



Van Gogh Museum Annual Report 2025

Van
Gogh
Museum

Amsterdam

Van Gogh Museum

Annual Report 2025

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Director Emilie Gordenker



Managing Director Rob Groot

The Van Gogh Museum looks back at an intense and very successful year, with a rich and varied programme of exhibitions, educational activities and events that contributed to its mission to inspire a diverse audience with the life and work of Vincent van Gogh and his time. The museum attracted a wide range of visitors, in line with the targets set out in the Strategic Plan 2025-2028: more than 1,860,000 visitors, nearly 20% of whom were from the Netherlands. The Van Gogh Museum built on the achievements of the previous cycle in this first year of the new policy period. It is gratifying that the clearly defined strategic goals are already beginning to translate into tangible results across the organisation.

One of the museum's core responsibilities is to care for, research, expand and exhibit its rich collection. The museum's holdings were strengthened in 2025 through meticulous restorations and targeted acquisitions, including Edouard Vuillard's painting *The Family Gathering*

and a spectacular pastel by William Degouve de Nuncques. These acquisitions were supported by the VriendenLoterij, the members of the Yellow House Circle and the John & Marine van Vlissingen Art Foundation. An ambitious exhibition programme offered refreshing new insights into its core collection. *Anselm Kiefer – Sag mir wo die Blumen sind*, the first exhibition in collaboration with the Stedelijk Museum Amsterdam, was a particular highlight. It attracted almost 340,000 visitors, more than 147,000 of whom were from the Netherlands – the highest number of Dutch visitors for an exhibition in the Van Gogh Museum in at least ten years. This aligns with the museum's ambition to engage more strongly with Dutch audiences. The autumn exhibition *Van Gogh and the Roulins. Together Again at Last* also contributed to this aim through its focus on families in the Netherlands. It told the remarkable story of the friendship between

Van Gogh and the postman Joseph Roulin. Fourteen portraits of the Roulin family, usually dispersed across museums and private collections worldwide, were brought together for the first time. Visitors of all ages could take part in portrait drawing and other activities in a replica of the Yellow House that was to be found on the upper floor of the exhibition wing.

The Van Gogh Museum strives to be outward-facing and engaged with the world beyond its own walls. This is reflected in programmes such as *I am Jo!*, which connected more than one hundred women from Amsterdam with the life story of Jo van Gogh-Bonger, Vincent's sister-in-law and tireless champion of his art. During creative sessions and workshops, participants explored their talents, identity and personal development, culminating in a presentation at the museum and exhibitions at several branches of the Amsterdam Public Library. *I am Jo!* is a collaboration with the Samen Sterk met Werk (Stronger Together Through Work) women's alliance, and the City of Amsterdam supported the project as part of the celebrations marking Amsterdam's 750th birthday. The *Open Up with Vincent* programme further strengthened the museum's focus on mental well-being. This programme uses art as a means to foster calmness, reflection and resilience through mindfulness sessions, yoga in the museum, painting workshops and educational materials. *Open up with Vincent* received a significant boost this year thanks to the generous support of the VriendenLoterij.

The Van Gogh Museum's Strategic Plan 2025-2028 prioritises financially sound operations and sustainable business practices. The museum signed a new representation agreement with the agency WildBrain CPLG, marking a next step in the development of licensing activities. It developed a LEGO set

based on Van Gogh's *Sunflowers* in partnership with LEGO, which was accompanied by a range of educational initiatives, including a podcast and a LEGO version of the Yellow House in the museum. These activities generated additional income and contributed to the diversification of revenue streams. A broad sustainability programme is underway across the organisation, comprising seven interconnected initiatives. These range from the reuse of exhibition materials to a more sustainable product range and a flexible climate control system that reduces demand on energy.

The Mesdag Collection in The Hague presented a varied exhibition programme over the past year. In the spring, Dutch artist Anne Geene explored how the everyday can be transformed into something extraordinary through her research into the natural environment surrounding the museum, from the monumental garden to the nearby coastline of Scheveningen. This was followed by *Barbara van Houten – In the Light of the Mesdags*, which focused on etchings, drawings and paintings by this versatile nineteenth-century artist. The exhibition highlighted her significance within Dutch art and was positively received by the press.

The organisation remains financially healthy: the Van Gogh Museum closed 2025 with a positive result of € 5.1 million. The number of visitors increased compared to the previous year, contributing to higher own income, supported in part by an increase in ticket prices. Revenue from in-store and webshop sales was slightly lower than in 2024. At the same time, general expenses decreased, which contributed to the positive result.

There are serious concerns about the Van Gogh Museum's Amsterdam facilities and buildings. Without major renovations, the museum will no longer be able to guarantee

the safety of visitors, staff and the collection over the long term. Under the Dutch Heritage Act, the Van Gogh Museum is entrusted with the statutory management of the State's cultural heritage collections; this includes providing appropriate and secure accommodation for the collection. The museum must carry out major renovations, including upgrades to the building services and substantial maintenance to key structural elements. The project is currently scheduled for 2028-31, and will involve a partial closure of the museum.

Amanda Vollenweider, Head of Presentation and Programme, left the museum this year in order to become Director of the Westfries Museum. Astrid Hertog took on the role on an interim basis until the place could be filled permanently. Ron Teerlink was appointed as the Chair of the Supervisory Board in October, succeeding Jacobina Brinkman.

We are deeply grateful to everyone who supported the museum in 2025. The Vincent van Gogh Foundation remained closely involved and provided invaluable support. The Supervisory Board offered expert and constructive guidance. The continued structural support of the Ministry of Education, Culture and Science, and of founding partner Sompo Japan Insurance Inc., remains essential. Our main partners ASML and the VriendenLoterij, together with many other partners, sponsors, private supporters, funds and donors, contributed generously. Their support enables the Van Gogh Museum to pursue its mission in full.

Above all, we would like to express our sincere thanks to the museum's staff. Their professionalism, commitment and dedication form the foundation of both the museum's success and the quality of the visitor experience. We look ahead with confidence to the challenges of 2026 and the years beyond.

Emilie Gordenker, Director
Rob Groot, Managing Director



I am Jo! participant Sandra Felter (right) with her work, reflecting on her family history, her female ancestors and Amsterdam.



2

The Van Gogh Museum in 2025:
an overview

I. The Collection

Visitors

The Van Gogh Museum received 1,867,342 visitors in 2025. More than 356,000 of them were from the Netherlands, an increase of 8% compared to the previous year. Visitor satisfaction also increased: the Net Promoter Score (NPS) – a widely used measure of visitor satisfaction – rose from 71 in 2024 to 74 in 2025. This is the highest annual score since NPS measurements began in 2018. Visitors gave the museum an average rating of 9.2, compared to 9.1 a year earlier.

Visitors' appreciation of staff hospitality and friendliness was remarkably high. Visitor feedback also increasingly highlighted the personal side of the experience, particularly in the museum's presentation of Van Gogh's art and life story and its engagement with mental well-being.

The Mesdag Collection in The Hague received 14,706 visitors, including 685 schoolchildren (compared to 16,475 visitors in 2024 and 9,389 visitors in 2023). The peak in 2024 can be attributed to the success of the *Rosa Bonheur* exhibition. The NPS was 35, slightly lower than in 2024 (42). Overall, visitors gave their visit to The Mesdag Collection an average rating of 8.5.

Reactions from visitors to the Van Gogh Museum

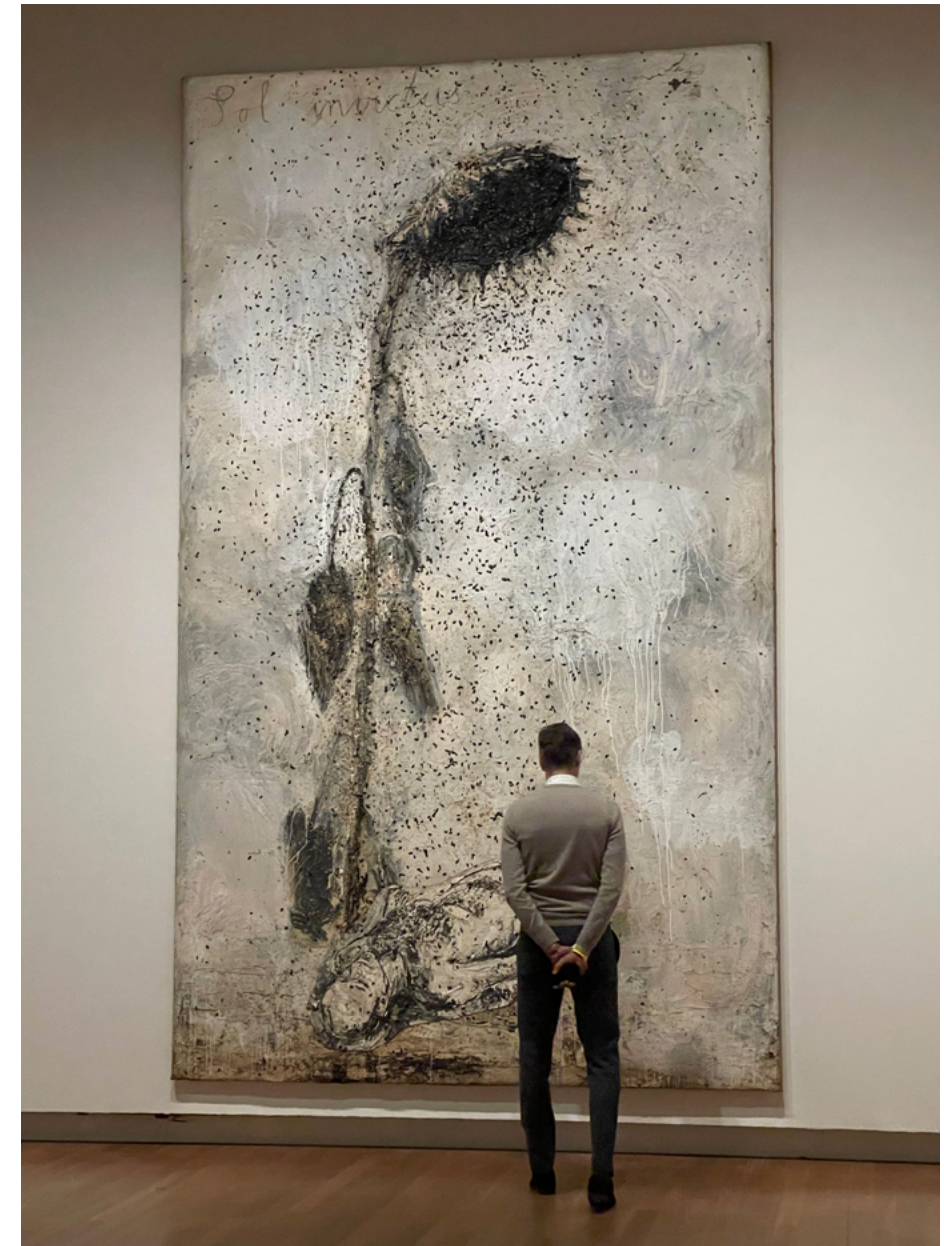
'I was impressed by the attention to mental health and by how visitors are guided towards the right resources when needed. Wonderfully done! I have admired Van Gogh for so long, and spending a few hours in the museum was the perfect way to immerse myself in his world.'

'All staff members were really friendly, from the online customer service team to everyone in the museum, including security, catering and shop staff. My compliments.'

Exhibitions at the Van Gogh Museum

For the first time in their history, the Van Gogh Museum and the Stedelijk Museum Amsterdam joined forces to present a major exhibition about one of the most important artists of our time: Anselm Kiefer (1945). The spring exhibition *Anselm Kiefer – Sag mir wo die Blumen sind* took the form of a diptych, highlighting for the first time Kiefer's special connection with the work of Vincent van Gogh, while also bringing together key works by Kiefer from the Stedelijk's collection – the museum that has played such an important role in his career. Both locations also presented new, previously unseen work by Kiefer. The exhibition attracted exceptional interest, with more than 150 press registrations for the preview and nearly 340,000 visitors, including a notably high proportion from the Netherlands (26%). Visitors rated the exhibition highly (an average of 9.1) and described their experience as breathtaking and overwhelming. A smaller version of the exhibition travelled on to the Royal Academy of Arts in London.

Also on view in spring was *The Power of Pigments*, a small-scale presentation on the



Anselm Kiefer – *Sag mir wo die Blumen sind* exhibition.



The Anselm Kiefer exhibition at the Van Gogh Museum.

invention of synthetic pigments in the nineteenth century, which made it possible for artists to create colour drawings more easily and quickly. The presentation featured drawings which are rarely exhibited due to their fragility, by artists including Vincent van Gogh, Odilon Redon and Paul Gauguin.

The summer saw the return of *Choosing Vincent*: the anniversary exhibition from 2023 was presented again, which supported the museum's sustainability ambitions by reusing existing resources. The exhibition explored the family story of Vincent, Theo, Jo and their son Vincent, showing – through masterpieces and lesser-known works alike – how their decisions transformed a private collection into a museum collection of global significance. Visitors rated the exhibition an average of 8.8 and responded positively to both its emotional depth and its accessibility; some saw it as an ideal introduction to the permanent collection.

Reactions from visitors to Anselm Kiefer

'It was a wonderful exhibition. The sheer number of large-scale works on display commands respect, and the collaboration with the Stedelijk Museum made it all the more impressive.'

“Happy” isn't quite the right word for the Anselm Kiefer exhibition. Moving and emotional. Beautiful!

Reactions from visitors to Van Gogh and the Roulins

'Van Gogh and the Roulins far exceeded my expectations. The interactive performance was so fun and creative.'

'The Roulin family presentation was beautifully done. My children and I thoroughly enjoyed it!'

Van Gogh and the Roulins. Together Again at Last was on view in the autumn. The exhibition explored the remarkable friendship between Vincent van Gogh and the postman Joseph Roulin and his family. Between 1888 and 1889, Joseph, his wife Augustine and their three children inspired Van Gogh to create an impressive series of twenty-three painted portraits and three drawings. The exhibition, a collaboration with the Museum of Fine Arts in Boston, was the first to focus on this group of works, which Van Gogh hoped would not only capture the thoughts and soul of his sitters, but also something of human existence in a more universal sense. *Van Gogh*



Van Gogh and the Roulins. Together Again at Last.



Replica of the Yellow House on the upper floor of the exhibition wing.

and the Roulins brought together a selection of these portraits from international collections – a rare opportunity to see them together – alongside letters from Joseph Roulin to Vincent, Theo and Willemien van Gogh, works by Paul Gauguin (who lived with Van Gogh in the Yellow House), and portraits by Rembrandt, Frans Hals and Adriaen van Ostade, who inspired Van Gogh in Arles. On the upper floor, a life-sized replica of the Yellow House evoked the atmosphere of Arles, where visitors of all ages could draw, solve puzzles, write or read. The exhibition brought in 250,329 visitors, and comfortably achieved its aim of attracting more visitors under the age of 45, including families.

Captivated by Vincent, a small-scale exhibition that explored the special friendship between the artist Isaac Israëls (1865–1934) and Jo van Gogh-Bonger, Vincent van Gogh's sister-in-law and the guardian of his legacy, was also on display in the autumn. The centenary of Jo's death was marked in 2025, making it a fitting moment to reflect on her significance for Vincent's legacy. The exhibition included paintings by Israëls featuring works by Van Gogh in the background, portraits of Jo and her son Vincent, and a selection of the more than one hundred letters written by Israëls to Jo.

Exhibitions at The Mesdag Collection

Anne Geene. Extraordinary opened at The Mesdag Collection in spring. The exhibition showed how the Dutch artist transforms the everyday into the exceptional by making the unseen visible. Geene (1983) focused on nature in and around The Hague, from the museum garden to the Scheveningen coastline – places that were significant both to her and the Mesdags. Workshops, lectures and guided tours accompanied the show. Visitors gave the exhibition an average rating of 8.1.

