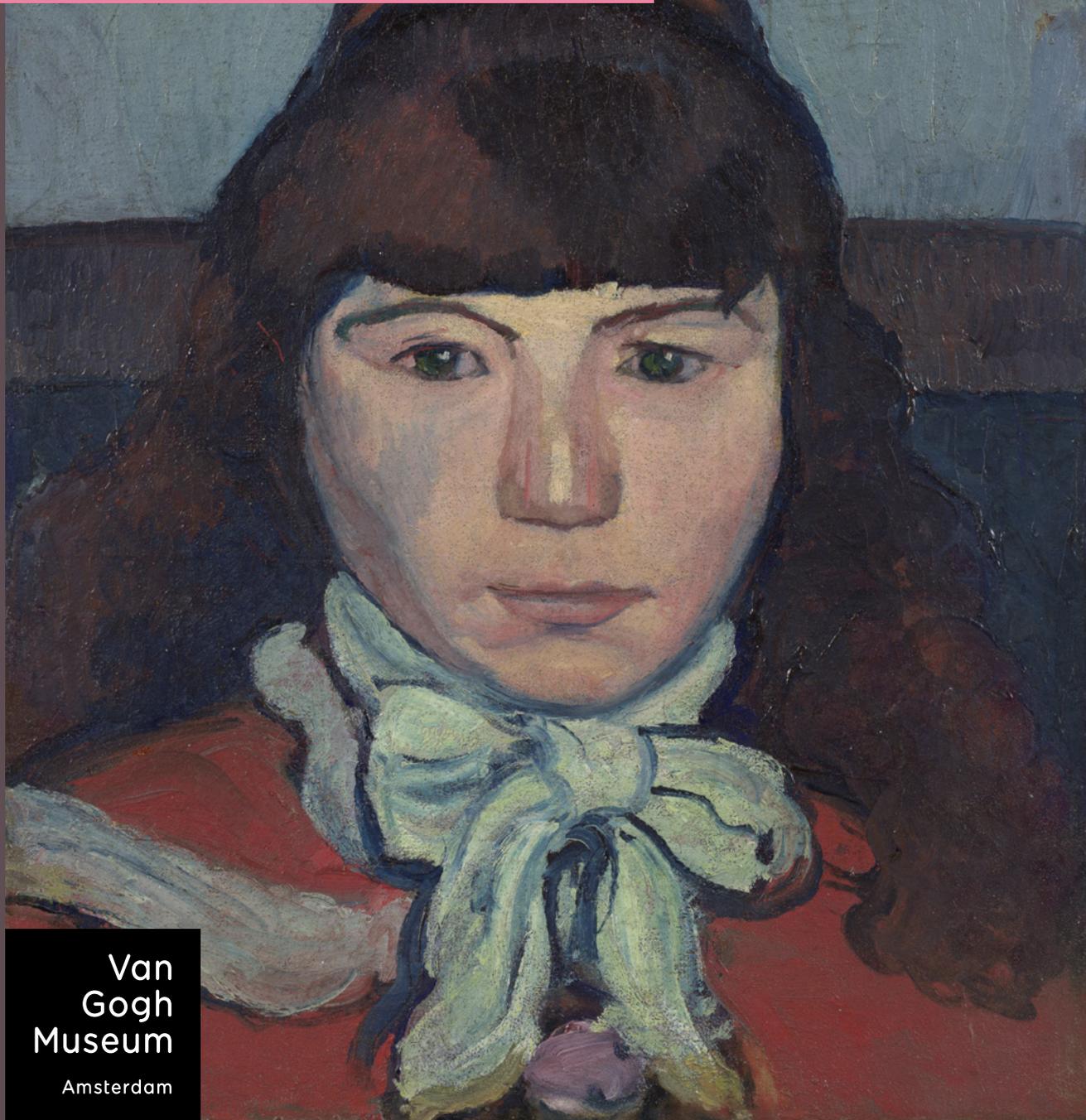


Van Gogh Museum

Annual Report 2022



Van
Gogh
Museum

Amsterdam

Van Gogh Museum

Annual Report 2022



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Foreword



Director Emilie Gordenker
Managing Director Rob Groot

The Van Gogh Museum was in lockdown at the beginning of 2022; as the year came to an end, tickets to the museum were sold out every day. Aside from the lingering aftereffects of COVID-19, the pandemic appears to be behind us, and the Van Gogh Museum and The Mesdag Collection are recovering strongly. The Strategic Plan 2021-2024, which was formulated in 2020, is now bearing fruit. The Van Gogh Museum is thriving, which is tangible both inside and outside of the museum.

The numbers reflect this: with more than 1.3 million visitors and four extremely well-received exhibitions, 2022 was an excellent year for the museum. In accordance with governmental guidelines, the Van Gogh Museum and The Mesdag Collection were closed in the initial weeks of the year, but we were delighted to reopen to the public on 26 January. The COVID Certificate, time slots, a cap on the number of visitors per day and the continued hygiene measures helped ensure that visitors could enjoy the Van Gogh Museum and The Mesdag Collection safely.

