa de Carvalho (Van Gogh Museum, Amsterdam): *Prints in Paris 1900. from elite to the street*, exhibition and publication scheduled for March 2017.

Maite van Dijk (Van Gogh Museum, Amsterdam; University of Amsterdam): PhD Foreign artists versus French critics: exhibition strategies and critical reception at the Salon des Indépendants in Paris, (1884-1914), supervised by Christa-Maria Lerm-Hayes (University of Amsterdam), Rachel Esner (University of Amsterdam) and Leo Jansen (Huygens ING, Amsterdam), started in 2012, defence November 2017.

Stefan Koldehoff (independent researcher) and Chris Stolwijk (RKD - Netherlands Institute for Art History, The Hague), *The Thannhauser Gallery: Marketing Van Gogh*, publication of the Van Gogh Museum with contributions by Megan M. Fontanella (R. Guggenheim Museum, New York), Günter Herzog (Zentralarchiv des internationalen Kunsthandels ZADIK, Cologne), Monique Hageman (Van Gogh Museum, Amsterdam) and Nora Koldehoff (independent archive researcher), scheduled for 2017.

Louis van Tilborgh (Van Gogh Museum, Amsterdam), **Nienke Bakker** (Van Gogh Museum, Amsterdam), **Cornelia Homburg** (independent curator) and **Tsukasa Kōdera** (Osaka University): Van Gogh & Japan, exhibition at The Hokkaido Museum of Modern Art in Sapporo (August 26 - October 15, 2017), the Tokyo Metropolitan Art Museum in Tokyo (October 24, 2017 - January 8, 2018), the National Museum of Modern Art in Kyoto (January 20 - March 4, 2018), and the Van Gogh Museum in Amsterdam (March 23 - June 24, 2018).

Mayken Jonkman (guest curator Van Gogh Museum, Amsterdam; RKD - Netherlands Institute for Art History, The Hague) and **Edwin Becker** (Van Gogh Museum, Amsterdam), *The Dutch in Paris: Breitner, Jongkind, Van Gogh, Van Dongen, Mondriaan*, exhibition at the Van Gogh Museum in Amsterdam (October 6, 2017 - January 7, 2018) and Musée Petit Palais in Paris (February 2, 2018 - May 13, 2018), and publication with contributions by Mayken Jonkman (ed.), Nienke Bakker, Stephanie Cantarutti, Wietse Coppes, Maite van Dijk, Anita Hopmans, Leo Jansen and Jenny Reynaerts.

Marije Vellekoop and **Teio Meedendorp** (Van Gogh Museum, Amsterdam; in collaboration with RCE - Cultural Heritage Agency of the Netherlands, Delft University of Technology and Tilburg University), *ReViGo: The discolouration of Van Gogh's paintings and drawings*, Science4Arts research programme (NWO), 2013-2017.

Hans Luijten (Van Gogh Museum, Amsterdam): *The biography of Jo Bongor (1862–1925)*, publication scheduled for 2018.

Edwin Becker, Renske Suijver and **Lisa Smit** (Van Gogh Museum, Amsterdam, in collaboration with Österreichische Galerie Belvedere, Vienna), *Gustav Klimt: Inspired by Monet, Van Gogh, Matisse*, exhibition and publication scheduled for 2019.

Maite van Dijk (Van Gogh Museum, Amsterdam) and **Simon Kelly** (Saint Louis Art Museum, Saint Louis, United States), *Modernizing Millet*, exhibition and catalogue scheduled for 2019.

Louis van Tilborgh, Teio Meedendorp, Nienke Bakker, Oda van Maanen and **Kathrin Pilz** (Van Gogh Museum, Amsterdam; in collaboration with RCE – Cultural Heritage Agency of the Netherlands, and Shell Netherlands), *Vincent van Gogh's paintings from Arles, Saint-Rémy and Auvers*, collection catalogue, publication scheduled for 2020.

Nienke Bakker and **Maite van Dijk** (Van Gogh Museum, Amsterdam): *Van Gogh and the Fauves*, exhibition and publication scheduled for 2021.