Visitor response to Anne Geene

'It was a beautiful and inspiring exhibition.

The guided tour was very insightful and added an extra dimension to the work.'

Barbara van Houten – In the Light of the Mesdags was on view in autumn. The exhibition highlighted the versatile practice of Barbara van Houten (1862–1950), who worked across etching, watercolour, drawing and painting. Central to the presentation was her close relationship with her aunt Sientje Mesdag-van Houten and uncle Hendrik Willem Mesdag, who played an important role in her artistic development. Visitors gave the exhibition an average rating of 8.4.



Anne Geene. *Extraordinary* at The Mesdag Collection.

Research

The Van Gogh Museum conducts both art-historical and technical research into the work and life of Vincent van Gogh and his contemporaries. A complete overview of current research projects is available in the appendix *Research projects* on p. 74.

The annual Visiting Fellow Lecture was held in the Van Gogh Museum Auditorium on 22 June. In *Painting and the Diary in Nineteenth-Century France*, Professor Linda Goddard (University of St Andrews, Scotland) examined the diaries of female artists working in France at the end of the nineteenth century, including Marie Bashkirtseff, Paula Modersohn-Becker and Berthe Morisot. The Visiting Fellow Lecture is a collaboration between the Van Gogh Museum and the University of Amsterdam, aimed at encouraging students to explore themes within the museum's area of focus.

The museum organised a study day on 2 October to mark the opening of the *Van Gogh and the Roulins* exhibition. Curators, researchers and conservators from institutions that hold Roulin portraits in their collections, as well as curators of recent Van Gogh exhibitions, came together in the exhibition to study the works and exchange insights. Curator Nienke Bakker (Van Gogh Museum) introduced the exhibition, after which her co-curator Katie Hanson (MFA Boston) spoke about the research into *Postman Joseph Roulin*, the first portrait in the series. Teio Meedendorp (Van Gogh Museum) presented a new finding relating to the painting *The Yellow House*. Contributors to the exhibition catalogue discussed specific works: conservator Kathrin Pilz (Van Gogh Museum) presented her research into the two versions of *Armand Roulin*, Christopher D. M. Atkins (MFA Boston) contextualised Van Gogh's admiration for Frans Hals within the nineteenth-century revival of

interest in his work, and Bregje Gerritse (Van Gogh Museum) presented findings from research into the various versions of *La Berceuse*. The session was highly engaging, with lively discussion generating new questions and avenues for further research.

The digital edition of the more than one hundred letters that Isaac Israëls wrote to Jo van Gogh-Bonger was published on israelsletters.org. The edition was compiled and introduced by researcher Hans Luijten, and produced in collaboration with the Huygens Institute for the History of the Netherlands.

Academic articles by researchers and curators affiliated with the Van Gogh Museum are regularly published on the museum website. Over the past year, researcher Teio Meedendorp identified an explanation for the mysterious piles of sand in Van Gogh's painting *The Yellow House*. In his article, he uses a historical postcard to demonstrate that these piles resulted from cleaning up the sand layer that was spread on busy roads at the time. In another article, Meedendorp examines the different types of trees in Van Gogh's paintings and explains why the artist occasionally appears to misidentify them in his letters.

Work is ongoing on the collection catalogue of the paintings and drawings by Van Gogh's contemporaries. The first instalment focuses on works collected by Vincent and Theo during their lifetimes. Since 2023, catalogue entries have been published online in phases on catalogues.vangoghmuseum.com. Six new entries were added in 2025.

Conservation and restoration

Isaac Israëls's earliest portrait of Jo van Gogh-Bonger was carefully restored in the past year, removing a matt, darkened varnish layer and old, discoloured overpaint. This revealed the original

paint surface as well as areas of damage that were difficult to interpret. The area around Jo's right cheek and mouth, for instance, appeared less resolved than might be expected from an artist of Israëls's calibre. A number of early female portraits by Israëls in other museum collections were studied by way of comparison before retouching began. These comparisons provided insight into the artist's working methods when painting faces, and formed the basis for the restoration.

The painting *Olive Grove in Collioure* by Henri Matisse, acquired in 2025, was in exceptionally good condition for a work from the early twentieth century. To preserve it optimally, the painting underwent conservation treatment: the linen support was locally reinforced, the unvarnished paint layer was checked for loose

particles and a thin layer of surface dirt was removed. The work was also fitted with an appropriate frame dating from the same period as the painting.

An overview of the works treated over the past year is included in the Appendices on p. 78.

Acquisitions

The Van Gogh Museum acquired a number of significant works in 2025. A total of 208 works were purchased (mostly from the estate of Ton de Brouwer), 24 were donated, and one was received on long-term loan.

The museum strengthened its collection with *The Family Gathering*, an important work by Edouard Vuillard (1868-1940). The tension in the scene is palpable: Marie Vuillard, the artist's sister, appears to be just rising from the table.



Isaac Israëls, *Portrait of Jo van Gogh-Bonger*, 1895-97. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Her hunched shoulders and downcast gaze convey both anger and despondency. Her husband, Ker-Xavier Roussel – also Vuillard’s close friend – sits in the foreground, partly shrouded in darkness. The long shadows cast by the oil lamp on the table to the right heighten the charged atmosphere in the room. *The Family Gathering* is an outstanding example of Vuillard’s mastery in rendering both artificial light and decorative pattern. Dating from the artist’s most accomplished period, the intimate interior is also characteristic of the Nabis. This acquisition significantly strengthens the museum’s existing, though modest, group of Nabis works.

The museum also acquired a remarkable double-sided work on paper by Vuillard, *The Little Girl with a Kite* (recto) and *The Public Garden* (verso). In terms of style, iconography and technique, the work relates closely to the lithographs Vuillard produced between 1897 and 1900 in collaboration with the master printer Auguste Clot – among the most striking colour lithographs ever made. This rare acquisition is an important addition to the print collection, which contains almost all of the artist’s graphic oeuvre, and also expands the group of trial proofs from the Vollard series.

The collection of works on paper was further enriched with an exceptional pastel: *Lake Como* by William Degouve de Nuncques (1867–1935). This acquisition illustrates the broad expressive potential of pastel, a medium that enjoyed a strong resurgence in the late nineteenth century. Degouve evokes a hushed, symbolist nocturne in richly modulated shades of blue. The scale and quality of *Lake Como* underscore the equal standing of drawing and painting around 1900.

Flowers in a Small Chinese Porcelain Cup (1884), a painting by Odilon Redon (1840–1916) formerly in private ownership, was transferred in 2025 to the State of the Netherlands and placed

on long-term loan with the Van Gogh Museum. This early floral still life, executed in oil on panel and of modest dimensions (27 × 15.5 cm), offers a rare insight into an early phase of Redon’s oeuvre. It constitutes a meaningful addition to the collection, which previously held only later floral still lifes by the artist.

The acquisition of *The Valley of Kerzellec, Le Pouldu* by Meijer de Haan (1852–1895) is an important step in the museum’s aim to assemble a coherent group of high-quality works by the leading representatives of the Pont-Aven School. This group, led by Paul Gauguin, played a key role in artistic developments in the late 1880s, and was a crucial point of reference for Vincent van Gogh. Meijer de Haan’s ambitious landscape shows the artist at the height of his powers.

The museum also received a special donation from the Van Beek family, descendants of Sara Maria van Houten, the granddaughter of Anna Cornelia van Gogh (Vincent van Gogh’s sister). The gift includes handwritten notebooks and notes by Maria Johanna (Mietje) van Gogh, Vincent’s paternal aunt, in which she recorded details she considered significant for the family history. It also comprises several documents and photographs from the estate of Jo van Gogh-Bonger.

The collection was further expanded with the extensive archive of Ton de Brouwer, a researcher who devoted more than sixty years to the life and work of Van Gogh. The archive contains documents, books, journals and photographs, as well as 193 medals and ex libris, all relating to Van Gogh. This varied collection offers a rich cross-section of the history of Van Gogh’s artistic reputation and reflects the artist’s enduring influence on visual culture, book design and commemorative art.

In July 2025, *The Burlington Magazine* published a supplement reflecting on the most



Edouard Vuillard, *The Family Gathering*, 1894–95. Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the members of the Yellow House Circle and the John & Marine van Vlassingen Art Foundation)



Meijer de Haan, *The Valley of Kerzellec, Le Pouldu*, 1890. Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij)



William Degouve de Nuncques, *Lake Como*, 1897. Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij)

important acquisitions made over the past five years during Emilie Gordenker's directorship. It demonstrated how targeted acquisitions keep the collection dynamic, strengthen research and exhibitions, and contribute to a deeper understanding of Van Gogh's significance within art history.

II. Educational activities

Education

The Van Gogh Museum offers both guided and self-guided lessons and educational resources for schools in various ways. In 2025 these activities reached approximately 140,000 pupils. A total of 12,558 primary school pupils and 5,169 secondary school students participated in a guided programme in the museum. More than 1,800 secondary vocational education (MBO) students took part in a guided tour and workshop called *Your Story, My Story*. In addition, 22,860 pupils from various schools visited the museum in self-guided groups. Schools can also make use of online programmes, an audio tour and assignment sheets.

The museum brings Van Gogh and his work into classrooms through the *Van Gogh at School* programme, which offers free teaching materials for use on digital smartboards in collaboration with museum partner LessonUp. A total of 3,873 lessons were given, reaching an estimated 89,079 pupils (an average of 23 pupils per class). The *Van Gogh Goes to School* outreach programme, supported by the Bennink Foundation, offered 324 lessons at schools in designated focus neighbourhoods within a 60-kilometre radius of the Van Gogh Museum. This programme reached approximately 7,500 pupils who might not come into contact with art and culture at home.

A three-year partnership with Oscar Carré, a primary school in Amsterdam that has a focus on art and culture, also began this year. Four Museum Editions – extremely high-quality reproductions of well-known Van Gogh paintings – were unveiled as a starting point for pupils to discover the artist, his work and its themes. During special project weeks, children take



The collaboration with Oscar Carré primary school began with the unveiling of four Museum Editions.



The interactive performance for families in the exhibition *Van Gogh and the Roullins*. Together again at Last.

part in museum visits, creative assignments and group discussions. The partnership enables the museum to trial and refine its educational programmes in direct contact with pupils, ensuring that they align with the experiences and perspectives of young visitors.

The museum collaborated with the Rijksmuseum and Stedelijk Museum Amsterdam on the publication *Kunstklets*, a book that encourages children aged six and older to look at and talk about art. The questions and activities stimulate imagination, critical thinking and the development of personal taste. The collaboration brings together the educational expertise of the three museums and the experience of publisher Gezinnig with the shared aim of connecting children – and their parents or carers – with art in an engaging way.

Adult visitors and families

The Van Gogh Museum offers family guided tours, an audio tour for families with children aged six to twelve, and three different treasure hunts (ages 4-6, 6+ and 12+). During the school holidays, additional activities are organised, such as workshops, yoga and the drawing cart (drawing sessions led by an artist in the galleries). An additional treasure hunt was developed for the exhibition *Van Gogh and the Roulins*, along with an interactive performance by actors playing Joseph and Augustine Roulin.

A renewed audio tour was launched on 10 June. The devices were sponsored by Samsung and the software was developed by NOUS Digital. While the content of the tour remains largely unchanged, Van Gogh's personal story comes more strongly to the fore in the new version. In the three months following the launch, more than 150,000 audio tours were sold – an increase of nearly 4% compared to the same period in 2024, without additional marketing

efforts. A total of 702,930 audio tours were issued (to 39% of visitors). Visitor ratings of the audio tour also improved significantly since the launch, rising from 8.3 to 8.8, with many visitors describing it as informative, engaging and well structured.

Young adults

Vincent on Friday, sponsored by the Van Doorne law firm, consists of several Friday evenings throughout the year that feature live performances, workshops and DJs in the Van Gogh Museum. These evenings often tie in with the exhibition currently on view and are frequently developed in collaboration with partners, such as Mezrab – a cultural centre in Amsterdam focused on storytelling and multidisciplinary performing arts – and the independent Amsterdam radio station Echobox.

The Museum Night held on 1 November focused on communities and creative hubs. Visitors were inspired by personal stories, took part in a variety of activities and received practical tips on how to build their own impactful communities. Producer, DJ and guitarist Ginton closed the evening with his signature guitar riffs and energetic beats.

The art installation *Vincent Goes North* was developed in collaboration with thirteen young artists. These makers immersed themselves in Van Gogh's world and developed their own artistic concepts, reflecting their personal stories and neighbourhood. The installation was on view in public spaces in Amsterdam-Noord from 3 to 10 July.



John Madu, *Table no. 2 (Studio on University Road)*, 2025. Courtesy of Zidoun-Bossuyt Gallery and the artist



Participants and facilitators in the *I am Jo!* programme during the opening of the presentation at the Van Gogh Museum.

Accessibility

Through the *Open Up with Vincent* programme, the Van Gogh Museum uses Vincent's art and life story as a starting point for reflection on mental health. The programme includes activities such as mindfulness sessions and painting workshops at the museum, at external locations and online. Teaching materials for primary and secondary schools are also available. The project received significant financial support from the Vrienden-Loterij in 2025, and is also supported by Agis Innovatiefonds and Stichting Dorodarte. The ReFramers is a group of students and young professionals who use their expertise to help make the museum more inclusive. They advise the museum, ask critical questions and contribute to a range of programmes aimed at making Van Gogh's story relevant to young adults. The ReFramers co-curated the small-scale exhibition *Van Gogh x John Madu: Paint Your Path*, which took place in the Van Gogh Museum

during the summer. The Nigerian artist John Madu (1983) created ten new works inspired by paintings by Van Gogh from the museum collection. In his work, Madu explores themes such as identity, globalisation and cultural exchange. With *Paint Your Path*, the ReFramers achieved a significant milestone: the first presentation of work by an African artist at the Van Gogh Museum.

I am Jo! is a creative empowerment programme involving more than one hundred women from Amsterdam, organised in collaboration with the Samen Sterk met Werk alliance and as part of the celebrations marking Amsterdam's 750th anniversary in 2024-25. Participants were introduced to the life story of Jo van Gogh-Bonger, visited the museum and took part in creative sessions and workshops focused on strengthening independence and resilience through the exchange of skills and knowledge. The programme culminated in a presentation

at the Van Gogh Museum, featuring a 'depot wall' of physical works, a short film about the project – supported by Van Lanschot Kempen – and opportunities for visitors to engage creatively with the themes explored. Selections of the participants' work were also shown at several branches of the Amsterdam Public Library.

The Van Gogh Museum worked together with Stichting de Vrolijkheid, a Dutch nonprofit organisation that focuses on bringing joy, creativity, and emotional support to children and young people living in asylum seeker centres (refugee shelters) across the Netherlands. More than fifty children aged four to twelve from two asylum seekers' centres in Amsterdam

explored the world of Vincent van Gogh. They experimented with different materials and techniques during six workshops. The children's work was presented on 12 March at the official opening of *Discover Art with Vincent*, attended by parents, carers and supervisors.

Eight dedicated senior days were organised at the Van Gogh Museum for people who are unable to visit the museum independently. Accompanied by a carer, participants took part in a programme exploring the permanent collection or a temporary exhibition at a relaxed pace.

The Museum Plus Bus brings seniors with limited mobility to museums. The fifteen participating museums offer free transport, admission



The exhibition *Discover Art with Vincent* presented colourful artworks by children living in asylum seekers' centres.



The special programme for seniors at The Mesdag Collection.

and refreshments, thanks to the support of the VriendenLoterij. The special bus travelled to the Van Gogh Museum twenty times in 2025, bringing 817 visitors. The Museum Plus Bus also organises *Highlights on Tour*, a travelling exhibition developed for care homes, featuring replicas of works from seventeen leading Dutch museums. This year 93 installations were realised, reaching 14,800 residents and 8,800 members of staff.