The year kicked off with the reopening of *The Potato Eaters: Mistake or Masterpiece?* at the Van Gogh Museum in January. This exhibition,

with its deliberately provocative title, explored the complete story behind the renowned painting *The Potato Eaters*. The exhibition *Van Gogh and the Olive Groves* opened in March, offering visitors the remarkable opportunity to see Van Gogh's unique series of paintings of olive trees together. *Colour as Language* went on display in May: a well-received retrospective featuring the vivid works of Etel Adnan. The acclaimed exhibition *Golden Boy Gustav Klimt. Inspired by Van Gogh, Rodin, Matisse...* opened in October. This groundbreaking survey of Klimt's oeuvre featured masterpieces from all around the world, displayed alongside works by artists who inspired the Austrian artist.

The Mesdag Collection in The Hague hosted several presentations: *A Living Collection*, *Artist Friends in The Hague* and *Under the spell of Nature. Drawings by Rousseau and Daubigny*. The museum also presented *The Hague Gasworks: Van Eeden & Van Gogh*, with work by Dutch artist Marcel van Eeden that was inspired by Van Gogh's drawing *Gasworks*, a cityscape made in The Hague in 1882. The actual location is a short walk from the museum. This presentation had previously been on display at the Van Gogh Museum.

The Van Gogh Museum also secured several magnificent acquisitions, including Pierre Puvis de Chavannes's oil painting *Portrait of Eugène Benon* (1882), Emile Bernard's oil painting *Portrait of a Young Woman* (1887), which adorns the cover of this Annual Report, and a pastel by Berthe Morisot, *Julie Manet on the Balcony* (1884). These acquisitions were all supported by financial contributions from our benefactors.

Attendance at the Van Gogh Museum was better than anticipated in 2022: a total of 1,364,023 visitors, of which 18% were from the Netherlands. The Mesdag Collection, which was only open three days a week, received 7,300 visitors, including 1,220 children on school visits.

Towards the end of the COVID-19 lockdown, the Van Gogh Museum played a prominent role in the public debate over the effects of the pandemic on the cultural sector and the urgent need to reopen museums as soon as possible. On 19 January, the museum joined the national 'Kapsalon Theater' campaign, which transformed the museum into a nail studio and hairdresser's for one day. This light-hearted campaign helped to show that a museum visit was as safe as a visit to a beautician, which was at that time permitted. The campaign generated an overwhelming amount of media attention, abroad as well in the Netherlands. The museum also participated in #hArtforUkraine, a campaign in which the cultural sector rallied behind Ukraine and showed its support for opposition to the war.

In 2022, a number of museums around the world were confronted with climate activism. In one protest, activists threw soup at Vincent van Gogh's *Sunflowers* at The National Gallery in London. The Van Gogh Museum put additional security measures in place to help protect the collection.

The Strategic Plan 2021-2024 reflects what the Van Gogh Museum wants to be: an inclusive museum that inspires visitors with the life of Vincent van Gogh, his work and his time. Programming addressing diversity and inclusion included Vincent on Friday evening events for young adults, a varied programme geared to new museum visitors and sharing knowledge during the *Van Gogh Connects* symposium. In the field of sustainability, a new policy has been formulated and a range of measures have been introduced, such as energy-saving lighting in the public areas of the museum, innovative dynamic management of the climate control system, and partnerships with sustainable, local brands such as MUD Jeans.

Renovations to the museum building, designed to improve accessibility and the presentation of the collection, began in the autumn. Signage inside and outside the museum is being redesigned, as is the look and feel of a number of areas and the lighting in the permanent collection galleries. All of these improvements will help make a visit to the museum even more enjoyable in the anniversary year of 2023 and beyond.

As of 1 January 2022, the legal structure of the organisation was revised: following an internal merger, Van Gogh Museum Enterprises BV (VGME) and Meet Vincent van Gogh Experience BV became part of the Van Gogh Museum Foundation, and the articles of association were amended. The former VGME is now known as Group Commerce. The internal structure and activities of VGME are unaffected.

The Van Gogh Museum has shown remarkable financial resilience. In light of the closure and anticipated gradual reopening associated with the COVID-19 measures, the museum assumed a cautious estimate of 1.1 million visitors and forecast a deficit. In the second half of the year, it became apparent that this estimation would be easily exceeded, as the museum received

more than 1.3 million visitors. Income was consequently higher than anticipated, € 58.6 million in total (2021: € 48.2 million). This sum includes € 6.6 million additional State subsidy given as compensation for the COVID-19 measures in the first half of the year. The Van Gogh Museum did not make use of other governmental support initiatives, such as the Temporary Emergency Bridging Measure (NOW) and the Reimbursement of Fixed Costs measure. The museum's expenses rose in line with the increased number of visitors: € 53.9 million. The outstanding balance of € 5.6 million will primarily be used to fund the exhibitions planned in the years ahead.