Louis van Tilborgh (Van Gogh Museum, Amsterdam), **Teio Meedendorp** (Van Gogh Museum, Amsterdam), **Ella Hendriks** (University van Amsterdam), **Don Johnson** (Rice University, Houston), **C. Richard Johnson Jr.** (Cornell University, Ithaca) and **Robert G. Erdmann** (University van Amsterdam): *Thread count automation project: Research of Van Gogh's canvasses*, ongoing research, started in 2011.

Roelie Zwikker (Van Gogh Museum, Amsterdam): *The biography of Vincent Willem van Gogh (1890–1978)*, ongoing research, started in 2012.

Maite van Dijk and **Joost van der Hoeven** (Van Gogh Museum, Amsterdam): *Catalogue of 19th- and early 20th-century paintings in the collection of the Van Gogh Museum*, collection catalogue, research started in 2015.

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(partner of the renovated Van Gogh
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This fund aims to make financial contributions to the Van Gogh Museum for educational programmes, projects and resources. Thanks to this contribution, the museum is able to complete the Van Gogh Goes to School project.

The Für Elise - VGM Fonds

This fund aims to: Contribute to making the Van Gogh Museum in Amsterdam accessible to as many people as possible with the purpose of offering an enriching experience and inspiring them. Promoting research and making subcollections digitally available: Non-Van Gogh paintings, Non-Van Gogh drawings and Japanese prints.

The Van Gogh Museum

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This fund aims to financially contribute to the position of junior curators at the Van Gogh Museum, preferably recent graduates.

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Supervisory director - management consultant



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available

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 Jeroen van de Beek



Project Office
 Department Manager:
 Riemke thoe Schwartzenberg
 & Hohenlansberg Manger Cats

Riemke left the company on 1 April 2016.
 Acting Department Manager from
 1 April 2016: Marieke Uildriks.



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 General Counsel:
 Eva Schieveld



Business Operations sector
 Director Business Operations
 Esther de Jong



Facility Management
 Department Manager:
 Roelof van der Kooi



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Retail
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 Donna O'Connor



Retail
 Manager:
 Peter Dusch

Lectures

Edwin Becker

Title *Munch : Van Gogh*, lecture

Location Vrienden Van Abbemuseum, Eindhoven

Date 8 January 2016

Title *Munch : Van Gogh*, lecture and tour

Location De Wijher, Roermond

Date 9 January 2016

Title Launch *Journal of Japonism*

Location Van Gogh Museum, Amsterdam

Date 28 February 2016

Title *Easy Virtue*

Location Limburg Employers' Association, Tefaf, Maastricht

Date 15 and 16 March 2016

Title *Easy Virtue*

Location Vereniging Rembrandt, The Hague

Date 8 April 2016

Title IEO conference

Location Dublin

Date 13-15 April 2016

Title *Easy Virtue*

Location Academische Club, Amsterdam

Date 18 April 2016

Title *Partnering - how to make your fine art collection more visible*
Artnet panel - Deloitte

Location Concertgebouw, Amsterdam

Date 21 April 2016

Title *Sins*, Seminar

Location ESNA, Amsterdam

Date 19 and 20 May 2016

Title	<i>On the verge of insanity, tour</i>
Location	Bank Ten Cate & Cle, Amsterdam
Date	2 September 2016
Title	<i>Between Melancholy and Madness, Antheia mini symposium</i>
Location	Van Gogh Museum, Amsterdam
Date	17 September 2016
Title	<i>Common Ground, Rembrandt Association</i>
Location	Galerie Post + García, Maastricht
Date	18 September 2016
Title	<i>Van Gogh</i>
Location	Kiwanis, Weert
Date	22 September 2016
Title	Museum conference
Location	NMV, Amersfoort
Date	6 October 2016
Title	Museum training
Location	MoU, Beijing, Foreign University
Date	14-18 November 2016
Title	<i>Alma-Tadema</i>
Location	Kunstkring, Doorn
Date	28 November 2016
Title	<i>Frans Hals and modern art, Experts meeting</i>
Location	Frans Hals Museum, Haarlem
Date	1 December 2016
Title	<i>Daubigny, Monet, Van Gogh</i>
Location	Academische Reizen, Amsterdam
Date	7 December 2016