The sixth edition of the Connection Day, organised in collaboration with Hyundai, took place in June. Groups of seniors from care institutions were collected by an electric car and brought to the museum, where they

explored the permanent collection, attended an interactive lecture on Van Gogh and engaged in discussions about art and connection. The day offered a valuable experience for people who, due to physical or social limitations, are often unable to go out independently.

The museum aims to be a place where everyone feels welcome, and continues to work on inclusive ways of communicating about art. The inclusive language style guide, developed by an internal working group, provides practical guidance. Following the publication of the Dutch version in 2022, an English version was released in 2025 and is available for download on the museum's website.

Activities at The Mesdag Collection

The Mesdag Collection offered a wide range of activities this reporting year. Additional guided tours, lectures and workshops were organised to coincide with the exhibitions *Anne Geene. Extraordinary* and *Barbara van Houten - In the Light of the Mesdags*. Visitors could follow in Anne Geene's footsteps by creating blueprints (cyanotypes) using objects collected from the garden, or take inspiration from Barbara van Houten's work to paint their own floral still life.

A special two-day programme for seniors enables participants, accompanied by a carer, to visit the museum at a relaxed pace. Four of these programmes were organised in 2025. The museum also offered six low-stimulus openings. During these sessions, visitor numbers are limited, a quiet space is available, stools can be borrowed and the lighting is adjusted. A sensory map is available both online and in the museum, allowing visitors to identify areas with higher levels of stimulation (such as sound, light or potentially disturbing works).

The key gallery texts for the permanent collection as well as the temporary exhibitions are compiled in an accessible PDF that people can download from the website, either before their visit or on-site. A printed version in large type is also available from the information desk in the museum entrance hall.



Workshop on painting a floral still life at The Mesdag Collection.

III. Public engagement and Commerce

Press and publicity

The Van Gogh Museum continued to generate extensive media coverage in the Netherlands and internationally in 2025. This not only increased the museum's visibility, but also reinforced its reputation as a place where art inspires and surprises. Alongside the works themselves, the emotional impact of the experience remained central to the museum's communication strategy and resulting publications.

Anselm Kiefer – Sag mir wo die Blumen sind was a key focal point in this regard. The exhibition was widely praised for its monumental presence and layered character, with reviews and interviews frequently highlighting the strong sense of emotion and wonder it evoked. The opening attracted considerable media interest and received broad coverage in national and international media, including interviews and background features in newspapers, current affairs magazines and art publications. The exhibition received five-star reviews from *Trouw* and the *Eva* 'star panel', and four stars from *Elsevier Weekblad* and *The Times*. In October, the public voted the exhibition the winner of the *Museumtijdschrift* Exhibition Award 2025, generating further national media attention.

Van Gogh and the Roulins also received widespread acclaim from both the Dutch and international press. Reviews in *de Volkskrant*, *Trouw*, *NRC* and *The Times* praised the intimate and unexpected way in which the story of Vincent van Gogh and his relationship with the Roulin family was presented. The press release highlighted the original chair on which Roulin sat when Van Gogh painted his portrait, and many

media outlets picked up on this previously unexhibited object as a tangible symbol of their friendship. International reach was further strengthened by a comprehensive Associated Press article, which was widely syndicated. In the Netherlands, a broad audience was reached through multiple appearances by curator Nienke Bakker on national radio and television.

The Mesdag Collection also received meaningful press coverage in 2025. The retrospective on Barbara van Houten received a four-star review in *NRC*, highlighting her exceptional skill as an etcher and her close ties with Hendrik Willem Mesdag and Sientje Mesdag-van Houten. Coverage of *Anne Geene*, including in *BN DeStem* and *Il Sole 24 Ore*, as well as her appearance on *Opium* (NPO Radio 4), emphasised wonder and the art of seeing the hidden beauty in the natural surroundings of the museum.

Strategic collaborations and projects also contributed to connecting with and inspiring audiences that might otherwise be difficult for the museum to reach. Media coverage included long-term partnerships with organisations such as Takii Europe, Samsung, ASML and DHL, as well as licensing collaborations with the LEGO Group and the popular Japanese streetwear brand BAPE. Partner events involving influencers, such as the opening of the LEGO x Van Gogh Museum Yellow House, presented the collection in a new light and appealed to young audiences.



The LEGO Yellow House.

Campaign: See Van Gogh for Yourself

The brand campaign *See Van Gogh for Yourself* was rolled out nationally again in 2025, across television, digital outdoor advertising and social media channels. The campaign focused specifically on young adults, including collaborations with popular creators and a podcast, with the aim of making museum visits more accessible. The campaign ran from 3 February to 30 March, and so preceded – and was integrated into – the campaign for the major *Anselm Kiefer* exhibition.

Digital

The museum continues to invest in digital content and actively explores ways to attract users to its platforms. Ongoing investment in digital accessibility also ensures that content remains accessible to as broad an audience as possible. The museum's social media channels reached more than 175 million people and had more than 8.5 million followers. Email also remains an important channel, with more than 100,000 new newsletter subscriptions in 2025.

The Van Gogh Museum's website attracted more than four million visitors in 2025. Modifications to the way search results are shown have led to a decline in traffic to both vangoghmuseum.nl and demesdagcollectie.nl. Google's AI Overviews increasingly provide direct answers to users' queries, resulting in fewer click-throughs to websites. As a result,

session duration and engagement are becoming more important than the number of website visitors overall.

The Mesdag Collection website was successfully migrated to the same platform as vangoghmuseum.nl, ensuring that it is technically up to date and easier to manage. The design aligns with that of the Van Gogh Museum, incorporating The Mesdag Collection's renewed visual identity colours. This marks an important step in strengthening the digital visibility of the museum in The Hague.

Publications

New translations of *Jo Van Gogh-Bonger: The Woman Who Made Vincent Famous*, the biography of Jo van Gogh-Bonger by researcher Hans Luijten, were published in 2025. The German edition was released by wbg Theiss in January, and also as an e-book. The Korean edition followed in May, published by Art Books, and shortly afterwards NHK Publishing released the Japanese edition.

The exhibition *Anselm Kiefer – Sag mir wo die Blumen sind* was accompanied by a richly illustrated catalogue, published in Dutch and English editions. The oblong format and fold-out reproduction were pitched to reflect the monumental works in the show. The book was developed in collaboration with the Stedelijk Museum Amsterdam and Tijdsbeeld, and features a contribution by Anselm Kiefer and essays by Simon Schama and Antje von Graevenitz. Sales exceeded expectations: the catalogue was reprinted twice, with more than 11,000 copies sold. The texts were licensed to the Royal Academy of Arts in London for their catalogue accompanying the exhibition *Kiefer / Van Gogh*, which opened in June.

A reprint of the English edition of *Choosing Vincent* was published in collaboration with THOTH to coincide with the return of the exhibition. This edition features a new cover with the painting *Quinces, Lemons, Pears and Grapes*, which Vincent dedicated to his brother Theo. The original Dutch edition from 2023 was also available.



The LEGO Art set, *Vincent van Gogh – Sunflowers*.

The publication *Van Gogh: The Roulin Family Portraits* offered an accessible and in-depth overview of the subject. Drawing on letters, archival material and contemporary art criticism, the essays explore the artist's approach, his views on portraiture and his close relationship with the postman Joseph Roulin. The English edition was developed in collaboration with the Museum of Fine Arts, Boston; the Dutch translation was published by Tijdsbeeld.

Commercial activities and partnerships

A healthy financial model and sustainable operations are key pillars of the museum's strategy. The museum collaborates with various licensing partners to develop sustainable products tailored to specific markets and cultures, always inspired by the Van Gogh Museum's collection and the story of the artist and his time.

The LEGO Art *Vincent van Gogh – Sunflowers* set was launched in January – a LEGO brick design inspired by Van Gogh's *Sunflowers*. The launch was accompanied by a podcast in which curator Nienke Bakker and LEGO designer Stijn Oom discussed the creative process behind the set, including the collaboration between the museum and the design team, as well as the significance of Van Gogh's *Sunflowers*. The LEGO set primarily reached young adults and received significant coverage on social media and in the press. The museum also collaborated with the LEGO group to provide additional activities throughout the year, such as the LEGO *Yellow House* – an installation made of 182,109 LEGO bricks – that was on view in the museum over the summer and that engaged a broad family audience. The close collaboration with the LEGO Group not only provided a creative way of sharing the collection, but also

strengthened the museum's commercial and educational aims, demonstrating how licensing and partnerships can contribute to its mission and financial resilience.

The museum also collaborated with A Bathing Ape (BAPE), a Japanese streetwear brand with a large international reach. The collection combined iconic Van Gogh motifs with BAPE's recognisable visual language, resulting in a contemporary line that appealed to a young, fashion-conscious audience. The partnership reached a new generation of art lovers and connected Van Gogh's story with a group that values the intersection of art, fashion and street culture – a target group the museum is keen to engage.

ARIANI, a clothing brand based in Malaysia dedicated to inclusive fashion design, also collaborated with the museum. The designers

translated themes from Van Gogh's paintings into contemporary designs that appeal to a broad international audience. The collaboration brought together fashion and heritage in an accessible way, introducing new audiences to Van Gogh's art and story.

The museum entered into an agreement with brand licensing agent WildBrain CPLG in order to support the development of local licensing partnerships. WildBrain will represent the museum worldwide to establish and manage licensing partnerships with external partners, starting in 2026. Licensing collaborations focus on high-quality, mission-driven product lines that reach new audiences. The museum aims to strengthen the professional and international development of its licensing activities by working with WildBrain.



ARIANI x Van Gogh Museum

IV. Organisation

Staff

A comprehensive staff survey was conducted in the autumn of this year. Surveys carried out in recent years have generated valuable insights, contributing to more focused teamwork, greater attention to collaboration and connection, and strengthened leadership within the organisation. The results for the past year show positive developments in communication, leadership – at both organisation and team level – and decision-making. The e-NPS score, which measures the extent to which the Van Gogh Museum is seen as an attractive employer, rose by 17 points in two years (from -5 in 2023 to +12 in 2025), bringing it one point away from the benchmark level – a notably strong result.

Sick leave decreased significantly over the course of the year, but remained above the desired benchmark level. This is an ongoing focus for managers, HR and the occupational health service.

The museum implemented the new job framework, part of the Museum Collective Labour Agreement 2024–2026. All staff members were given the opportunity to review and approve the classification of their role within the new matrix and generic role profile during the month of May. There were a number of objection procedures, handled by an external arbitration commission, but the process was completed as planned before the end of the year.

All operational teams, including shop staff and flexible workers, took part in a comprehensive hospitality training programme in 2025, to improve service and ensure a consistent visitor experience. Visitor feedback shows that this approach is having a tangible and very positive impact.

Mental and physical well-being, career development and job satisfaction were highlighted within the organisation during the month of November. The HR Team organised a series of activities for staff. Professionals led sessions on skills and motivation, dealing with bereavement and training in CPR. There was also space for creativity and movement, with activities including a writing workshop, colour consultation and a boxing clinic.

Sustainability

Improvements to sustainability across the organisation continued in 2025. The Van Gogh Museum has an integrated approach encompassing seven sustainability programmes. The DYSECO climate control system allows for a more dynamic climate regime in the museum. Energy demand in the galleries has decreased, reducing strain on the system and lowering CO₂ emissions. This approach is now internationally recognised as exemplary within the museum sector.

The museum also focused on reducing the amount of material used for exhibition-making. The museum joined the collective MuseumGoed, which enables it to share exhibition materials with other institutions and reuse its own stored materials. The Van Gogh Museum made extensive use of MuseumGoed's modular wall system, resulting in a saving of approximately 2,200 m² of sheet material. At The Mesdag Collection, exhibitions are largely realised using plinths and MuseumGoed's display cases and furniture from the museum's own collection.

A better understanding of emissions was needed in order to make art transport more sustainable. The museum collaborated with Phi Factory to develop a calculation tool for measuring the CO₂ emissions of art transport during the reporting year. This tool provides information about packaging materials, mode of transport and the use of couriers, and makes it possible to compare emissions per shipment. The data gathered helps the museum to make sustainable choices, such as increased use of virtual couriers (where a courier monitors remotely instead of travelling physically), more efficient reuse of packaging materials and the exploration of alternative transport routes.

The Commerce Group has its own sustainability programme. Its focus in 2025 was to reduce the environmental impact across the entire supply chain, from packaging and transport to a more conscious product range. An increasing number of products in the museum shops were replaced with sustainable alternatives, including a new textile line made from 100% recycled cotton. This collection is produced in India, in a factory powered by solar energy and committed to responsible employment practices. The wider product range was also analysed, leading to the inclusion of jewellery made from recycled plastic in collaboration with All Things We Like, solar-powered watches and plant-based, sustainably packaged soap. Suppliers were actively encouraged to adopt more sustainable practices, including the use of plastic-free packaging and recycled cotton.

Building management

Major renovations to the Van Gogh Museum are planned for 2028–31. The original Rietveld building, which has been used intensively for more than fifty years, no longer meets the requirements for safety, sustainability and responsible collection management. The same is true for the exhibition wing designed by Kurokawa, which opened just over 25 years ago. Given its impact on the entire organisation, a project of this scale requires years of careful planning and preparation.

Various measures have been taken to ensure the building remains safe and functional ahead of renovations. The wooden floors in the main building are in poor condition, and a programme of interim maintenance began early in 2025 to enable their continued safe use until the larger project is underway. An investigation was launched into the performance of the heat pumps, to establish how they can remain operational until renovations begin.

Regular maintenance also continued. A clearer point of recognition for the main entrance was needed, so a new logo block was installed that works in combination with a yellow sun screen to attract visitors. The façade of the office building on Gabriel Metsstraat was renovated, and the reception in the same building was refurbished to meet current hospitality and safety standards.

Fire compartmentalisation was improved and all internal fire separations were reviewed at The Mesdag Collection, in addition to the regular maintenance that is required of listed buildings. All the roof welds were inspected and reinforced where necessary ahead of major sustainability improvements that will be required in future. The gutters were also repaired.

The Works Council

The composition of the Works Council changed following elections in February: two existing members were joined by seven new members. After an introductory training programme, the new Council set to work on two key priorities: improving the position of agency staff and strengthening their recognition and appreciation within the organisation. The findings from these initiatives will lead to recommendations to the directors in 2026.

The Works Council met with the directors on five occasions in 2025. There were also three meetings between the Works Council and two members of the Supervisory Board, including an introductory meeting with the new Chair. The Works Council issued advice on two organisational changes: the relocation of ICT and changes to business operations. Requests for consent related to arrangements for workations (working while away from home and the museum), opening hours in 2026, external reviews, handling undesirable behaviour, the objection procedure for job classification, and the contract with a new occupational health provider. Other recurring agenda items included the new job framework, the staff survey and a Risk Assessment (RI&E) of the museum building.

A special committee for the upcoming museum renovations, comprising three Works Council members and three representatives of the directors, aims to provide regular updates about the upcoming renovation project and to establish when the Works Council will be consulted. The Works Council maintained close contact with colleagues; it organised an informal drop-in session in October where staff could share input.

Van Gogh Europe

Van Gogh Europe is an international network of European locations and collections connected to the life and work of Vincent van Gogh. Alice Childs (Van Gogh House London) assumed the role of Interim Chair following the departure of Amanda Vollenweider on 1 June. Astrid Hertog joined the board on behalf of the Van Gogh Museum in July in order to ensure continued alignment with the network. Magalie Bouchet, Directrice de la Culture of Val d'Oise, was appointed to the board in October. The position of project manager was vacant from October to December 2025; Cécile Schulte will take up the role starting in January 2026.

Partners met from 6 to 8 October for the annual in-person meeting in Brussels, Mons and Antwerp. The programme focused on Van Gogh's years in Belgium and included a visit to the exhibition *Le Chant de la Terre* in Mons – featuring works by David Hockney, Vincent van Gogh and Edvard Munch – as well as a Van Gogh walk in Brussels led by Bart Moens.



3

Partners and donors

The Van Gogh Museum is deeply grateful to everyone who supports the museum in any way. A selection of notable contributions, collaborations and activities in 2025 is listed below. A complete overview of all of partners and donors is available on [pp. 46-49](#).