Planning for the Van Gogh Museum's 50th anniversary in 2023 was a major focus this year. Preparations for three pioneering exhibitions are under way. The museum will host a major celebration on the Museumplein on 2 June, and festive activities will be organised throughout the country in the spring. 2023 is also a celebratory year for The Mesdag Collection: the museum will celebrate the 120th anniversary of the collection being gifted to the Dutch State.

Looking back, 2022 was a year in which the Van Gogh Museum showed its resilience and offered its visitors memorable and unique experiences, both in its museums and online. This was only possible thanks to the loyal support

of the Vincent van Gogh Foundation, the State, our partners and individual donors, lenders from all around the world and our visitors. A special word of thanks is due our main partners: the Vrienden-Loterij, Van Lanschot Kempen, ASML and (most recently) DHL. The Vincent van Gogh Foundation, which owns the core of the Van Gogh Museum's collection, remained closely involved throughout the year and was of great value to the museum. We thank the Supervisory Board for the strong support that they offered the directors. And we thank our staff for their extraordinary commitment. Without them, we would never have been able to achieve the successes of the past year. We now look forward to celebrating our anniversary in 2023.

Emilie Gordenker, Director
Rob Groot, Managing Director



Hasan Gök reads from his collection of poems during the exhibition *Colour as Language*.



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Supervisory
Board update

The Supervisory Board reflects on a year of extremes. 2022 started with the museum being closed to the public as a result of the COVID-19 pandemic. The Van Gogh Museum and The Mesdag Collection reopened on 26 January, and gradually received an increasing number of visitors.

For many members of staff, the year was dominated by switching from telecommuting to more frequently working at the office. In part thanks to the efforts of all of our colleagues, we were ultimately able to implement our strategy and associated programming in full. The energy crisis and the improvement (and preservation) of staff numbers resulted in additional expenses, and hence additional challenges. Due to the higher than expected visitor numbers, various cost-cutting measures and governmental support, the Van Gogh Museum is in a sound financial position.

The Supervisory Board looks back on countless memorable events. First and foremost, the remarkable exhibitions at the Van Gogh Museum, and the fine presentations at The Mesdag Collection. The museums also secured several magnificent acquisitions in the past year, assisted by the financial support of our benefactors.

In 2022, the Supervisory Board met with the directors on four occasions, as well as for a strategic session focused on the Van Gogh Museum's acquisition policy. With the various coronavirus lockdowns behind us, these meetings could once again be held in person at the museum.

Inclusion was a significant theme in 2022. The Supervisory Board is impressed by the number of excellent and noteworthy activities and initiatives during the year, but realises that further progress needs to be made with regard to programming, partners, visitors, staff and

the organisational culture, in order to become a more inclusive, and therefore more relevant and successful museum.

The Supervisory Board was also updated on the museum's authenticity procedure. This special branch of research involves the Van Gogh Museum giving their official opinion of whether an artwork is by Vincent van Gogh.

The Mesdag Collection is inextricably linked with the Van Gogh Museum, and is a recurrent theme on the Supervisory Board agenda. In October 2022, museum staff were brought up to date on the current challenges facing The Mesdag Collection and the plans for the coming period.

In 2022, the directors drafted an Ethical Code, which was discussed in detail during the meetings with the Supervisory Board. This Ethical Code outlines the main aspects (legislation, environment, integrity, working conditions and human rights) of what the Van Gogh Museum expects from existing and potential partners. The Ethical Code is another concrete step in the implementation of the museum's ethical policy, and the Supervisory Board wholeheartedly supports this Code.

Digital and ICT developments are unceasingly rapid at the museum, and the Supervisory Board was informed of the directors' plans in this field during various meetings. Risk management and the steps already taken to improve risk management were also discussed.

Sustainability is another important subject at the Van Gogh Museum that was discussed during the Supervisory Board meetings. This strategic goal has now been encapsulated in a sustainability policy in 2022, which will be complemented with concrete activities in the years ahead.

The Supervisory Board would like to thank the Vincent van Gogh Foundation, the State



and the Van Gogh Museum's partners and benefactors. Their (financial) support is vital to the future of the museum. And finally, a special word of thanks for the directors and all staff, who have shown great resilience and dedication in the past year, as they adjusted to the ever-changing situation and ensured that the museum was able to realise many superlative exhibitions, publications and (online) activities.

Jacobina Brinkman
Chair of the Supervisory Board, May 2023

The Van Gogh Museum in 2022: an overview



Visitors to Vincent on Friday, 18 March 2022,
at a sound installation by Danny de Vlugt.