Title Performance for *Kunst op Straat street art* with Moreno Perna
Location Cuypershuis, Roermond
Date 28 December 2016

Ann Blokland

Co-authors Jolein van Kregten, Agnes Stauber (LACMA, USA), Anne Martens (J. Paul Getty Museum, USA)

Title *Deep-Dive into Interpretive Media*
Location Museums and the Web 2016, Los Angeles
Date 6 April 2016

Co-author Marthe de Vet
Title Guest lecture Reinwardt Academy *Accessibility*
Location Van Gogh Museum, Amsterdam
Date 3 February 2016

Co-author Geer Oskam
Title Reporter *EVALUATION AND IMPACT*
What are the core ingredients of evaluating the impact of accessible cultural heritage?
Location European Foundation Forum for Inclusion, Brussels
Date 22 June 2016

René Boitelle

Title *Rousseau's Painting Techniques*
Location Ny Carlsberg Glyptoteket, Copenhagen
Date 27 October 2016

Title *Daubigny's late painting technique*
Location Van Gogh Museum, Amsterdam
Date 7 December 2016

Title *Between Tradition and Innovation: Studio Practices in France around the middle of the 19th century*
Location University of Amsterdam, Amsterdam
Date 12 December 2016

Charlotte Bosman

Title *Van Gogh Museum Facebook strategy*
 Location Centre Management, Leiden
 Date 6 April 2016

Title *Vincent's Story - Visual Storytelling at the Van Gogh Museum*
 Location Digital Marketing Live, Amsterdam
 Date 26 May 2016

Title *Google Ad Grants*
 Location Google Netherlands, Amsterdam
 Date 23 August 2016

Title *Content marketing Van Gogh Museum*
 Location Museum Vakdagen event, Eindhoven
 Date 24 May 2016

Title *Van Gogh Museum Facebook strategy*
 Location Seminar Room for Dialogue at Tryater, Leeuwarden
 Date 16 June 2016

Title *Google for non-profit organizations*
 Location Publiek Centraal, Leuven, Belgium
 Date 10 November 2016

Maite van Dijk

Title Facebook livestream *about Daubigny, Monet, Van Gogh*
 Location Van Gogh Museum, Amsterdam
 Date 25 October 2016

Adriaan Dönszelmann

Co-author Kees van den Meiracker
 Title *How to generate value from collection management*
 Location Seminar at Deloitte, Luxembourg
 Date 24 March 2016

Title *Introduction to the Van Gogh Museum*
Location Career Days, Erasmus University, Rotterdam
Date 14 April 2016

Title *How to generate value from collection management*
Location TIAS Masterclass / Art & Finance Conference: Van Gogh Museum, Amsterdam
Date 22 April 2016

Title *Changing Environment of a Social Enterprise / New Business Models*
Location TIAS EMBA, Van Gogh Museum, Amsterdam
Date 14 June 2016

Nikola Eltink

Title *Cumulus launch for employees at the Van Gogh Museum*
Location Van Gogh Museum, Amsterdam
Date 13 July 2016

Willem van Gogh

Title *Van Gogh: the passion recaptured*
Location University of Antwerp, Belgium
Date 1 March 2016

Title Award Speech Order of the Rising Sun, Gold Rays with Rosette to Radboud Molijn
Location Residence of the Japanese Ambassador in the Netherlands, The Hague
Date 21 June 2016

Title *Van Gogh, Seurat and Zhou Changxin: Innovating the art of painting as a bridge between cultures*
Location Yunnan University, Kunming, China
Date 21 November 2016

Adrie Kok

Title *Development Profiling Van Gogh Museum*
Location Rijksmuseum, Amsterdam
Date 10 May 2016

Title *Dealing with the threat of terrorist attacks on Museumplein*
 Location Rijksmuseum, Amsterdam
 Date 6 December 2016

Jolein van Kregten

Co-authors Ann Blokland, Agnes Stauber (LACMA, USA), Anne Martens
 (J. Paul Getty Museum, USA)
 Title *Deep-Dive into Interpretive Media*
 Location Museums and the Web 2016, Los Angeles
 Date 6 April 2016