Founder

The Vincent van Gogh Foundation owns the majority of the Van Gogh Museum's collection and contributes to a range of the museum's projects and exhibitions.

Main partners

ASML is the Van Gogh Museum's Partner in Science. This partnership allows the museum to conduct innovative research into the preservation of Vincent van Gogh's paintings. The two partners are developing an ASML Science Centre for the museum. ASML also supports educational activities that help pupils to understand the importance of science and technology for art and culture.

The Van Gogh Museum received a substantial contribution from the VriendenLoterij in 2025, earmarked for the acquisition of new works. The VriendenLoterij also made a significant financial contribution to the mental health programme *Open Up with Vincent*.

Van Gogh Museum Fund

Individual donations, the VriendenLoterij contribution and named funds are brought together in the Van Gogh Museum Fund. The fund's aim is to promote and support the activities of the Van Gogh Museum Foundation, including through financial means. In the past year, the fund enabled the acquisition of *The Family Gathering* by Edouard Vuillard, *The Valley of Kerzellec*, *Le Pouldu* by Meijer de Haan, and the pastel *Lake Como* by William Degouve de Nuncques.

The Van Gogh Museum Fund publishes its own [annual report](#).

Partners

Samsung Electronics Benelux B.V. entered into a three-year partnership with the museum, which provided the hardware for a refreshed audio tour and an annual AI pilot aimed at enhancing the visitor experience.

Van Doorne and the Van Gogh Museum began a three-year partnership. The law firm is the exclusive sponsor of Vincent on Friday.

Payment platform Adyen partnered with the museum for one year.

DHL extended its collaboration with the museum to support the Dutch educational programme *Van Gogh Goes to School* and to provide a crucial in-kind contribution to the cost of logistics. DHL Express will continue to handle worldwide delivery of orders from both the online museum shop and the DHL Express Service Point located inside the museum.



Kees de Lange, Managing Director of DHL Express, and Emilie Gordenker, Director of the Van Gogh Museum, seal the partnership in the Museum Shop.

Hyundai supported the sixth edition of the Connection Day for seniors. In addition, Hyundai supported Museum Night and sponsored two electric cars (IONIQ 5 and KONA), fully wrapped in an *Almond Blossom* design.

Sponsors

The partnership with KLM enables the museum to undertake essential travel for research and loans to international cultural institutions and knowledge centres.

Following ten years of collaboration, bringing together art, culture and social engagement, the partnership with Takii Europe was extended for a further three years.

Russell Reynolds Associates signed a two-year sponsorship agreement with the Van Gogh Museum.

Thanks to Intratuin Amsterdam, a new hedge was planted in the garden of The Mesdag Collection.

Corporate Circle

The Corporate Circle welcomed Iron Mountain and SLTN Future Proof IT as new members in the past year. On 11 September, the annual reception for Japanese Corporate Circle members took place at the Tokyo Metropolitan Museum of Art during the opening of the exhibition *Van Gogh's Home: The Van Gogh Museum*. DHL invited Corporate Circle members for a behind-the-scenes visit to its logistics hub at Amsterdam Schiphol airport.

Funds and foundations

The Van Gogh Museum received generous contributions towards its exhibitions from various funds. The Turing Foundation and the Blockbusterfonds supported the Anselm Kiefer exhibition. The Mondriaan Fund contributed to the exhibition *Van Gogh and the Roulins. Together Again at Last*.

In addition to exhibition support, funding was also provided for innovative research.

The Colonial Collections Consortium supported provenance research into the collection at The Mesdag Collection.

Vincent's Circles

Several donor circles support the Van Gogh Museum: the Sunflower Circle, the Theo van Gogh Circle and the Yellow House Circle. New members joined all three circles in the reporting year. Combined donations from these circles supported the acquisition of new works for the collection, the realisation of major exhibitions, the training of researchers and curators and the development of restoration projects and educational programmes.

The museum organised various activities throughout the year to thank donors for their essential support and to engage them with the museum, including the annual Yellow House Circle Dinner in the galleries, specially guided trips to Munich and Arles and a festive Sunflower Circle evening. Jean de Loisy, Artistic Director of Fondation Vincent van Gogh in Arles, was the keynote speaker at the annual Vincent's Dinner, organised to thank the many people and organisations that support the museum.

Bequests

The Van Gogh Museum participated in *Bequeath to Culture Week*, a national campaign that raises awareness of legacy giving to cultural institutions. An event was organised at the museum for its supporters, as well as those of the Stedelijk Museum, Holland Festival, the Netherlands Musical Instrument Foundation and Foam, on 4 November. The museum highlighted the importance of bequests across various channels to create greater visibility for the campaign. Those who have included the Van Gogh Museum in their will are brought together in the Jo van Gogh-Bonger Circle, enabling the museum to thank them during their lifetime. New members also joined the circle this year.



Connection Day: seniors from care institutions came to the museum, where they explored the permanent collection with a guide.

Overview of partners and donors

The Ministry of Education, Culture and Science

Founder

Vincent van Gogh Foundation

Founding partner

Sompo Japan Insurance Inc.

Main partners

ASML

DHL (until June 2025)

VriendenLoterij

Partners

Adyen

CS Digital Media

DHL Express

Heineken N.V.

Hyundai Motor Netherlands B.V.

Samsung

Van Doorne

Van Lanschot Kempen

Sponsors

Bloomberg L.P.

De L'Europe Amsterdam

Intratuin Amsterdam

KLM Royal Dutch Airlines

Russell Reynolds Associates

Takii Europe B.V.

Corporate Circle members

ABN AMRO

ASML

Ahold Delhaize

Aon Japan Group Nederland

Arcagna B.V.

ASSA ABLOY

AXA XL Nederland

Bazelmans Audio Visual

Bekking & Blitz

Bloomberg L.P.

Cartier

The Chunichi Shimbun

Christoffe Champagne

Conservatorium Hotel

CS Digital Media

CXN Freight Systems, Inc.

deBreij Advocaten

De L'Europe Amsterdam

DHL Express

Heineken N.V.

Hotel Okura Amsterdam

Hyundai Motor Netherlands B.V.

ICBC

Intratuin Amsterdam

Iron Mountain

Kikkoman Foods Europe B.V.

KLM Royal Dutch Airlines

Loyens & Loeff N.V.

Meerdervoort Vastgoedfondsen

Mizuho Bank Europe N.V.

Netflix

Nippon Television Europe

Nomura Nederland N.V.

Pulitzer Amsterdam

Russell Reynolds Associates B.V.

Samsung Electronics Benelux B.V.

Schaap en Citroen Juweliers

SLTN Future Proof IT

Smart Workplace

Sompo Japan Insurance Inc.

Sungrow

Takii Europe B.V.

Takiya Co, Ltd

The Tokyo Shimbun

Tsuchiya Co., Ltd

Uma Concept B.V.

Van Doorne N.V.

Van Lanschot Kempen

Funds and foundations

Agis Innovatiefonds

Bennink Foundation

Blockbusterfonds

City of Amsterdam

Colonial Collections Consortium

Cultural Participation Fund

Cultuurfonds

Fonds 21

Gerda Henkel Stiftung

The Getty Foundation

M.A.O.C. Gravin van Bylandt Stichting

Mondriaan Fund

Rembrandt Association

Stichting dr. Hendrik Muller's Vaderlandsch Fonds

Sumitomo Foundation

Turing Foundation

The Van Gogh Museum also extends its thanks to the funds and foundations that committed to supporting projects in coming years, as well as to those that wish to remain anonymous.

Named funds

Van Gogh Museum Junior Curators' Fund

This fund aims to support the appointment and training of curators at the Van Gogh Museum, preferably recent graduates.

The museum also thanks the named funds that wish to remain anonymous.

Endowment

Matthew Wong Foundation

Special donations

Yellow House Circle members Piet van der Slikke and Sandra Swelheim committed to supporting the museum with an additional contribution towards exhibitions that include modern and contemporary art for a period of five years.

The museum is training a young researcher to become a Van Gogh specialist thanks to Howard and Robert Ahmanson's multi-year donation.

The Huo Family Foundation made a generous contribution for the exhibition *Van Gogh and the Roulins. Together Again at Last.*

Mr and Mrs Cheung Chung Kiu supported the exhibition *Van Gogh and the Roulins. Together Again at Last.*

The museum is grateful for the exceptional gift from the John & Marine van Vlissingen Art Foundation, which enabled the acquisition of Edouard Vuillard's *The Family Gathering (1894–95).*

The museum also thanks the donors who wish to remain anonymous.

Vincent's Circles

Yellow House Circle Life Members

Mark Pigott KBE KStJ

Mrs Cordia-van der Laan

Mr and Mrs Van Zadelhoff

Yellow House Circle

Mr and Mrs Abraham

Howard and Roberta Ahmanson

Arte House

Mr and Mrs Attanasio

Mr and Mrs Cheung Chung Kiu

Georgea Costa Netto and Hendrik Jan Blom

Mr and Mrs Davis

Mr Dunand

Job and Susi Dura-Zijderveld

Mr Errera

Mr and Mrs Fentener van Vlissingen

Arent Fock

Jan and Ariëtte Haars

Mr and Mrs De Heus-Zomer

Mr and Mrs Holthouse

Fulvio and Nicole Honegger

Mr and Mrs Howard

Yan Huo

Mr and Mrs Kirkdoffer

Ms Kozuki

Stichting Lieve

Frans Muller and Maaike Siemons
Mr E. Nijkerk
Orentreich Family Foundation
Mr and Mrs Robertson
Mr Sitskoorn
Piet van der Slikke and Sandra Swelheim
Michelle and William Tai
Mr and Mrs Warburg
Ms Rosaline W.Y. Wong
Ms E. Yu
Ms Ziel

And those who wish to remain anonymous.

Theo van Gogh Circle

Lilian and Hein Beuth
Blom-de Wagt Foundation
Mr J. Brenninkmeijer and Ms G. Brenninkmeijer-
Kristiansen
Ms C.A. Collier
Mr and Mrs Van Gerwen
Karin and Hein Himmelreich
Maarten and Henriëtte Mol
Ju Pais and Walter Overbeek
Mr H.A. van Rijbroek
Mr D. Stolp and Ms A. Hamminga
Mr and Mrs Teerlink
Mr A. Verlinde and Mr O. Hoes
Ms W. van Riet

And those who wish to remain anonymous.

Sunflower Circle

Mr A. Adams
M.B. Adopai
Anytime
Josh Berman
Mr S. Boon
Roger van Boxtel and Judith van Emmerik
Julia Braeger
Ms P. de Bruin and Mr G.A. de Rijk
Christie's
Cobra Café
Mr H.F. Cohen
Todd M. Cooper
Liande van Damme

The Dehgan family
Mr and Mrs Demuyndck
Mr P. van Duinen
Rukshana Edwards
Dieter A. Fishbein
Yuko Fuse
Sharyn Feller and David Harris
Mr and Mrs Gerritse-Tuinema
The Gold Family
Helen Scheidt Gronauer
Michael Issac Gruber
Hans and Manuschka de Haan-Koelega
Mr F.J. ter Heide
Pieter Huisman and Leontine de Haas
Mr H. Jäggi
Mrs D. de Jong and Mr G. van Zinnicq
Bergmann
Joanne Kellermann
Vipin Kerala Varma
Kuijpers
Laurent Laor
Dénéliise L'Ecluse
Lisa Lūwa
Mr J. Maas and Ms T.A. Maas-de Brouwer
Diane Macy
Ron Mandos
Christopher Manning, Art Symbiosis BV
Prethee Martina
Mr and Mrs Mees-van Ree
Ms H. van der Meij-Tcheng
Monica Melkert-León - Artomas
Mr R. Meppelink
N. Nishijima
Mrs E.N. Nordmann and Mr J.R. Wikler
Ms C. Paauwe-Meijer
Partners at Work
Mr P.H. van Rijn and Ms E. Patijn
Marko van Rooij
Sander 't Sas
Mr Adrian Sassoon
Mr M.R.W. Scherpenhuijsen Rom
Katharina Schlaipfer
Mr and Mrs Schmetz
E.J.C. Schoonhoven
R. Schreuder
Mr C. Schreurs

Sotheby's
Mr K. Stelling
Mr P.F.W. Strengers
Mr P. Tieleman
Bryan and Yasmin Trach
Melinda Vaccaro
Van Gogh Studio
Mr A.O. Veron
Jan and Jannemieke Verstijnen
Bas Visée and Annette Moll
Martijn Voorhuis and Nicolette Brink
Ms S. Vorst
Ester de Vreede
Mr P. Wakkie
Ms A.T.R. Wielinga-Venker
Ms M. Wigger
Mr and Mrs Van Wijnbergen

And the members who wish to remain anonymous.

Finally, we would like to thank Vincent's Friends
and all donors who made contributions via
the museum's website.



4

Supervisory
Board report

Members

Members of the Supervisory Board in 2025 are:

- Ms J.E.M. (Jacobina) Brinkman
(Chair, appointed until May 2025)
- Mr R. (Ron) Teerlink
(Chair, appointed until October 2029)
- Mr H.J. (Hendrik Jan) Roel
(Vice-Chair and Treasurer, appointed until November 2028)
- Ms M. (Maurine) Alma
(Member, appointed until June 2026)
- Ms L. (Laurence) des Cars
(Member, appointed until February 2027)
- Ms M. (Marian) Spier
(Member, appointed until August 2027)
- Mr M. (Martijn) Snoep
(Member, appointed until August 2027)

Jacobina Brinkman stepped down as Chair of the Supervisory Board on 22 May 2025. The Supervisory Board is deeply grateful for her leadership and her years of commitment to the museum.

After her resignation, Hendrik Jan Roel temporarily assumed the role of Chair. The Supervisory Board thanks him for fulfilling this role during the transition period.

Ron Teerlink was appointed Chair of the Supervisory Board as of 1 October 2025. The recruitment and selection of the new chair was organised with great care. The members of the Supervisory Board sought advice and support from an external recruitment and selection agency. A profile was drawn up and the vacancy was publicly advertised. The Minister of Education, Culture and Science and the Van Gogh Museum's Board of Directors were consulted and provided positive advice regarding the proposed appointment.

Before starting as Chair, Ron Teerlink undertook an extensive induction programme, during which he became acquainted with the entire organisation, as well as with the Works Council.

Topics

The Supervisory Board held four regular meetings with the Board of Directors during the reporting year. The Supervisory Board received detailed reports and was briefed extensively on the museum's activities. The Board also held a strategic session with the Board of Directors. The central focus was the issue of the buildings and facilities, and the upcoming renovation project. The Supervisory Board endorses the need for a large-scale renovation of the museum buildings. This project must be undertaken to ensure that the museum can operate safely and responsibly in the long term, and that it will comply with legal requirements, including those arising from the Heritage Act.

Aside from the topic of the buildings, which is a recurring theme, the Supervisory Board was also briefed on other issues: the progress of the Strategic Plan 2025-2028, the follow-up to the visiting committee's report (2024), the museum's Code of Ethics, digital communication strategy, multi-year exhibition programme, licensing activities, ticket prices, and risk management, as well as developments in the field of IT and digital services. The outcomes of the 2025 employee survey were also discussed, and it was noted that the results show a positive development. Finally, the Supervisory Board was briefed on new acquisitions and additions to the collection and granted approval, where applicable, in accordance with the Articles of Association.

In closing

The Supervisory Board wishes to thank the Vincent van Gogh Foundation, the Ministry of Education, Culture and Science, and the partners and donors of the Van Gogh Museum for their commitment and financial support. This support was also of great importance to the museum's continuity in 2025. The Supervisory Board also wishes to express its gratitude to the Board of Directors and all the Van Gogh Museum's employees. Thanks to their efforts, the museum can look back on another successful year.