Visitors

The Van Gogh Museum (VGM) and The Mesdag Collection (TMC) were closed to the public from 19 December 2021 until 25 January 2022 in accordance with government guidelines associated with the coronavirus pandemic. During the whole of 2022, the Van Gogh Museum received 1,364,023 visitors. The weeks following the definitive reopening of the Van Gogh Museum in January 2022 were uncertain, but in the rest of the year, nearly all available admission tickets were sold. In mid-May, the museum passed the threshold of 30,000 visitors a week; a peak since the outbreak of the coronavirus pandemic. This is down on the pre-coronavirus figures, when the museum received nearly 50,000 visitors a week, but that it not a reflection on the museum's popularity: staffing challenges resulted in caps on visitor numbers, and also impacted opening hours. At certain times, visitor numbers were

deliberately limited with a view to improving visitor experience.

A healthy percentage of visitors were from the Netherlands: 18%, approximately 250,000 in all, thereby achieving an ambitious target. Many Dutch visitors indicated that they came to the museum 'only or mainly' to see the exhibition on display at the time. In the case of *Van Gogh and the Olive Groves*, that was 37%; for *Colour as Language* it was 47%; and *Golden Boy Gustav Klimt* rivalled the pulling power of *Hockney - Van Gogh (2019)*, for which two thirds of Dutch visitors came to the Van Gogh Museum 'only or mainly' to see the exhibition. International visits, particularly from the USA, have recovered dramatically. The top-5 visitor nationalities are therefore the same as before the coronavirus outbreak. China, South Korea, Japan and Russia remain far behind (all well under 0.5%).

General visitor satisfaction, expressed in

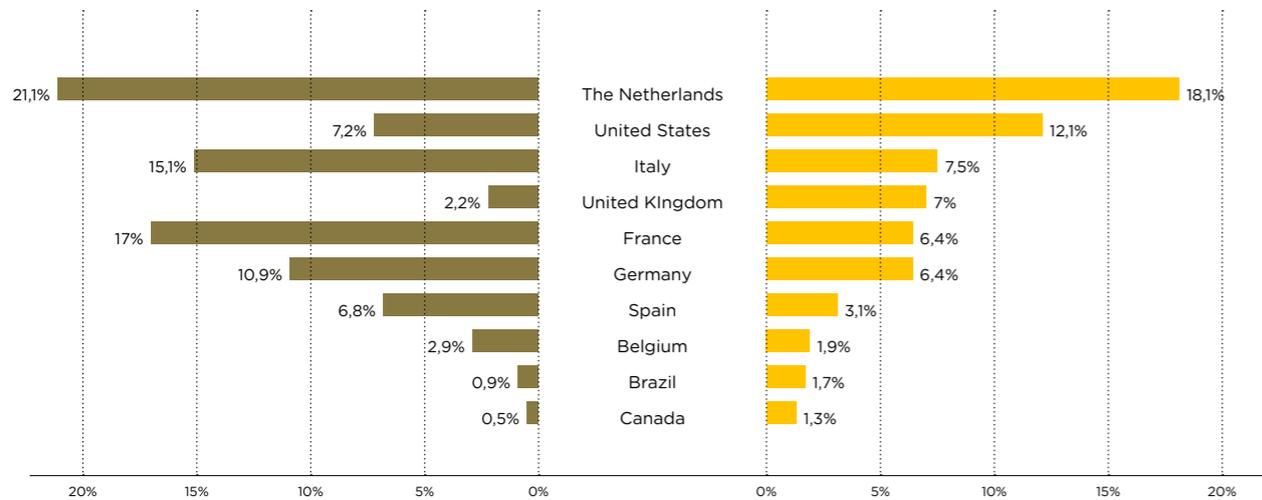
the Net Promotor Score (NPS), was 70 in 2022, down three points from 2021, when the museum achieved its record score of 73. 94% of respondents being 'happy' with their visit to the museum. The exhibition exploring Van Gogh's paintings of olive groves was particularly highly rated. Visitors applauded the quality of the art on display, how it was presented, and the story that was shared in such a way as to improve knowledge and touch visitors. The friendliness of staff was another notable positive aspect of the visitor experience. The most significant reason for the museum failing to equal last year's record score is that visitors feel that the museum galleries are crowded. Visitor numbers are yet to fully recover, but the lockdowns appear to have lessened people's tolerance of busy spaces. This is having a particularly notable impact on the experience of Dutch visitors to the museum.