Oda V. van Maanen

Title *Sunset at Montmajour The discovery of a new Van Gogh*
 Location Van Gogh Museum, Amsterdam
 Date 25 October 2016

Marianne Peereboom

Co-author Marianne Nouwen
 Title *“400 pictures of the bedroom” : Collection Management & DAM at the Van Gogh Museum*
 Location Henry Stewart DAM New York 2016, New York
 Date 6 May 2016

Co-author Marianne Nouwen
 Title *“400 pictures of the bedroom” : Collection Management & DAM at the Van Gogh Museum*
 Location Canto DAM Summit Americas 2016, New York
 Date 9 May 2016

Co-author Marianne Nouwen
 Title *“400 pictures of the bedroom” : Collection Management & DAM at the Van Gogh Museum*
 Location Canto DAM Summit Europe 2016, Berlin
 Date 26 September 2016

Laura Prins

Title *Vincent van Gogh and the illnesses of his time: From venereal disease to epilepsy*

Location ESNA conference at the Rijksmuseum, Amsterdam

Date 19 May 2016

Title *Vincent van Gogh: "I do not feel despondent about the future, but it is probably chock-full of problems"*

Location For the employees of BankGiro Loterij, Amsterdam headquarters

Date 19 May 2016

Co-author Regarding The Museum of Everything

Title *On the Verge of Insanity. Van Gogh and his illness*

Location Van Gogh Museum

Date 6 May 2016

Title *On the Verge of Insanity. Vincent van Gogh and his illness*

Location For friends of the Van Gogh Museum

Date 17 July 2016

Title *On the Verge of Insanity. Vincent van Gogh and his illness*

Location For family days at the Van Gogh Museum

Date 27 August 2016

Title *Introduction to Van Gogh's Diagnostic History: Diagnosing for whose sake?*

Location For the On the Verge of Insanity symposium: Van Gogh and his illness, Van Gogh Museum, Amsterdam

Date 15 September 2016

Title *Artistic Madness: Vincent Van Gogh in his last 18 months*

Location University of Alberta, Edmonton (Canada)

Date 19 October 2016

Sanneke Prins

Title *How a multimedia guide impacts the visitor experience at the Van Gogh Museum*

Location EMERCE / Mobile Convention Amsterdam, Beurs van Berlage, Amsterdam

Date 27 May 2016

Fleur Roos Rosa de Carvalho

Title *From the Private Print to the Public Poster and Back*
 Location *Symposium Paragons and Paper Bags. Early Modern Prints from the Consumer's Perspective, Rijksmuseum, Amsterdam*
 Date 9 June 2016

Title *Private Pleasures: Prostitution in Prints*
 Location *Symposium City of Sin: Representing the Urban Underbelly in the Nineteenth Century, Rijksmuseum & Van Gogh Museum, Amsterdam*
 Date 19 and 20 May 2016

Title *The innovative accessibility of the Parisian world of prints*
 Location *Workshop on digital collection accessibility for the Netherlands Museum Association's EYE Film Institute*

Axel Rüger

Title *Business models travelling exhibition: Meet Vincent van Gogh Experience*
 Location *Museum Connections, Paris*
 Date 20 January 2016

Title *Learning from the Van Gogh*
 Location *AEGON Q&A lunch session, Amsterdam*
 Date 21 January 2016

Title *Talking to Frank Michael Zeidler, book launch*
 Location *German Embassy, The Hague*
 Date 24 May 2016

Title *Revenue models VGM, Experience and the Van Gogh Café*
 Location *Lyon, BIZOT meeting*
 Date 2 and 4 June 2016

Title *Meet Vincent van Gogh Experience*
 Location *We Are Museums, Bucharest*
 Date 6 June 2016

Title *Dealing with the challenges and opportunities facing Museums,*
ACEI Conference
Location Valladolid, Spain
Date 22 June 2016

Title *Art 2 Sea: Vincent van Gogh und sein Museum*
Location MS Europa 2
Date 21 September 2016