Ron Teerlink, Chair



5

Mission and
history

Mission

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

Core values

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

Vision

The primary task of the Van Gogh Museum is to care for, display, research and expand the collection. Its focus on Vincent van Gogh and his time makes the museum unique. The museum takes the best possible care of the collection so that future generations can continue to enjoy and learn from the art, in ways that suit their own time. The walls of the museum are considered porous: the Van Gogh Museum is open and responsive to developments in the world around it. It is a meeting place where dialogue is fostered. In this way, the museum adds further meaning to the collection. The museum recognises its responsibility to lead the way and to push boundaries through its own distinctive, innovative approach. In doing so, it continues to inspire its visitors, partners and staff.

History

Following Vincent van Gogh's death in July 1890, all the works he had made and owned passed to his beloved brother Theo in Paris. Theo died in January 1891, six months after Vincent. Theo van Gogh's widow, Jo van Gogh-Bonger, and her son Vincent Willem van Gogh became the owners of the collection. When Jo died in 1925, Vincent Willem inherited the entire collection.

In 1962 he reached an agreement with the State of the Netherlands to transfer the collection in its entirety (paintings, drawings and letters) to the Vincent van Gogh Foundation. In return, the State undertook to build the Van Gogh Museum, helping to ensure that the collection would remain accessible to everyone, forever.

The Van Gogh Museum opened in 1973. It is home to the world's largest collection of works by Van Gogh, with 205 paintings, 500 drawings, almost all of his letters (more than 800) and a substantial body of documentary material. In addition, the Van Gogh Museum manages, on behalf of the State of the Netherlands, a sub-collection owned by the Dutch State. This comprises paintings, drawings and a number of sculptures from the period 1840–1920 by Van Gogh's friends and contemporaries, artists who influenced him, and those he influenced. The museum also manages a singular collection of late nineteenth-century prints of international standing, as well as a collection of Japanese ukiyo-e prints.

The Mesdag Collection in The Hague houses a remarkable collection of nineteenth-century masterpieces by French painters of the Barbizon School and Hague School, assembled by the renowned marine painter Hendrik Willem Mesdag and his wife Sientje Mesdag-van Houten. The Mesdag Collection and the Van Gogh Museum together form the 'Van Gogh Museum Foundation, formerly Rijksmuseum Vincent van Gogh / Rijksmuseum H.W. Mesdag'. The collections of both museums complement each other and offer a comprehensive overview of late nineteenth-century art.



The Van Gogh Museum



The Mesdag Collection



6

Financial report

Total revenue for 2025 amounts to € 77.7 million and is higher than revenue in 2024 (€ 75.4 million), due to higher self-generated income (direct income and contributions from private funds). This increased by approximately € 3.3 million compared to 2024 as a result of a rise in visitor numbers (1,867,342 visitors in 2025; 1,842,742 visitors in 2024) and an increase in ticket prices.

Revenue from in-store and webshop sales decreased by € 0.8 million compared to 2024 due to a lower visitor-to-purchase conversion rate in stores (2025: 38.1% vs 2024: 39.6%).

Additionally, there was a one-off increase in webshop revenue in 2024 as a result of Pokémon Print on Demand.

The Van Gogh Museum expenses for 2025 amounted to € 73.7 million. This is € 2.0 million lower than in 2024 (€ 75.7 million). This decrease is associated with a decline in general expenses.

The financial result consisting of investment, interest income and interest expenses was a positive € 1.0 million in 2025 (2024: a positive € 2.2 million). This was primarily caused by an unrealized positive result on the securities portfolio and interest income on deposits.

The above has led to a positive result of € 5.1 million for the Van Gogh Museum in 2025 (in 2024: a positive result of € 2.9 million).

Balance sheet as at 31 December 2025

(after appropriation of profit)

	31 December 2025	31 December 2024
	EUR	EUR
Fixed assets		
Intangible fixed assets	420,447	112,775
Tangible fixed assets	14,198,326	13,190,282
Financial fixed assets	18,845,383	18,360,379
	33,464,156	31,663,436
Current assets		
Inventories	2,971,772	3,329,722
Receivables	28,934,006	31,740,278
Cash and cash equivalents	30,676,722	20,404,621
	62,582,500	55,474,621
	96,046,656	87,138,057
Equity		
General reserve	33,252,130	34,142,767
Reserve PP10	391,366	286,307
Allocated reserves	24,971,428	19,054,070
	58,614,924	53,483,144
Acquisition fund	0	0
Provisions	21,532,641	20,502,484
Long-term liabilities	1,973,004	2,629,151
Current liabilities	13,926,087	10,523,278
	96,046,656	87,138,057

Statement of income and expenses 2025

	Balance 2025 EUR	Budget 2025 EUR	Balance 2024 EUR
Income			
Own revenue			
Direct revenues	39,113,160	37,166,421	37,048,066
Indirect revenues	21,935,185	19,655,971	22,685,281
Contributions from private funds	5,740,477	3,085,233	4,550,256
Total own revenue	66,788,822	59,907,625	64,283,603
Subsidies			
Structural government subsidies	10,642,897	10,299,671	11,150,483
Incidental government subsidies	247,732	0	- 55,342
Total subsidies	10,890,629	10,299,671	11,095,141
Total income	77,679,451	70,207,296	75,378,744
Expenses			
Personnel expenses	37,500,951	35,200,969	34,017,683
Amortisation of intangible and depreciation of tangible fixed assets	2,643,658	2,877,566	2,095,735
Other operating expenses	33,524,291	32,773,558	39,550,619
Total expenses	73,668,900	70,852,093	75,664,037
Balance from ordinary business operations	4,010,551	- 644,797	- 285,293
Balance of financial income and expenses	1,016,170	657,212	2,194,588
Share in result participations	105,059	0	12,282
Change in acquisition fund	0	0	1,019,737
Corporate income tax	0	0	0
Operating result	5,131,780	12,415	2,941,314

Categorial and functional operating accounts 2025

	categorial ↓	functional →	Total	Public activities	Collection management	General management
Own income						
1 Public income in the Netherlands (2+3)			33,131,923	33,131,923	0	0
2 Ticket sales			33,082,059	33,082,059	0	0
3 Other public income			49,864	49,864	0	0
4 Public income abroad			0	0	0	0
5 Total Public Income (1+4)			33,131,923	33,131,923	0	0
6 Sponsor income			3,161,584	1,484,749	1,676,835	0
7 Other direct income			2,819,653	2,803,326	16,327	0
8 Total other direct income (6+7)			5,981,237	4,288,075	1,693,162	0
9 Total Direct income (5+8)			39,113,160	37,419,998	1,693,162	0
10 Indirect income			21,935,185	21,845,794	0	89,391
11 Private resources - private individuals incl. Associations of friends			340,892	123,661	217,231	0
12 Private resources - companies			212,500	200,000	12,500	0
13 Private resources - private funds			1,364,703	546,060	818,643	0
14 Private resources - charity lotteries			3,822,382	155,904	3,666,478	0
15 Total contributions from private resources (11+12+13+14)			5,740,477	1,025,625	4,714,852	0
16 Total own income (9+10+15)			66,788,822	60,291,417	6,408,014	89,391
16 Income in kind			0	0	0	0
18 Total structural OCW (19+20+21+22)			10,642,897	8,495,806	1,258,813	888,278
19 OCW: Regulation re. specific cultural policy (public activities)			1,939,464	1,939,464	0	0
20 OCW: Heritage Act re. housing			7,867,610	6,556,342	422,990	888,278
21 OCW: Heritage Act re. collection management			835,823	0	835,823	0
22 OCW: Framework for operating subsidies for research and science			0	0	0	0
23 Total structural Province			0	0	0	0
24 Total structural Township			0	0	0	0
25 Total structural public subsidy other			0	0	0	0
26 Total structural subsidies (18+23+24+25)			10,642,897	8,495,806	1,258,813	888,278
27 Incidental public subsidies other			247,732	247,732	0	0
28 Total subsidies (27+28)			10,890,629	8,743,538	1,258,813	888,278
TOTAL INCOME (16+28)			77,679,451	69,034,955	7,666,827	977,669
EXPENSES						
1 Personnel expenses			37,500,951	21,937,582	7,666,130	7,897,239
2 Housing expenses			8,932,356	7,321,196	570,734	1,040,426
3 Depreciation			2,643,658	1,103,428	316,565	1,223,665
4 Acquisitions			4,794,678	0	4,794,678	0
5 Other expenses			19,797,257	14,406,565	2,038,684	3,352,008
6 TOTAL EXPENSES (1+2+3+4+5)			73,668,900	44,768,771	15,386,791	13,513,338
6 Balance from ordinary activities (Total income - Total expenses)			4,010,551	24,266,184	- 7,719,964	- 12,535,669
7 Balance of interest income / expense			1,016,170	- 16,861	0	1,033,030
8 Movements acquisition fund			0	0	0	0
9 Income tax			0	0	0	0
10 Extraordinary income			0	0	0	0
11 Result of subsidiary			105,059	0	105,060	0
Operating result to be distributed (6+7+8+9+10+11)			5,131,780	24,249,323	- 7,614,904	- 11,502,639
99 Allocation General Administration			0	- 10,305,401	- 1,197,238	11,502,639
EXPLOITATION RESULT (6+7+8+9+10+11+99)			5,131,780	13,943,922	- 8,812,142	0



7

Appendices

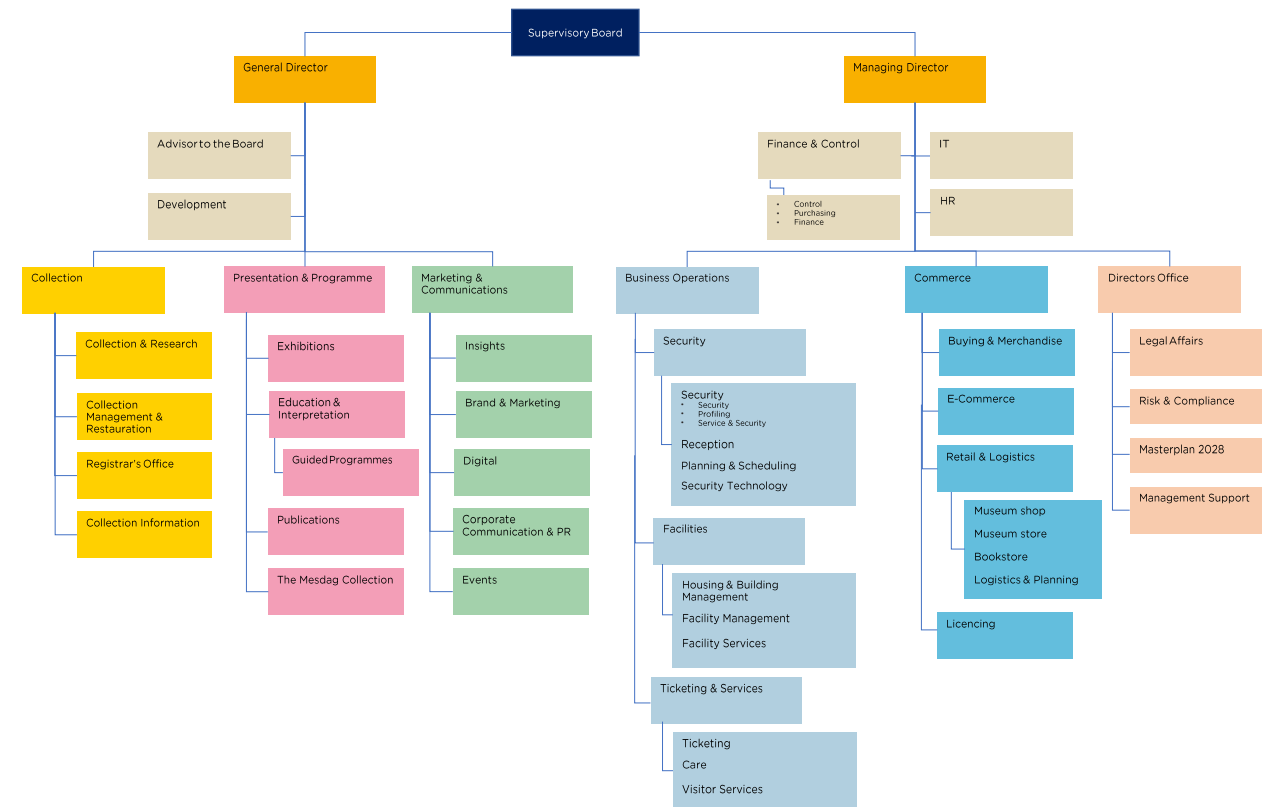
I. Overview of the organisation

The Board of Directors consists of General Director Emilie Gordenker and Managing Director Rob Groot. In addition to the members of the Board, the Management Team consisted of: Marije Vellekoop (Head of Collection), Astrid Hertog (Acting Head of Presentation & Programme), Fayçal Ben Abdellaziz (Head of Marketing & Communications), José Dibbets (Head of Operations), Jacqueline van Diessen (Head of Commerce) and Babette Meerdink-Schenau (General Counsel and Head of the Staff Office). Willem van Gogh is Advisor to the Board.

Members of the Works Council

Rianne van Dam
 Mariska Doesburg
 Robin Erents
 Wolke Kluppell
 Eelco Mirck
 Heleen Ruijg
 Carola Steenberg
 Bénine Stuijt
 Vincent Vlek
 Anita van Stel (not a member,
 Administrative Secretary)

Organisation chart 2025



Supervisory Board

Mrs J.E.M. (Jacobina) Brinkman
(Chair, appointed until May 2025)
Partner at PwC
Ancillary activities: Chair of the WOMEN Inc Supervisory Board; Member of the Board of Trustees and Chair of the Audit Committee of Stadsherstel Amsterdam; Member of the Supervisory Board Nationale Opera & Ballet.

Mr R. (Ron) Teerlink
(Chair, appointed until October 2029)
Ancillary activities: Chair of the Supervisory Board of Vrije Universiteit Amsterdam; Non-Executive Director at Nederlandse Spoorwegen.

Ms M. (Maurine) Alma
(Member, appointed until June 2026)
Chief Marketing Officer at Just Eat Takeaway.com
Ancillary activities: Member of the Supervisory Board of Coolblue B.V.; Member of the Advisory Board of Nimbus Ventures; Chair of the Supervisory Board of Alpine Hearing Protection.

Ms M. (Marian) Spier
(Member, appointed until August 2027)
CEO at IAMarian
Ancillary activities: Member of the Governance Committee of Van Doorne; Member of the Board of VandenEnde Foundation; Chair of the Board of SIDN Fund; Co-founder of FEM-START; Board Member of the Radiant Roots Foundation.

Mr H.J. (Hendrik Jan) Roel
(Vice-Chair and Chair of the Audit Committee, appointed until November 2028)
October 2025 – December 2025: Acting Chief Financial Officer Royal FloraHolland
As of 1 February 2026: Chief Financial Officer and Board Member of Jumbo Supermarkten B.V.
Ancillary activities: Member of the Board of Trustees and Chair of the Audit Committee of Hotelschool The Hague; Member of the Board and Treasurer of Huis Marseille, Museum for Photography in Amsterdam.

Ms L. (Laurence) des Cars
(Member, appointed until February 2027)
President-Director of the Musée du Louvre
Ancillary activities: Member of the Supervisory Board of France Muséums; Chair of the Scientific Committee of France Muséums; Vice-Chair of the Acquisition Committee of Louvre Abu Dhabi; Chair of the Supervisory Board of the Louvre-Lens; Member of the Supervisory Board of the École du Louvre; Member of the Supervisory Board of the Cité de la musique – Philharmonie de Paris; Member of the Supervisory Board of the Musée des impressionnistes de Giverny; Member of the Supervisory Board of the Fondation Musée Clemenceau; Member of the Acquisition Committee of the Bibliothèque nationale de France (BnF); Member of the Scientific Committee of the Festival de l'histoire de l'art; Member of the Scientific Committee of the Cahiers de l'École du Louvre; Chair of the Bizot Group.