Exhibitions and presentations at the Van Gogh Museum

In 2022, the Van Gogh Museum presented a rich and varied programme of exhibitions. After first opening in autumn 2021, the exhibition *The Potato Eaters: Mistake or Masterpiece?* was on display from the reopening of the museum until 13 February 2022. The exhibition drew on 24 paintings, 19 drawings, a sketchbook and several prints and letters to tell the complete story behind the famous painting *The Potato Eaters* (1885). Most of the exhibited works were from the museum's collection. The museum was closed for more than a month during the planned course of the exhibition, but *The Potato Eaters: Mistake or Masterpiece?* nevertheless attracted an impressive 92,519 visitors. The Potato Eaters Studio - a scale reconstruction, fully financed by ASML, of the interior of the peasant's cottage where Van Gogh prepared his painting - was a great success; although the number of participants was restricted due to the coronavirus measures, the painting workshops held in the Studio were fully booked on every day that they were organised. The museum is even aware of Dutch visitors who returned especially at the weekend for the workshops. Visitors could also photograph themselves in the cottage with a bowl of potatoes: this became a popular selfie spot.

From 11 March to 12 June 2022, the museum presented *Van Gogh and the Olive Groves*. This exhibition, the result of a five-year research project and realised in collaboration with the Dallas Museum of Art, was dedicated to the series of fifteen paintings of olive groves that Van Gogh made in 1889 in Saint-Rémy-de-Provence. Thanks to exceptional loans from all around the world, almost the entire group of paintings was reunited for the occasion. The exhibition was lauded by the press and public, and attracted 212,041 visitors. *Van Gogh and the Olive Groves* is the

Top-10 home countries in 2021/2022



Top-10 home countries in 2021 [left]

Top-10 home countries in 2022 [right]

See Van Gogh campaign

The Van Gogh Museum aims to be welcoming and accessible to all. In light of the healthy percentage of international visitors and the museum's aspiration to occupy a central position in Dutch society, its focus for the coming years has shifted to Dutch visitors. The museum hopes that the See Van Gogh campaign will help it reach a new generation of Dutch visitors. Museum visitors are encouraged to see and experience the life and work of Vincent van Gogh and his contemporaries from their own point of view. Various perspectives are shared on online channels, via outdoor advertisements and on television, and everyone is invited to come and see for themselves.



Visitors to the exhibition *Van Gogh and the Olive Groves*.



The exhibition *Colour as Language* featured a video in which Etel Adnan introduced her sources of inspiration.

Adnan: 'Colours make visible what the person is trying to say, but silent.'

Visitor reaction

'Etel Adnan's art is surprising and touching. My compliments for how the works are displayed and the exquisite design of the galleries.'

most highly rated exhibition since the museum began gauging visitor ratings (in 2016). Nearly nine out of ten visitors rated the exhibition as 'excellent' or 'very good'

From 20 May to 4 September 2022, *Colour as Language* was on display at the museum: the first retrospective of work by Etel Adnan in the Netherlands. 78 works by Adnan (Beirut, 1925 - Paris, 2021) were presented together with ten works by Van Gogh, who was a major source of inspiration for Adnan. The exhibition explored the connection that both artists felt with nature, their intense use of colour as a form of expression, and the role of language in their lives and work. *Colour as Language* was developed in close collaboration with the artist herself: before Adnan's death in November 2021, the museum spoke with her on numerous occasions regarding her life, work, and Van Gogh. The exhibition was a resounding success, received rave reviews, and attracted 153,598 visitors.

The major exhibition *Golden Boy Gustav Klimt*. Inspired by *Van Gogh, Rodin, Matisse...* opened in the autumn, displaying Klimt's work amongst that of artists who inspired him. This was the first retrospective of Klimt's oeuvre of this scale to be organised in the Netherlands, featuring iconic highlights from all around the world displayed alongside works by other renowned artists, including Van Gogh, Rodin and Matisse. *Golden Boy Gustav Klimt* used themes from Klimt's oeuvre to chart his truly staggering career. The exhibition featured 24 paintings and twelve works on paper by Klimt, alongside the same number of works by other European artists such as Van Gogh, Whistler, Sargent, Toorop, Monet, Rodin, Toulouse-Lautrec and Matisse. The exhibition attracted a total of 262,317 visitors and was a hit with both the press and public, receiving five-star reviews and outstanding feedback from visitors. *Golden Boy Gustav Klimt*

was a collaboration with the Belvedere in Vienna and was on display at the museum from 7 October 2022 to 8 January 2023. *Van Gogh and the Olive Groves* and *Colour as Language* also received five-star reviews.



The exhibition *Golden Boy Gustav Klimt*.

Visitor reaction

'Thank you so much for an afternoon full of magic and emotion, I once again learned a great deal about Klimt's contemporaries and the painters that influenced him. It was great to see works by Van Gogh, Matisse and Jan Toorop alongside those of Klimt.'

Several more intimate presentations were held on the second floor of the Rietveld Building. The museum opened *Maurice Denis: Amour* on Valentine's weekend. This presentation focused on the print series *Amour* (1899) by the artist Maurice Denis (1870-1943) – a series consisting of thirteen colour lithographs with sophisticated colours and delicate, chalky lines. Denis based



The presentation *Maurice Denis: Amour*.

his prints on poetic passages in his journal in which he expressed his love for Marthe Meurier, who would later become his wife and regular model.