Title *Expanded Business: How you can get the most out of your cultural content
+ Ask the expert: All you ever wanted to know about Van Gogh*
Locatie Buchmesse, Frankfurt, Germany
Date 22 October 2016

Jacqueline Rutten

Title *Netwerk CultuurMecenaat over Research (cultural sponsorship network
for research)*
Location Kunsthal, Rotterdam
Date 2 november 2016

Title *Smarter acquisition, keynote address on corporate sponsorship*
Location Theater aan het Spui, The Hague
Date 28 November 2016

Lisa Smit

Title *Where music meets the eye: Depicting and illustrating music around 1900,
conference paper for the "Ästhetik der Innerlichkeit: Max Reger und das
Lied um 1900" symposium*
Location Institute for Musicology, University of Vienna
Date 23 September 2016

Renske Suijver

Title *Van Gogh's influence on fauvism and expressionism*
Location Van Gogh Museum, Amsterdam
Date 4 September 2016

Marthe de Vet

- Co-author Esther den Breejen
Title *Are we really ready for this? Cooperation between art, healthcare and welfare. Workshop*
Location National Centre of Expertise for Cultural Education and Amateur Arts (LKCA) conference on Senior Citizens and Culture, Ede
Date 11 November 2016
- Title *Art makes man*
Location Amsterdam, Van Gogh Museum for CSR Netherlands symposium
Date 16 June 2016
- Co-author Ann Blokland
Title Guest lecture Reinwardt Academy, *Accessibility at the Van Gogh Museum. Case studies Feeling Van Gogh and Elderly People Meet Van Gogh*
Location Van Gogh Museum, Amsterdam
Date 3 February 2016
- Title *Making Van Gogh Accessible: Sharing our Learning Curve*
Location Hermitage Amsterdam, Sustainable Dialogues Conference
Date 19 April 2016
- Co-author Helene de Koekoek; Marjolein Gysels
Title *Does art make us human?*
Location Van Gogh Museum, Amsterdam
Date 16 September 2016

Laurine van de Wiel

- Co-author Gerard Blomsma, Ruigrok | NetPanel
Title *Closer to your customer with innovative observation*
Location Marketing & Insights Event, Jaarbeurs Utrecht
Date 4 February 2016
- Title *Audience and Visitors Research*
Location University of Amsterdam @ Masters Museum Studies and Heritage Studies
Date 20 September 2016

Title *Visitors in the spotlight* - to students of "The Art of Making Art Exhibitions"
Location Van Gogh Museum, Amsterdam
Date 24 February 2016

Title *Welcome new colleagues* - Introduction to the Marketing Department
Location Van Gogh Museum, Amsterdam
Date 29 March 2016

Laurine van de Wiel, Carolien Gruintjes, Caroline Vos

Title *How to reach new audiences?* @ Maastricht University master students -
Marketing and Management of Arts and Culture
Location Van Gogh Museum, Amsterdam
Date 10 November 2016

Annex
Lectures

Ancillary position

Annex
Ancillary
position

y

Edwin Becker

Supervision for *The Art of Making Art Exhibitions*, work-study programme, Van Gogh Museum, Amsterdam

Supervision of the exhibition of graduation projects at the department of Scenic Design, Amsterdam University of the Arts, Amsterdam

Chairman of the Becker Foundation, Roermond

President of the BienNEELe Foundation, Roermond

President of the LABland Foundation (scenic designers' collective)

Sinja Bloeme

Freelance / guest lecturer of communication and photo styling for the Artemis Styling Academy

Ann Blokland

Jury Member for the Raak Incentive Award

Cas Boland

Jury Member for the SAN Accent Awards

Charlotte Bosman

Member of the Cultuurmarketing Programme Board

Hannie Diependaal

Independent restorer of paintings

Maite van Dijk

President of the Museum Association's Art Museum division

Board member of the European Society of Nineteenth-Century Art (ESNA)

President of the Art Museum division of the Vereniging van Nederlandse Kunsthistorici (Dutch Art Historians Association)