Mr M. (Martijn) Snoep
(Member, appointed until August 2027)
Chair of the Board of the Authority for Consumers & Markets (ACM)
Ancillary activities: Substitute Judge Court of Appeals Amsterdam; Chair of the Board of Trustees of the Europa Institute, Leiden University; Member of the Advisory Council of the Law Department, Utrecht University; Member of the Scientific Council, Global Competition Law Centre, College of Europe, Bruges; Vice Chair of the Board of the Aruba Fair Trade Authority (AFTA).

Vincent van Gogh Foundation

Ms J. (Jantine) van Gogh (Chair)
Mr V.W. (Willem) van Gogh (Secretary)
Ms M.C. (Machteld) van Laer-Cramer (Treasurer) appointed until mid-2025
Ms S.E. (Sylvia) Cramer as of mid-2025
Ms C.A.M.E. (Christianne) Matthijssen (Member of the Board)

II. Staff

Overview of staff composition at the Van Gogh Museum Foundation as at 31-12-2025

Number of FTE	334.28
Number of employees	389
Full-time employees	48%
Part-time employees	52%



III. Acquisitions

Acquisitions

Louis Anquetin (1861-1932), *Avenue de Clichy in the Evening, Five O'Clock*, 1887, pastel on paper on cardboard, 60.3 × 50.3 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij), d1324S2025

Charles Cottet (1863-1924), *Landscape of the Nile towards Aswan*, 1896, pastel on paper, 78 × 58 cm, Van Gogh Museum, Amsterdam, d1325S2025

William Degouve de Nuncques (1867-1935), *Lake Como*, 1897, pastel on paper on cardboard, 111.3 × 151.5 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij), d1323S2025

Eugène Delâtre (1864-1938), *At the Dressmaker's (Chez la couturière)*, 1894, colour etching and aquatint on paper, 53.3 × 26.8 cm, Van Gogh Museum, Amsterdam, p3205S2025

Armand Rassenfosse (1862-1934), *Salon des Cent*, 1895, colour lithograph on paper, 64.5 × 47.5 cm, Van Gogh Museum, Amsterdam, p3206S2025

Henri Charles Guérard (1846-1897), *Portrait of a Woman (after Eva Gonzalès)*, 1888, etching and drypoint on paper, 54.3 × 35.9 cm, Van Gogh Museum, Amsterdam (purchased with support of Ronald E. Bornstein), p3207S2025

Henri Charles Guérard (1846-1897), *Pigeons (Les pigeons)*, 1892, woodcut on paper, 56 × 38.4 cm, Van Gogh Museum, Amsterdam (purchased with support of Ronald E. Bornstein), p3208S2025

Henri Charles Guérard (1846-1897), *Azor, Twenty-Four Attitudes*, c. 1889, colour etching and aquatint on paper, 25 × 39 cm, Van Gogh Museum, Amsterdam, p3225S2025

Meijer de Haan (1852-1895), *The Valley of Kerzellec, Le Pouldu*, 1890, oil on canvas, 59.6 × 73 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij), s0557S2025

Henri Gabriel Ibels (1867-1936), *The Fair Performers Series (Les Forains)*, 1894, etching on paper, 33.6 × 26 cm, Van Gogh Museum, Amsterdam, p3210S2025-p3224S2025; p3242S2025-p3243S2025

Edouard Manet (1832-1883), *Polichinelle*, 1874, colour lithograph on paper on cardboard, 49 × 32.5 cm, Van Gogh Museum, Amsterdam, p3226S2025

Maurice Brazil Prendergast (1858-1924), *Gust of Wind (Lady with an Umbrella)*, 1891-94, monotype on paper, 18.4 × 15.6 cm, Van Gogh Museum, Amsterdam, p3209S2025

Odilon Redon (1840-1916), *Les Fleurs du Mal Series*, 1890, photogravure on paper, 21.5 × 18.5 cm, Van Gogh Museum, Amsterdam, p3232S2025-p3240S2025

Odilon Redon (1840-1916), *Artists' book, La Tentation de Saint Antoine*, 1888-96, photogravure on paper, 38 × 28.7 cm, Van Gogh Museum, Amsterdam, p3241S2025

Edouard Vuillard (1868-1940), *The Family Gathering*, 1894-95, oil on canvas, 48.6 × 64.9 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the members of the Yellow House Circle and the John & Marine van Vlissingen Art Foundation), s0556S2025

Edouard Vuillard (1868-1940), *The Little Girl with a Kite (recto) and The Public Garden (verso)*, c. 1899, colour lithograph (recto) and pastel and coloured pencil (verso) on paper, 47.4 × 40 cm, Van Gogh Museum, Amsterdam, p3231S2025r/v

Ton de Brouwer Archive, 91 ex libris, b9164S2025-b9256S2025, and 102 medals, v0411S2025-v0511S2025

Gifts

21 family documents and letters dating from 1853 to 1994, Van Gogh Museum, Amsterdam (gift of N.A. van Beek), b9140S2025-b9160S2025

Anthon van Rappard (1859-1892), *The Parsonage at Etten*, 1881, pen in ink on paper, Van Gogh Museum, Amsterdam (gift of M.M. van Beek), d1322S2025

Odilon Redon (1840-1916), *Flowers in a Small Chinese Porcelain Cup*, 1884, oil on panel, 27 × 15.5 cm, Van Gogh Museum, Amsterdam (State of the Netherlands), s0558S2025



Odilon Redon, *Flowers in a Small Chinese Porcelain Cup*, 1884. Van Gogh Museum, Amsterdam (State of the Netherlands)

IV. Exhibitions and presentations

Van Gogh Museum

Exhibitions

Anselm Kiefer - Sag mir wo die Blumen sind
07-03-2025 - 09-06-2025

Choosing Vincent
27-06-2025 - 31-08-2025

Van Gogh and the Roulins. Together Again at Last
03-10-2025 - 11-01-2026

Presentations

The Power of Pigments
16-01-2025 - 18-05-2025

Van Gogh x John Madu: Paint Your Path
30-05-2025 - 7-09-2025

I Am Jo!
27-06-2025 - 31-08-2025

The Mesdag Collection

Exhibitions

Anne Geene. Out of the Ordinary
21-03-2025 - 27-07-2025

Barbara van Houten - In the Light of the Mesdags
19-09-2025 - 18-01-2026

Presentations

Red Windmill, Sideways
12-03-2025 - 27-07-2025



The Starry Night (2019) by Anselm Kiefer, in the exhibition *Anselm Kiefer - Sag mir wo die Blumen sind* at the Van Gogh Museum.

V. Research projects

Authenticity research
Teio Meedendorp, Bregje Gerritse, Franka Blok, Nienke Bakker, Louis van Tilborgh, Marije Vellekoop, Monique Hageman, Hannie Diependaal, Kathrin Pilz, Saskia van Oudheusden, Maranthe Lamers
External: Muriel Geldof (RCE)

Research project into Van Gogh's canvas: *Thread count project*
Teio Meedendorp, Kathrin Pilz, Bregje Gerritse, Franka Blok, Sophie Vullings, Ana Martins
External: Don Johnson (Rice University, Houston)

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

Research in preparation of the collection catalogue
Contemporaries (paintings and drawings)
Joost van der Hoeven, Lisa Smit, Renske Suijver, Franka Blok, Sara Tas, Britney Annan, Julia Krikke, Merel Rotman
Supervisor: Joost van der Hoeven

Research in preparation of the exhibition *Van Gogh and the Roulins. Together Again at Last* and publication *Van Gogh: The Roulin Family Portraits*
Nienke Bakker, Bregje Gerritse, Kathrin Pilz
External: Katie Hanson, Christopher Atkins, Rachel Childers, Erin Mysak, Richard Newman, Lydia Vagts (MFA Boston), Muriel Geldof (RCE)

Research in preparation of the exhibition and publication *Van Gogh and the Fauves*
Nienke Bakker, Bregje Gerritse
External: Jean-Rémi Touzet (Musée d'Orsay)

Research in preparation of the presentation and publication *Isaac Israëls and Jo van Gogh-Bonger*
Hans Luijten (publication), Lisa Smit (presentation)

Research into Emile Bernard - Painting techniques (1885-1904)
René Boitelle, Guusje Hartevelde, Ana Martins

Research on the painting techniques and restoration history of Paul Gauguin's *Le Petit Chat* (1888, private collection)
René Boitelle, Ana Martins, Sophie Vullings, Joost van der Hoeven
External: Muriel Geldof (RCE), Suzan de Groot (RCE)

Research into Isaac Israëls - Painting techniques and restoration
Saskia van Oudheusden, Maranthe Lamers, Guusje Hartevelde, Sophie Vullings, Ana Martins

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

Doctoral research *The Reception of Vincent van Gogh in Paris 1886-1914: Art Dealers, Collectors, Critics and Contemporary Artists*, University of Amsterdam - ASH
Bregje Gerritse
Promotors: Dr Rachel Esner (University of Amsterdam), Prof. Dr J. Louis van Tilborgh (University of Amsterdam/ Van Gogh Museum) and Prof. Dr Gregor M. Langfeld (Open University/University of Amsterdam)
Financially supported by the Gerda Henkel Stiftung

Research in preparation of the presentation and publication *Eva Gonzalès*
Fleur Roos Rosa de Carvalho, Emma Berger, Britney Annan, Bram Donders
External: Stéphanie Cantarutti (Petit Palais)

Research *From Proof to Perfection: The Genesis of the Vollard Suites by Bonnard, Denis, Vuillard, Roussel and Clot*
Fleur Roos Rosa de Carvalho
Financially supported by The Paper Project by The Getty Foundation, the Für Elise Foundation and the IFPDA Foundation
Supervisor: Marije Vellekoop

Research in preparation of the presentation and publication *Adolescence as a cultural phenomenon and a theme in the visual arts (1870-1914)* (working title)
Lisa Smit

Research *The Importance of Dr Paul Gachet (1828-1909) for Van Gogh and the Van Gogh Museum*
Sara Tas
Financially supported by the Gerda Henkel Stiftung

Provenance research into *Contemporaries paintings*
Julia Krikke, Sophia Thomassen

(Provenance) research into West Asian objects in The Mesdag Collection
Julia Krikke, Renske Suijver
External: Luit Mols
Financially supported by the Colonial Collections Consortium

Research in preparation for the academic publication *Van Gogh Museum Studies: Gauguin and Laval in Martinique*
Joost van der Hoeven, René Boitelle
External: Rémi Poindexter, Sylvie Crussard, Harriet Stratis, June Hargrove, Elizabeth Childs, Alastair Wright, Rachel Esner, Emily Sitzia, Renate Poggendorf, Lesley Stevenson
Supervisor: Marije Vellekoop

VGM Archives - research into the letters in the collection
Hans Luijten
Supervisor: Marije Vellekoop

Content update:
vangoghletters.org
Nienke Bakker, Hans Luijten
External: Leo Jansen (Huygens ING)

Research in preparation of the presentations and publications *Whistler. Dandy and Disruptor* (Van Gogh Museum) and *Whistler. Loving the Netherlands* (The Mesdag Collection)
Edwin Becker, Renske Suijver
External: Carol Jacobi (Tate)

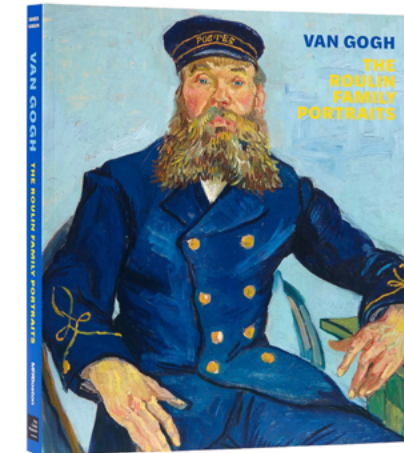
Research on the Nuenen paintings
Madeleine Vaudremer, Saskia van Oudheusden, Kathrin Pilz, Ana Martins, Bregje Gerritse
External: Muriel Geldof (RCE)
Financially supported by the ASML Partnership 2024-2028

VI. Museum publications

Exhibition catalogues

Anselm Kiefer – Sag mir wo die Blumen sind
Anselm Kiefer, Simon Schama, Antje von Graevenitz, Tamara Klopper
Publisher: Van Gogh Museum, Amsterdam; Tijdsbeeld, Ghent
In cooperation with Stedelijk Museum Amsterdam
Distribution: Rubinstein, Exhibitions International
Design: Joseph Plateau, Amsterdam
Languages: Dutch and English
Co-edition: *Kiefer – Van Gogh* (Royal Academy of Arts)

Van Gogh: The Roulin Family Portraits
Nienke Bakker and Katie Hanson (eds.), Chris Atkins, Rachel Childers, Bregje Gerritse, Erin Mysak, Richard Newman, Kathrin Pilz, Lydia Vagts
Publisher: Museum of Fine Arts, Boston; Van Gogh Museum, Amsterdam
Publisher Dutch Trade edition: Tijdsbeeld, Ghent
Distribution: Rubinstein, Exhibitions International
Design: Rebecca Sylvers, Miko McGinty, Inc.
Languages: Dutch and English



Publications

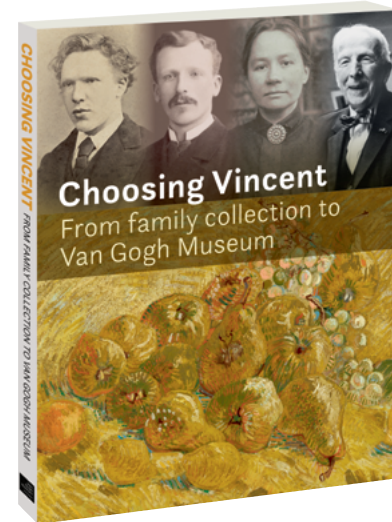
Isaac Israëls's Letters to Jo van Gogh-Bonger
Hans Luijten (ed.)
In cooperation with Huygens Institute for Dutch history and culture
Languages: Dutch and English
Online: israelsletters.org

Academic publications

Six new entries for *Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent*
Joost van der Hoeven (ed.), Britney Annan, Julia Krikke, Lisa Smit, Renske Suijver, Sara Tas
Online catalogue: catalogues.vangoghmuseum.com
Digital environment: Q42
Digital design: DEPT®
Language: English

Translations and reprints

Choosing Vincent
Lisa Smit and Hans Luijten (eds.), Fleur Roos Rosa de Carvalho, Anita Vriend, Roelie Zwikker
Publisher: Van Gogh Museum
Reprint with a redesigned cover
Language: English



Jo van Gogh-Bonger: Die Frau, die Vincent van Gogh berühmt machte
Hans Luijten
Publisher: wbg Theiss
Language: German

빈센트를 위해 요 반 고흐 붐어르,
빛의 화가를 만든 여성
(*For Vincent: Jo Van Gogh-Bonger, the Woman who Made the Painter of Light*)
Hans Luijten
Publisher: Artbooks
Language: Korean

ヨー・ファン・ゴッホ=ボンゲル
画家ゴッホを世界に広めた女性
(*Jo van Gogh-Bonger: The Woman who Introduced the Artist Van Gogh to the World*)
Hans Luijten
Publisher: NHK Books
Language: Japanese

ゴッホとひまわり
(*Vincent and the Sunflowers*)
Barbara Stok
Publisher: Tsukitofumisha
Language: Japanese

追逐星星 和向日葵的人
(*The Vincent van Gogh Atlas Junior Edition*)
Publisher: Cheers
Language: Chinese

追逐星星 和向日葵的人
(*The Vincent van Gogh Atlas Junior Edition – School Edition*)
Publisher: Cheers
Language: Chinese