The Getty Paper Project and the Elise Wessels Foundation awarded the Van Gogh Museum a grant to support research into the working processes of the Nabis artists Edouard Vuillard, Maurice Denis, Pierre Bonnard and Ker-Xavier Roussel when they made their lithograph series for art trader and publisher Ambroise Vollard. *Maurice Denis: Amour* was the second presentation focusing on these four series; a presentation of Vuillard went on display in 2019. The eventual results of this research project, *From Proof to Perfection*, will be collected in an academic catalogue. *Maurice Denis: Amour* was on display from 11 February to 15 May 2022.

From 25 March to 3 July, the innovative presentation *Andries Bonger and Odilon Redon. Kindred Spirits* was on display in the Rietveld Building. The presentation explored the friendship between the Dutch collector Andries Bonger (1861-1936) and the French artist Odilon Redon (1840-1916), and featured more than 30 of Redon's artworks from the museum's collection. These works were collected by Andries Bonger, who was the brother of Theo van Gogh's wife Jo and a good friend of the Van Gogh brothers. Bonger collected Redon's work and became one of the artist's most trusted confidants. The complete correspondence between the artist and collector – consisting of hundreds of detailed letters – was published for the first time in the French book *Sans adieu*. In a four-part video series on the museum's YouTube channel, viewers were invited to listen to a Dutch anthology of the best extracts from this lavish correspondence.



The presentation *Why so serious?*

The small-scale exhibition *Why so Serious?* was on display from 25 May to 11 September 2022. The presentation was curated by the ReFramers, a group of eighteen young adults from Amsterdam with a diverse ethnic background, who advise the museum on matters including inclusivity. In *Why so Serious?*, the ReFramers offered a fresh perspective on the museum collection and challenged visitors to experience art in a new way: by focusing not on profound concerns, but on the lighter side of art. Like the joy of painting, the holiday feeling that painting can evoke or the unexpected discoveries in artworks that can make you smile. The presentation featured works by Van Gogh and his contemporaries, such as Claude Monet and Isaac Israels.

To mark the departure of Fusien Bijl de Vroe as Director of the Rembrandt Association, museums throughout the Netherlands presented a selection of the countless highlights purchased thanks to her dedication, in a series entitled *Dialogue*. From 25 June to 25 September, a special wall at the Van Gogh Museum displayed two riverscapes in poetic dialogue: the painting *The Seine at Saint-Ouen, Morning* by Charles Angrand, and Paul Signac's painting *The 'Ponton de la Félicité' at Asnières (Opus no. 143)*.

From 16 September to 11 December 2022, the museum presented *The Gasworks: Van Eeden & Van Gogh*. The exhibition subsequently travelled to The Mesdag Collection in The Hague.

Presentations at The Mesdag Collection

In 2022, The Mesdag Collection in The Hague received 7,300 visitors, including 1,220 children on school visits. The Mesdag Collection was also closed in the initial weeks of the year due to the lockdown, and reopened on 26 January. In 2022, the museum was open three days a week.

This year, the core team at The Mesdag Collection presented a new vision and target audience for the museum in The Hague. In 2022, plans were developed for renovations at The Mesdag Collection ahead of 2023, when the museum will celebrate the 120th anniversary of the collection being gifted to the Dutch State. The Mesdag Collection aims to make the museum more accessible and inviting, including refurbishing the entrance and reception hall.

Visitor reaction

'We saw your (modest) advertisement in *De Volkskrant*. The idea of visiting a city residence and a museum appealed to us. We had a great day! A charming collection, and equally charming house and garden. After visiting The Mesdag Collection, we naturally had to see the Panorama. We said to each other that your museum should probably offer the two in this order. Start by getting to know Mr and Mrs Mesdag, their house, their lives, and see their collection. And then on to the imposing Panorama, but particularly the gallery with the Mesdags' wonderful marine pieces. Only then do you understand why they collected what they did.'

The Mesdag Collection presented its first audio guide in 2022: Dutch comedian Kiki Schippers guided visitors through the museum and permanent collection in twenty stops. The audio guide is part of the *Humour in Art* project: a collaboration between two theatres, six museums and six comedians in The Hague, designed to attract new groups of visitors.

In addition to the permanent collection *At Home with the Mesdags*, three collection presentations went on display at The Mesdag Collection in 2022. *A Living Collection* was on display until 13 February 2022, featuring three paintings that were recently added to the museum's collection: *Beach Scene in Holland* by Hendrik Willem Mesdag himself, *Self-Portrait with a Portrait of Raden Mas Jodjana in the Background* by Isaac Israels and *Herring Smokers* by Philip Sadée. The collection of artworks at The Mesdag Collection was gifted to the State in 1903 by Hendrik Willem Mesdag and Sientje Mesdag-van Houten. Works are only added to the museum's collection in exceptional cases, through acquisitions or gifts.