Adriaan Dönszelmann

Cooperation partner JINC

Chairman of the Board for the Museums of Amsterdam Foundation

Member of the TIAS Advisory Board

President of the Wereldmuseum Security Committee

Nikola Eltink

Member of the Board for the Zicht in Erfgoed Foundation on Cultural Heritage

Willem van Gogh

Member of the Board, Vincent van Gogh Foundation, Amsterdam

Member of the Board, Tomoko Mukaiyama Foundation, Amsterdam

Member of the Board, Nihon no Hanga, Amsterdam

Jury member Changxin Art Award, Changxin International Art School, Yunnan University, China

Monique Hageman

Board Member (treasurer) of the Stichting Nederlandse Kunsthistorische Publicaties (Dutch Art History Publications Foundation)

Milou Halbesma

Member of the Board of Water for Life

Member of the Advisory Council of SOS Children's Villages Netherlands

Member of the Board of the Van Gogh Europe Foundation

Esmee Köhler

Owner and author of *Het normale dieet* (book on how to lose weight the healthy way)

Roelof van der Kooi

Member of the Advisory Council for the National Committee for 4 and 5 May Amsterdam

Board member on the committee for the commemoration of the 1941 February Strike

Hans Luijten

Scientific Advisory Committee Mondrian Edition Project

Oda V. van Maanen

Independent restorer of paintings

Marianne Nouwen

Editor for the Art & Architecture Thesaurus - in Dutch

Geer Oskam

Treasurer for the Museumpleinbus

Marije van der Pas

ANNA K. Advisory Council (Strategic sponsorship advice for the cultural sector)

Axel Rüger

Member of the TEFAF showcase Selection Committee

Member of the Apeldoorn Conference Steering Board

Jury Member Van Lanschot Art Prize

Trustee Art Fund

Member of Advisory Committee Higher Education Funding Council for England (HEFCE)

Member of the Executive Committee of the Praemium Erasmianum Foundation

Jacqueline Rutten

Board of Stichtse Vecht Soroptimists

Wite de Savornin Lohman

VanLoon100 committee and VanLoon40 committee, Museum Van Loon

Member of the Board for the Stichting Utrechtse Kastelen (Foundation for Castles in the province of Utrecht)

Member of the Caius Circle Board, The Rembrandt Association

Member of the Board for the Stichting Het Nederlandse Interieur (Dutch Interior Foundation)

Member of the Board for Pieus Fonds De Jonge van Ellemeet-Briels

Marie-José van Schaik

Board member for Masarang International

Eva Schieveld

Member of the Supervisory Board for De Melkweg

Lisa Smit

Secretary for the European Society for Nineteenth-Century Art (ESNA)

Coordinator Voedselbank Cultuur (foodbank for culture)

Marije Vellekoop

Board Member of the Dutch Postgraduate School for Art History (OSK)

Editor-in-chief for Van Gogh Studies

Marthe de Vet

Member of the Supervisory Board for the Cultuurschakel platform for culture, The Hague (from June 2016)

Member of the board for the Museumpleinbus

President of the collaborative project *Art makes man. Elderly People Meet Van Gogh*

Participant in Leadership in Culture programme (graduated in November of 2016)

Member of the board for the Museumplusbus (until May 2016)

Advisory Committee for Amateur Culture Participation, CultuurSchakel platform for culture, The Hague (until May 2016)

Caroline Vos

Board Member (Secretary) for the Huize Frankendael Foundation

Catherine Wolfs

Editor at Modemuze

Board Member for the Dutch Costume Association (Nederlandse Kostuumvereniging)

Image editor for the Dutch Costume Association's Bulletin

Publicat

itions

Edwin Becker

Title of article/publication

Ode aan de verfrissende Adolescentia in De kracht van het theatrale beeld (Ode to refreshing Adolescence in The power of the theatrical imagery)

Any co-authors

Peter de Kimpe, Sabien Schütte en Judith Wendel, De kracht van het theatrale beeld, AHK, Amsterdam

Year and month of publication

June 2016

René Boitelle

Title of article/publication

Tout dans son talent est prime-sutier, sain, ouvert : Observations on Daubigny's Late Painting Techniques

Part of publication (for article)