VII. Conservation treatments

Van Gogh Museum

Paintings

Inv. no.	Object data	Treatment	Restorer
s0205	Emile Bernard, <i>Portrait of Bernard's Grandmother</i> , 1887	Removal of varnish, removal of dirt, removal of retouches, filling, retouching, varnishing.	R. Boitelle
s0556	Edouard Vuillard, <i>The Family Gathering</i> , 1894-95	Removal of varnish, removal of dirt, removal of retouches, filling, retouching.	R. Boitelle
s0516	Isaac Israëls, <i>Portrait of Vincent Willem van Gogh</i> , 1894	Saturation of scratch, retouching of scratch, corners filled and retouched, retouching of frame, framed.	Z. Iddi
s0232	Isaac Israëls, <i>Portrait of Jo van Gogh-Bonger</i> , 1924	Saturation of scratch, removal of superficial dirt.	Z. Iddi
s0236	Auguste Jouve, <i>Reclining Female Nude</i> , 1861	Removal of facings, consolidation of paint on the front and tacking edges.	Z. Iddi
s0137	Vincent van Gogh, <i>Still Life with Cabbage and Clogs</i> , 1881	Consolidation of loose paper, saturation of varnish, retouching of lacunas.	Z. Iddi
s0545	Philip Sadée, <i>Herring Smokehouse</i> , 1869-88	Removal of dirt and varnish, filling, retouching of lacunas.	Z. Iddi
s0212	Frank Myers Boggs, <i>Honfleur Harbour</i> , 1884-86	Filling and retouching of several old lacunas and tear.	M. Lamers
s0284	Isaac Israëls, <i>Portrait of Jo van Gogh-Bonger</i> , 1895-97	Removal of varnish, removal of overpainting, filling, retouching, varnishing.	M. Lamers
s0179	Vincent van Gogh, <i>Basket of Crocus Bulbs</i> , 1887	Three corner deformations flattened, consolidation of the canvas edges.	Z. Iddi
s0494	H.W. Mesdag, <i>Breakers on the North Sea</i> , 1870	Removal of superficial dirt, removal of varnish and removal of retouches, removal of filling, refilling, varnishing and retouching.	R. Boitelle
s0555	Henri Matisse, <i>Olive Grove in Collioure</i> , 1905	Consolidation and local consolidation of the tacking edges, removal of superficial dirt.	H. Diependaal
s0456	Gustave Boulanger, <i>Phryne</i> , 1850	Conservation and stabilisation of the tacking edges.	S. Dubbeldam

Van Gogh Museum

Frames

Inv. no.	Object data	Treatment	Restorer
s0055	Vincent van Gogh, <i>By the Seine</i> , 1887	Consolidation of lacunas in the gilding on the frame.	M. Engel
s0066	Vincent van Gogh, <i>Trees and Undergrowth</i> , 1887	Consolidation of lifting gilding on the frame.	M. Engel
s0456	Gustave Boulanger, <i>Phryne</i> , 1850	Filling of wormholes, modification of the construction for the hanging system, consolidation, filling of lacunas and retouching, securing of the inner frame; toning of visually disturbing areas.	B. Westra
s0555	Henri Matisse, <i>Olive Grove in Collioure</i> , 1905	Removal of tape residues, retouching of scratches and dents, consolidation, securing of the inner frame.	B. Westra
s0539	Jules Bastien-Lepage, <i>The Grape Harvest</i> , 1880	Consolidation, filling lacunas and retouching, removal of superficial dirt.	B. Westra

Objects

Inv. no.	Object data	Treatment	Restorer
v0093	Unknown, Theo van Gogh's Cabinet, c. 1670-95	Extensive condition assessment. Removal of dust from the entire surface; polishing of finished areas (partly with wax) to restore gloss; securing of several loose elements.	J.P. Folkers

The Mesdag Collection

Frames

Inv. no.	Object data	Treatment	Restorer
hwm0302	John Singer Sargent, <i>Egyptian Indigo Dyers</i> , 1891	Removal of dirt, filling and retouching.	A. van Lelyveld
hwm0305	Giovanni Segantini, <i>Moonlight Effect. The Return of the Flock</i> , 1883-84	Consolidation of loose fills in the corners of the frame and retouching of white lacunas in the gilding.	M. Engel
hwm0283	Willem Roelofs, <i>At the Farm, Noorden</i> , 1880	Consolidation, removal of superficial dirt, reconstruction of missing parts of the ornament and retouching, removal of bronze paint, filling and retouching.	A. van Lelyveld
hwm0284	Willem Roelofs, <i>Stormy Afternoon, Noorden</i> , c. 1880	Consolidation, removal of superficial dirt, reconstruction of missing parts of the ornament and retouching, removal of old fills and bronze paint, filling and retouching.	A. van Lelyveld
hwm0327	Antoine Vollon, <i>Still Life with Fish</i> , 1871	Consolidation	R. Velsink

VIII. Overview of outgoing loans

In 2025, 206 objects were loaned to 19 institutions. The loans comprised: 105 paintings, 25 letters, 35 drawings, 37 prints and 4 artefacts.

Albertina Museum, Vienna

Gothic Modern
2025-09-25 to 2026-01-11
s0083V1962
Matthew Wong | Vincent van Gogh. Painting as a Last Resort
2025-02-14 to 2025-06-19
s0037V1962, s0041V1962, s0066V1962, s0175V1962

Ateneum Art Museum, Helsinki

Gothic Modern 1875-1925
2024-10-04 to 2025-01-26
s0083V1962

Bibliothèque Nationale de France

Impressions Nabis. Bonnard, Vuillard, Denis, Vallotton
2025-09-09 to 2026-03-08
d1065V2004, p2814S2017, p2698S2012

British Museum, London

Hiroshige: Artist of the Open Road
2025-05-01 to 2025-09-07
d0772V1962, n0077V1962

Denver Art Museum, Denver

The Honest Eye: Camille Pissarro's Impressionism
2025-10-26 to 2026-02-08
s0502S2000

Dordrechts Museum, Dordrecht

Black on White
2024-10-05 to 2025-01-12
p0031V1962, p0032V1962, p0104V1962, p0105V1962
Liberté! Ary Scheffer & French Romanticism
2024-10-19 to 2025-03-23
s0086B1991, hwm0112

Fondation Vincent van Gogh Arles, Arles

Van Gogh et les Étoiles
2024-10-05 to 2025-01-12
s00173V1962
Sigmar Polke. Sous les pavés, la terre
2025-03-01 to 2025-10-26
s0152V1962
To Vincent. A winter tale
2025-11-30 to 2026-04-26
s0121V1962, s0059V1962

The Getty Center, Los Angeles

Ultra-Violet: New Light on Van Gogh's 'Irisés'
2024-09-17 to 2025-02-02
b0638V1962, vgd00298

Groninger Museum, Groningen

How Van Gogh Came to Groningen
2024-11-30 to 2025-05-05
b7203V1962, b7205V1962, b1252V1962, s0045V1962, s0125V1962

Kunsthau Zürich, Zürich

WONG
2024-09-20 to 2025-01-04
d0230V1962, s0037V1962, s0111V1962, s0175V1962

Kunstmuseum Den Haag, The Hague

New Paris: From Monet to Morisot
2025-02-15 to 2025-06-09
d1202S2018, p0053V1962, p0056V1962, p3059S2021, s0508S2003

Musée d'Arts de Nantes, Nantes

Sous la pluie. Peindre, vivre et rêver
2025-11-07 to 2026-03-01
p1048V2000

Musée des Beaux-Arts Mons, Mons

David Hockney. Le chant de la terre
2025-10-04 to 2026-01-25
s0043V1962, s0055V1962

Museo Civico di Bassano del Grappa, Venice*Giovanni Segantini. In the palm of one's hand*

2025-10-25 to 2026-02-22

hwm0305

Museum Barberini, Potsdam*Maurice de Vlaminck. Modern Artist Rebel*

2024-09-14 to 2025-01-12

s0514S2007

The Honest Eye: Camille Pissarro's Impressionism

2025-06-14 to 2025-09-28

s0502S2000

Museum de Fundatie, Zwolle*Marianne von Werefkin – Pioneer of Expressionism*

2024-10-05 to 2025-03-16

s0547S2019

Museum of Fine Arts, Boston*Van Gogh: The Roulin Family Portraits*

2025-03-30 to 2025-09-07

b0710V1962r, b0710V1962r, b1066V1962, b1067V1962,

b1068V1962, b1069V1962, b1070V1962, b1071V1962,

b1072V1962, b1073V1962, b7015-0008V1996, b7015-

0010V1996, b7015-0011V1996, b7015-0013V1996,

b7015-0014V1996, d0677V1962, s0032V1962,

s0166V1962, s0167V1962, s0169V1962

Museum of Fine Arts Houston, Houston*Gauguin's World*

2024-11-03 to 2025-02-16

s0223V1962, s0513S2006, s0554S2024, v0037V1978

Nasjonalmuseet for kunst, arkitektur og design, Oslo*Gothic Modern. Fra mørke til lys*

2025-02-28 to 2025-06-15

s0083V1962

National Gallery, London*Van Gogh: Poets and Lovers*

2024-09-14 to 2025-01-19

d0334V1962, d0344V1962, s0032V1962, s0051V1962

National Portrait Gallery, London*Edvard Munch Portraits*

2025-03-13 to 2025-06-15

s0541S2017

The Noordbrabants Museum, 's-Hertogenbosch

Permanent collection at the Noordbrabants Museum

2024-2025

2024-09-01 to 2025-09-01

s0069V1962, s0096V1962

Van Gogh and the Potato

2025-10-11 to 2026-02-01

s0137V1962, s0153V1962

Osaka City Museum of Fine Arts, Ōsaka*Van Gogh's Home, the Van Gogh Museum:**The Painter, The Family, The Legacy*

5-7-2025 to 31-8-2025

b2205V1982, b8346V2006r, b8348V2006v,

b8374aV2006r, b8389cV2006r, d0050V1962,

d0250V1962v, d0356V1962, d0377V1962, d1067S1997,

d1084S1997, d1201S2018r, d1123V2004, n0040V1962,

n0078V1962, n0124V1962, n0230V1962, n0232V1962,

n0233V1962, n0564V1962, p0062V1962, p0064V1962,

p0768V1992, p1050V2000, p1165V2000, p1696V2000,

p2500S2008, p2501S2009, s0001V1962, s0006V1962,

s0009V1962, s0015V1962, s0022V1962, s0028V1962,

s0029V1962, s0040V1962, s0042V1962, s0044V1962,

s0045V1962, s0058V1962, s0087V1962, s0088V1962,

s0089V1962, s0102V1962, s0108V1962, s0120V1962,

s0125V1962, s0144V1962, s0145V1962, s0172V1962,

s0174V1962, s0186V1962, s0205V1962, s0219V1962,

s0223V1962, s0228V1962, s0248V1962, s0251V1962,

s0273V1962, s0423V1991, s0457V1996, s0510S2005,

s0512S2006, s0514S2007, s0524S2012, s0539S2016,

s0540S2016, t0091V1962, t0123V1962, t0128V1962,

t0227V1962, t0304V1962, v0037V1978, v0076M1992

Royal Academy, London*Kiefer / Van Gogh*

2025-06-28 to 2025-10-26

d0011V1962, d0188V1962r, d0428V1962, d0349V1962,

s0011V1962, s0021V1962, s0037V1962, s0121V1962,

s0175V1962

Städel Museum, Frankfurt*Carl Schuch und Frankreich*

202-09-24 to 2026-02-01

hwm0265

Tokyo Metropolitan Art Museum, Tokyo*Van Gogh's Home, the Van Gogh Museum:**The Painter, The Family, The Legacy*

12-9-2025 to 21-12-2025

b2205V1982, b8346V2006r, b8348V2006v,

b8374aV2006r, b8389cV2006r, d0050V1962,

d0250V1962v, d0356V1962, d0377V1962, d1067S1997,

d1084S1997, d1201S2018r, d1123V2004, n0040V1962,

n0078V1962, n0124V1962, n0230V1962, n0232V1962,

n0233V1962, n0564V1962, p0062V1962, p0064V1962,

p0768V1992, p1050V2000, p1165V2000, p1696V2000,

p2500S2008, p2501S2009, s0001V1962, s0006V1962,

s0009V1962, s0015V1962, s0022V1962, s0028V1962,

s0029V1962, s0040V1962, s0042V1962, s0044V1962,

s0045V1962, s0058V1962, s0087V1962, s0088V1962,

s0089V1962, s0102V1962, s0108V1962, s0120V1962,

s0125V1962, s0144V1962, s0145V1962, s0172V1962,

s0174V1962, s0186V1962, s0205V1962, s0219V1962,

s0223V1962, s0228V1962, s0248V1962, s0251V1962,

s0273V1962, s0423V1991, s0457V1996, s0510S2005,

s0512S2006, s0514S2007, s0524S2012, s0539S2016,

s0540S2016, t0091V1962, t0123V1962, t0128V1962,

t0227V1962, t0304V1962, v0037V1978, v0076M1992

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

Groninger Museum, Groningen

Herman Collenius, *Vanitas*, hwm059A

Kunstmuseum Den Haag, The Hague

Carel Adolph Lion Cachet, *Presentation Stand for Paintings*, v0097M1994

Museum De Lakenhal, Leiden

Floris Verster, *Poppies*, s0413M1990

Jan Vijlbrief, *Clearing in the Woods*, s0429M1992

Rijksmuseum Twenthe, Enschede

Theodor Poeckh, *Portrait of a Woman*, s0433M1992

Scheepvaartmuseum, Amsterdam

Unknown, *Model of a Centerboard Yacht*, hwm0494

Vrije Universiteit, Amsterdam

Kurt Laurenz Metzler, poster board and two sculptures, v014M1975

X. Long-term loans to the Van Gogh Museum

Denver Art Museum

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

Private collections

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

Kees van Dongen, *Mina Tandja*, s0293B2011

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

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

Vincent van Gogh, *Old Man Drinking Coffee*, p0587B2023

Edvard Munch, *Fertility*, s0519B2016

Odilon Redon, *The Nebula (Face with Aureole)*, d0132B1994

Odilon Redon, *Peach*, s0586B2022

Erik Wensma, *Easel*, v0264B2003

Jacob Meijer de Haan, *Still Life with Onions, Carrot and Pot*, s0589B2024

Jan Verkade, *Paysage aux meules de foin (Landscape with Haystacks)*, s0590B2024

Remonstrantse Gemeente Leiden

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

Rijksmuseum Amsterdam

Auguste Boulard, *The Meal*, s0075B1991

Gustave Courbet, *Still Life with Apples*, s0079B1991

Charles-François Daubigny, *October*, s0183B1999

Honoré Daumier, *The Reading*, s0084B1991

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

Jules Dupré, *The Broad Way*, s0008B1986

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

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

Théodule Ribot, *Woman Sewing*, s0096B1991

Stedelijk Museum Amsterdam

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

Edgar Degas, *The Tub*, v0148B1996

Matthijs Maris, *Head of a Sheep*, s0143B1996

Anton Mauve, *Woodcutters*, s0138B1996

Théodore Rousseau, *The Forest of Fontainebleau*, s0144B1996

Zeeuws Museum, Middelburg

Anthon van Rappard, *Tile Painters*, s0379B2014

XI. External appointments

External appointments: management

Emilie Gordenker	Vice President of Stichting Fulbright Commission the Netherlands (until November 2025) Member of the Advisory Board, Nexus Institute Member of the Board of Advisors and member of the Restoration Assessment Committee, Rembrandt Association Member of the Haagsche Schouw Member of the Bizot Group
Rob Groot	Lid van de Adviesraad Hospitainer BV