In the presentation *Artist Friends in The Hague*, on display from 18 February to 19 June 2022, connection and friendship took centre stage. The Mesdags were close friends with artists including Isaac Israels, the Maris brothers and Anton Mauve. They shared their artistic lives and made portraits of each other. The nine portraits in this presentation reflected their warm friendships and revealed stories from the art circles in The Hague.

From 1 July to 13 November 2022, the museum presented *Under the Spell of Nature*. Drawings by Rousseau and Daubigny, with exceptional works by Théodore Rousseau (1812-1867) and Charles-François Daubigny (1817-1878). The Mesdags amassed a large collection of works by Barbizon School artists, of which the greatest



The presentation *Artist Friends in The Hague*.



Théodore Rousseau, *The Great Oaks of Old Bas-Bréau*, 1857, pen and ink on paper, The Mesdag Collection, The Hague.

number of drawings are by Rousseau and Daubigny. In the first half of the nineteenth century, these artists travelled to the village of Barbizon in France, in the age-old woodlands of Fontainebleau. Instead of idealising nature like their predecessors, they made more realistic paintings and drawings of the unspoilt nature. This exhibition featured the remarkable works on paper that the artists made while in Barbizon.

The exhibition *The Hague Gasworks: Van Eeden & Van Gogh* featured a series of works by the artist Marcel van Eeden (The Hague, 1965) inspired by Van Gogh's drawing *Gasworks*, made in The Hague in March 1882: six large charcoal drawings on canvas and twenty black-and-white photographs. The exhibition ran from 16 December 2022 to 12 March 2023 and was previously on display at the Van Gogh Museum.

International exhibitions

Until 6 February 2022, *Van Gogh and the Olive Groves* was on display at the Dallas Museum of Art. This exhibition was dedicated to the series of fifteen paintings of olive groves that Van Gogh painted in the final year of his life, in Saint-Rémy-de-Provence. The museums collaborated closely on research into all works in the series, and presented the results in the English-language academic catalogue *Van Gogh and the Olive Groves*, Dallas Museum of Art/Van Gogh Museum (2021). The exhibition was on display at the Van Gogh Museum from 11 March to 12 June 2022.

Conservation, restoration and research

In its role as an international centre of expertise, the Van Gogh Museum continues to collaborate with other prominent global players in the museum world. In 2022, the museum's team of curators, researchers and restorers once again maintained close links with a network of Van Gogh experts around the world.

The partnership between VGM and high-tech company ASML entered its fourth year in 2022. As the Van Gogh Museum's Partner in Science, ASML works closely with the museum to preserve Van Gogh's legacy. The partnership contributes to research into the properties and degradation of the paint that Van Gogh used, and to the development of new, innovative research techniques in this field. Three PhD projects are currently under way in collaboration with the Cultural Heritage Agency and the University of Amsterdam, focused on the materials that Van Gogh used in his paintings. Researchers from ASML and students from Eindhoven University of Technology are developing an innovative scanner to analyse and monitor the condition of paintings. The museum is also storing and organising all scientific data on the Van Gogh Museum collection, so that this can be made accessible to future generations.

In October 2022, research into vibration management was launched in collaboration with Dr Kerstin Kracht. The project was started to explore whether two fragile Van Gogh paintings could safely travel to Paris to be displayed in *Van Gogh in Auvers-sur-Oise*, an exhibition that the museum is organising in collaboration with Musée d'Orsay in September 2023. Kracht, an engineer and professor at the Technische Universität Berlin, specialises in vibration technology and continuum mechanics, and has conducted research into the specific vibration behaviour of paintings. Dr Kracht was asked to make recommendations regarding what is required to offer fragile paintings optimal protection from damaging vibrations as a result of handling and transport.

Restoration of Van Gogh's *Landscape at Twilight* (1890) was completed in September 2022. The restoration was carried out with the financial support of Bank of America,



Researchers from ASML and the Cultural Heritage Agency visited the museum and met restorers to examine and discuss surface phenomena in paintings, such as impasto, cracks and delamination.



Ahead of the anniversary exhibition at TMC, Hendrik Willem Mesdag's *Fishing Boats at Sea* was cleaned, varnished and retouched. While treating the painting, the conservator noticed something underneath the boats. An X-ray scan revealed a portrait of a standing woman wearing a hat under the composition.