Tent. Cat. *Inspiring Impressionism - Daubigny, Monet, Van Gogh*

Year and month of publication

February 2016

Maite van Dijk

Any co-authors

Nienke Bakker, Lynne Ambrosini, Frances Fowle, René Boitelle, Michael Clarke

Title of article/publication

Daubigny, Monet, Van Gogh. Landscape impressions

Part of publication (for article)

Daubigny and the impressionists in the 1860s

Hans Luijten

Any co-authors

Leo Jansen and Nienke Bakker

Title of article/publication

Vincent van Gogh, Chinese translation for the six-part publication of Van Gogh's correspondence

Year and month of publication

May 2016

Any co-authors

Leo Jansen and Nienke Bakker

Title of article/publication

Vincent van Gogh, Dostlukla - Seçme Mektuplar (Turkish translation of the anthology of Van Gogh's letters)

Year and month of publication

January 2016

Laura Prins

Any co-authors

Nienke Bakker, Louis van Tilborgh, with help from Teio Meedendorp

Title of article/publication

On the Verge of Insanity. Van Gogh and his illness

Year and month of publication

July 2016

Title of article/publication

Van Gogh into the Undergrowth: A Brief History + 25 catalogue entries, ed. by Kristi Nelson

Part of publication (for article)

Van Gogh into the Undergrowth (Cincinnati Art Museum exhibition catalogue)

Year and month of publication

October 2016

Title of article/publication

'L'Art pour l'Art or L'Art pour Tous'? The Tension between Artistic Autonomy and Social Engagement in Les Temps Nouveaux, 1896-1903

Part of publication (for article)

The International Journal for History, Culture and Modernity

Year and month of publication

December 2016

Fleur Roos Rosa de Carvalho

Title of article/publication

Eroticism from the fin de siècle. A black Degas monotype for the Van Gogh Museum

Part of publication (for article)

Rembrandt Association Bulletin

Year and month of publication

Volume 26, number 1, Spring of 2016, pp. 26-28

Title of article/publication

French print art 1890-1905 collection website

Part of publication (for article)

www.vangoghmuseum.nl/en/prints

Axel Rüger

Title of article/publication
Part of publication (for article)

Year and month of publications

Introductory Essay
Carlos Sagrera, inside the shadow, CORE 1
(Contemporary Realism by Galerie Mokum),
exhibition catalogue. Galeriem Mokum and
VanSpijk/Rekafa Publisher bv, Amsterdam
September 2016

Lisa Smit

Title of article/publication

Part of publication (for article)

Year and month of publications

Review of the *Jan Toorop exhibition*
Gemeentemuseum Den Haag (26 February to
29 May 2016)
Nineteenth-Century Art Worldwide, Vol. 15,
No. 3 (Autumn 2016)
November 2016

Renske Suijver

Title of article/publication

Year and month of publications

*Van Gogh inspires. Matisse, Kirchner,
Kandinsky*. Highlights from the Merzbacher
Collection / Van Gogh Inspires. Matisse,
Kirchner, Kandinsky, Highlights from the
Merzbacher Collection
August 2016

Laurine van de Wiel

Co-author
Title of article/publication

Part of publication (for article)
Year and month of publications

Evelien Besseling, Ruigrok| NetPanel
*Meet Vincent van Gogh: how do you test a
worldwide experience?*
Marketing Tribune
December 2016

Co-authors
Title of article/publication

Part of publication (for article)
Year and month of publications

Marjolein van Trigt
*Most people's taste - How algorithms
determine the cultural offer*
Vrij Nederland
January 2016

Co-author
Title of article/publication
Part of publication (for article)
Year and month of publications

John van Schagen
Do you have a minute?
Sprout
February 2016

Co-author
Title of article/publication
Part of publication (for article)
Year and month of publications

National Geographic
World's Smart Cities: Amsterdam
National Geographic
July 2016

Colophon

Written and edited by:
Sinja Bloeme, Nicole Baartman
Special thanks to the Van Gogh Museum
management, sector managers, department
managers and employees.

Design:
Bourne Design



Van Gogh Museum Amsterdam

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To content annex

To content