External appointments: staff

Nienke Bakker	Member of the Conseil scientifique of <i>48/14</i> (journal of the Musée d'Orsay)
Edwin Becker	Chair of the Becker Foundation, Roermond Member of the Steering Committee of the IEO (International Exhibition Organizers) Chair of the Scientific Council, Royal Museums of Fine Arts of Belgium, Brussels Member of the Jury, Tim Killiam Prize Member of the Jury, Painting of the Year
Annemieke Bouma-Bouwman	Member of the Museums Advisory Committee for the municipality Súdwest-Fryslân
Geeta Bruin	Member of the KOG Paintings Committee Member of the Supervisory Board of Stichting de Vrolijkheid
Hannie Diependaal	Freelance restorer
Gundy van Dijk	Secretary at Museum Plus Bus Member of the Museum De Voorde Supervisory Board, Zoetermeer Member of the Board of Stichting Stil Verleden Secretary at Stichting De Muze, Abcoude Guest lecturer, University of Glasgow
Mariska Doesburg	Editor <i>COLLECT</i> magazine Communication ArtZuid
Thijs Gerbrandy	Member of the Board of ICOM CECA
Bregje Gerritse	Doctoral research: <i>The Reception of Vincent van Gogh in Paris 1888-1914: Art Dealers, Collectors, Critics and Contemporary Artists</i> , University of Amsterdam Member of the Board of Stichting SOUK
Michiel Goosen	Chair of the Museum Archives Taskforce
Jordy Howldar	Licensing work for Copernicus beer and other companies
Maranthe Lamers	Treasurer ICOM-CC-Fund

Anniek Meinders	Member of the Board of the Carnegie Foundation, The Peace Palace, The Hague Member of the Jury, The Best Dutch Book Designs 2024 and 2025
Manon Moussa-Roodenburg	Member of the Board of Amsterdam Andalusian Orchestra
Saskia van Oudheusden	Member of the research group Conserving Wax-Resin-Lined Paintings, Amsterdam (University of Amsterdam)
Cheyenne Pattiwaël	Workshop teacher Outreach Intermediar
Martijn Pronk	Member Digital Strategy Advisory Board, National Library of Israel Member of the Board of Stichting Allard Pierson
Mick ter Reehorst	Member of the Board of Stichting Are We Europe Member of the Board of The Fix Media Foundation
Fleur Roos Rosa de Carvalho	Member of the Board of ESNA (European Society for Nineteenth-Century Art) Member Comité national de l'estampe
Heleen Ruijg	Member of the Board of the Van Rijn Circle of the Rembrandt Association
Wite de Savornin Lohman	Member of the Board of the Caius Circle of the Rembrandt Association Member of the Board VanLoon672, Museum van Loon
Edith Schreurs	Member of the Web Commission CODART
Carola van Steenberg	Member of the Board of the Dutch Group of Registrars
Ghyslaine Tromp	Project Support D&I, Martin van Engel External evaluator Reinwardt Academie Member of the Board Get Lost Agency
Marije Vellekoop	Member of the Board of the Research School for Art History, Amsterdam Member of the Van Gogh Worldwide Steering Committee
Amanda Vollenweider	Chair Van Gogh Europe Foundation Treasurer ICOM Nederland Member of the Board Museum Bommel van Dam
Laurine van de Wiel	Member of the Programme Council of Cultuurmarketing Member of DIN Circle (Data & Insights Network) Member of the Board of Stichting Kunstpubliek
Stijn Wopereis	Lead Fundraising for Volt Amsterdam
Ilias Zian	Advisor Amsterdam 750 Member of the Board of Stichting Moving Arts Project Member of the Board of Stichting ArtWorlds Chair of the Art and Culture Committee, Pride Amsterdam Member of the Supervisory Board of ICK Dans Amsterdam

XII. Publications by employees

Name	Co-authors	Title	Published in / by
Nienke Bakker		'Van Gogh and Roulin: A Family Story'	Nienke Bakker, Katie Hanson (eds.), <i>Van Gogh: The Roulin Family Portraits</i> (exh. cat.), Museum of Fine Arts, Van Gogh Museum 2025
Franka Blok		'From Borinage to pilgrimage: Vincent van Gogh and Charley Toorop in the Pays Noir'	Renske Cohen Tervaert et al., <i>Charley Toorop. Love for Van Gogh</i> , Kröller-Müller Museum, Waanders Uitgevers 2025
Bregje Gerritse		'Twenty-six Portraits of the Roulin Family'	Nienke Bakker, Katie Hanson (eds.), <i>Van Gogh: The Roulin Family Portraits</i> (exh. cat.), Museum of Fine Arts, Van Gogh Museum 2025
Bregje Gerritse		'Review of Annemiek Rens, Mark Goslinga and Jan van Zijverden, Travelling with Vincent: Van Gogh in Drenthe, Zwolle 2023'	<i>Oud Holland</i> 138 (2025), no. 2/3
Joost van der Hoeven		'Paul Gauguin, <i>Cleopatra Pot</i> , 1887-88'	<i>Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent</i> , Van Gogh Museum doi.org/10.58802/PNQX6742
Julia Krikke		'George Hendrik Breitner, <i>Girl in the Grass</i> , 1880'	<i>Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent</i> , Van Gogh Museum doi.org/10.58802/RKJW4829
Hans Luijten		'Isaac Israëls's Letters to Jo van Gogh-Bonger'	israelsletters.org
Hans Luijten		<i>Jo van Gogh-Bonger: Die Frau, die Vincent berühmt machte</i>	Verlag Herder GmbH, Freiburg im Breisgau 2025 Translation: Gerd Busse and Christiane Burkhardt
Hans Luijten		ヨー・ファン・ゴッホ=ボンゲル 画家ゴッホを世界に広めた女性 (<i>Jo van Gogh-Bonger: The Woman who Introduced the Artist Van Gogh to the World</i>)	NHK, Tokyo 2025 Translation: Tomoko Kawazoe
Hans Luijten		빈센트를 위해 요 반 고흐 붐어르, 빛의 화가를 만든 여성 (<i>For Vincent: Jo Van Gogh-Bonger, the Woman who Made the Painter of Light</i>)	Art books, Seoul 2025 Translation Chanwon Park

Name	Co-authors	Title	Published in / by
Teio Meedendorp		'Yew, elm or plane: exactly which tree did Van Gogh paint?'	Van Gogh Museum Article, online publication 2025
Teio Meedendorp		'The riddle of the sand at Van Gogh's Yellow House'	Van Gogh Museum Article, online publication 2025
Kathrin Pilz	Muriel Geldof	'The Roulin Children: A Technical Study'	Nienke Bakker, Katie Hanson (eds.), <i>Van Gogh: The Roulin Family Portraits</i> (exh. cat.), Museum of Fine Arts, Van Gogh Museum 2025
Lisa Smit		'Vittorio Matteo Corcos, Portrait of a Young Woman, 1880'	<i>Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent</i> , Van Gogh Museum doi.org/10.58802/JYTN6436
Lisa Smit		'The Good Mother'	<i>Mothering Myths: An ABC of Art, Birth and Care</i> (exh. cat.), Laurie Cluitmans and Heske ten Cate (eds.) Centraal Museum, Utrecht, 2025
Lisa Smit		'Eeuwige jeugd'	<i>Kunstschrift</i> 69 (2025/2026) no. 6, pp. 38-46
Renske Suijver		'Sientje Mesdag-van Houten - Still Life with Pears and Grapes'	<i>Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent</i> , Van Gogh Museum doi.org/10.58802/DSBN1992
Renske Suijver		'Frisse wind. Gustav Klimt en de internationale kunst'	<i>Kunstschrift</i> 69 (2025/2026) no. 6, pp. 12-21
Juliette van Uhm		'Een zomer vol kleur'	<i>Bulletin Vereniging Rembrandt</i> , vol. 35 (2025), no. 2, pp. 28-31
Marije Vellekoop		'Recent acquisitions (2020-25) at the Van Gogh Museum'	<i>The Burlington Magazine</i> vol. 1468 (July 2025), pp. 745-52

Credits

The Van Gogh Museum Annual Report 2025 was drafted in collaboration with the museum's directors and employees.

Coordination Suzanne Krom

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Van Gogh Museum

Museumplein 6

1071 DJ Amsterdam

www.vangoghmuseum.com

The Mesdag Collection

Laan van Meerdervoort 7-F

2517 AB Den Haag

www.demesdagcollectie.com

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

Image credits

Cover: detail of *Lake Como* (1897)

by William Degouve de Nuncques

p. 50: detail of *Woman Standing in*

Front of Van Gogh's Sunflowers (1915–1920)

by Isaac Israëls. Van Gogh Museum, Amsterdam

(Vincent van Gogh Foundation)

Photographic credits

Blooming Moon studio: pp. 9, 28

Tomek Dersu Aaron: p. 6 (left)

Jelle Draper: pp. 5, 30, 33, 40, 44, 54, 57 (above), 58

Michael Floor: pp. 10, 14, 15, 17, 64

Simone Janssen: p. 6 (right)

Petra Katanic: p. 29

Anke van der Meer: pp. 16, 25 (below)

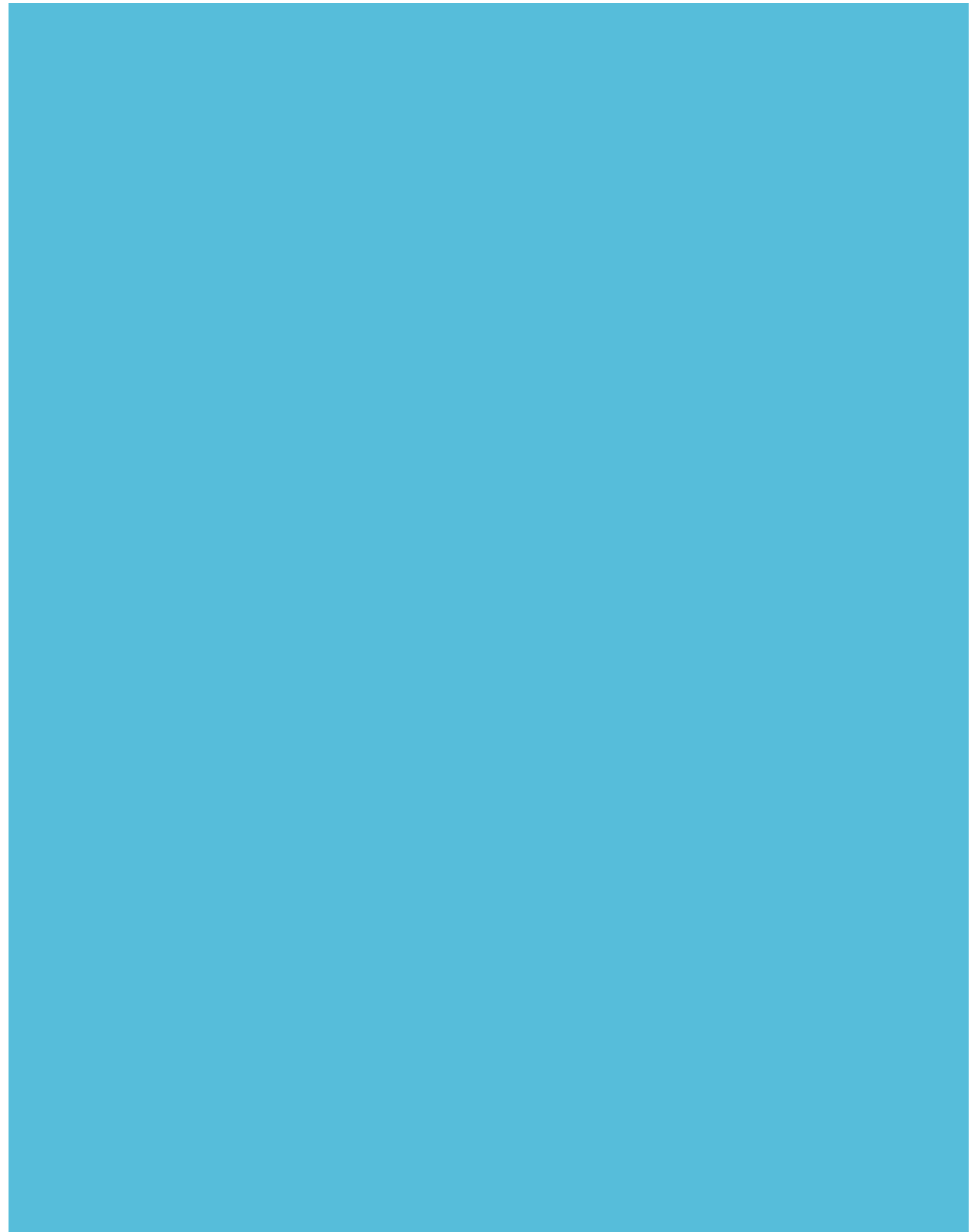
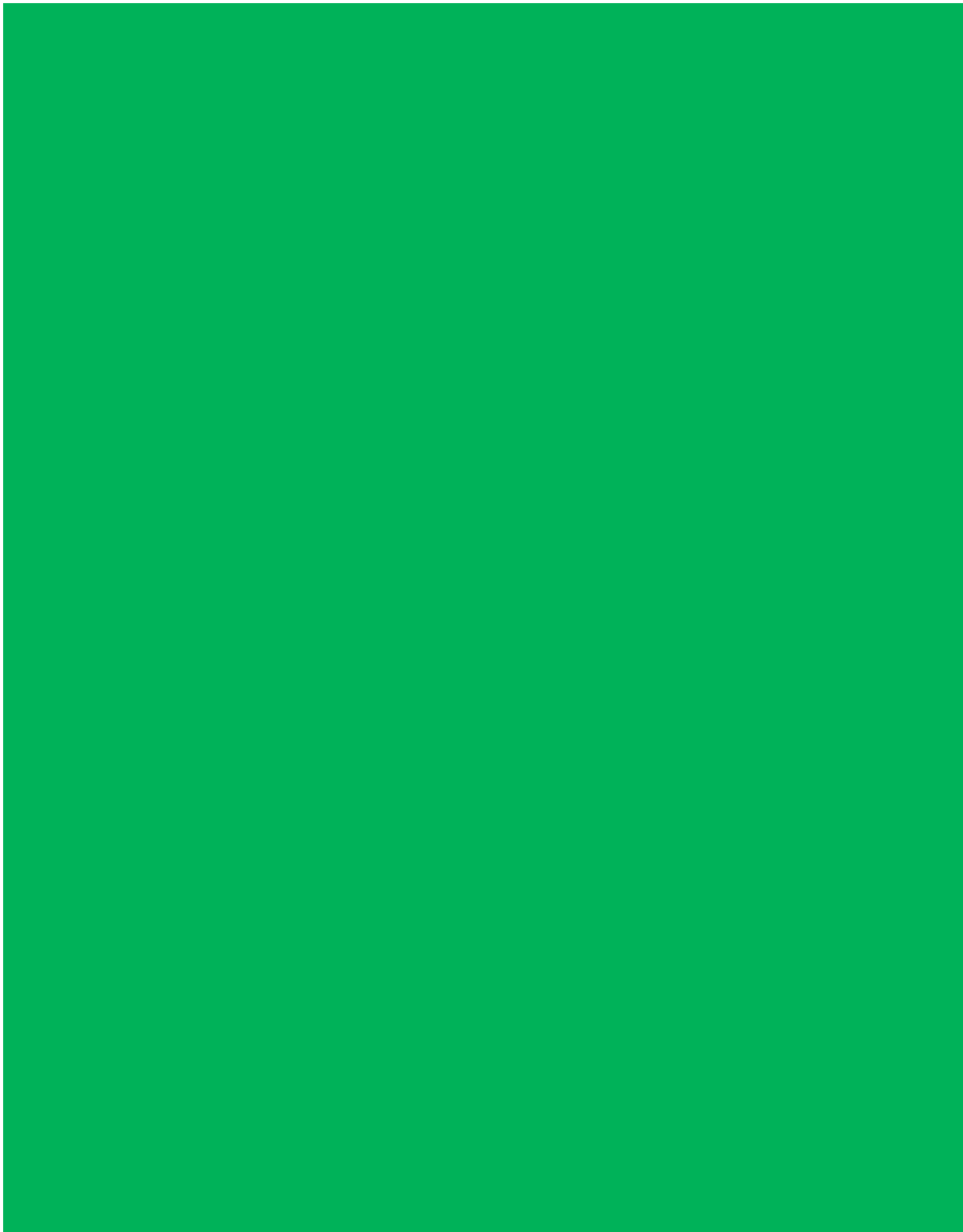
David Stegenga: pp. 25 (above), 43



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