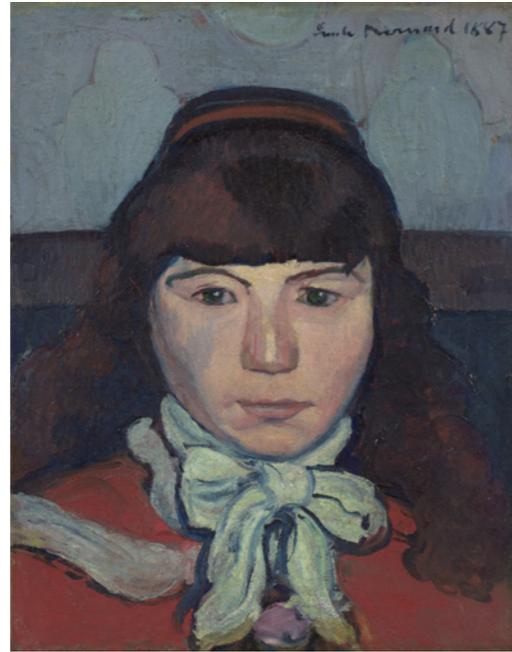
ahead of the anniversary exhibition on *Van Gogh in Auvers. His Final Months* in 2023. During the restoration, a layer of varnish that was added to the painting at a later date was removed, enhancing the texture of the surface and refreshing the colour contrasts. In preparation for the anniversary exhibition in 2023 at The Mesdag Collection, a total of fourteen paintings and eight frames were restored, some by external restorers.

Thanks to a generous donation from the PACCAR Foundation (also sponsor of the Van Gogh Museum conservation studio), the studio now has a digital radiography machine, which was put to use in 2022. Radiography is often used during the conservation and restoration of paintings to detect underlying damage that is not visible to the naked eye. These images can also offer insight into how the artist worked and into previous restorations made to a painting. Radiographic testing can also provide important clues in discussions regarding dating and authenticity. Radiography can reveal underlying pictures; during initial tests conducted on several works from the VGM and TMC collections, earlier compositions were discovered underneath paintings of landscapes.

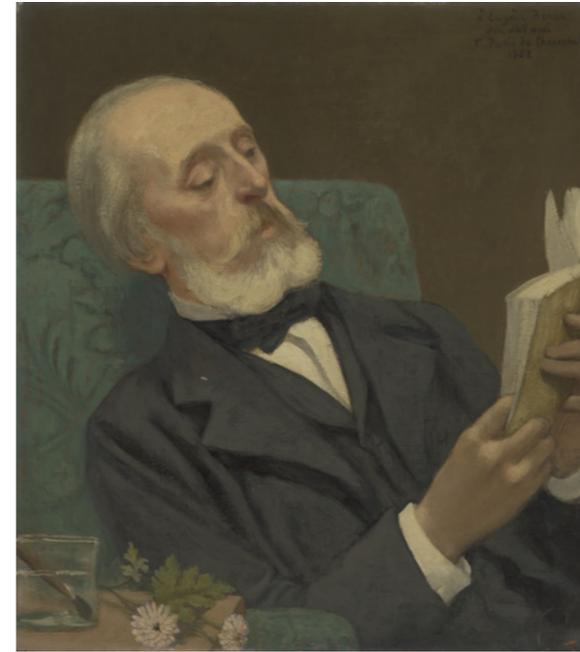
Acquisitions

In 2022, the museum acquired *Portrait of a Young Woman* (1887) by Emile Bernard (1868-1941), a dear artist friend of Van Gogh. This remarkable portrait was acquired with the support of the Mr Cornelis Roozen Fund. With the support of the VriendenLoterij, the VGM added the pastel *Julie Manet on the Balcony* (1884) by Berthe Morisot (1841-1895), one of the few female Impressionists, to its collection. The VGM also acquired the lithograph *Les Andelys* (1895) by Paul Signac, one of the key figures in the fin-de-siècle printing world. A number of trial proofs for prints by Ker-Xavier Roussel (1867-1944) and Maurice Denis (1870-1943) were also added to the collection, alongside a lithograph by Théophile-Alexandre Steinlen (1859-1923), and one of the artist's scrapbooks. The museum also acquired a woodcut by Félix Vallotton (1865-1925): *The Gust of Wind (Le coup de vent)* (1894). The support of the VriendenLoterij assisted the museum in the acquisition of a work by Pierre Puvis de Chavannes (1824-1898): *Portrait of Eugène Benon* (1882), one of the few portraits by this artist. The museum also acquired a bundle of exhibition catalogues from the years 1884-1895 from the theatre and exhibition hall La Bodinière, a drypoint etching by Henri Charles Guérard (1846-1897), and an etched copper plate by Félix Bracquemond (1833-1914). The VGM received a remarkable gift from the Visser 't Hooft family for The Mesdag Collection: a rare, previously unknown notebook owned by Hendrik Willem Mesdag and Sientje Mesdag-van Houten. Annemarie Bergmans and Jaap Brouwer also gifted the VGM an etching on paper: *Proof of Still Life with Magnolias* by Barbara Elisabeth van Houten (1862-1950).

For a comprehensive overview of the Van Gogh Museum's acquisitions in 2022, please see page 72.



Emile Bernard, *Portrait of a Young Woman*, 1887, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij and the Mr Cornelis Roozen Fund).



Pierre Puvis de Chavannes, 1882, *Portrait of Eugène Benon*, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij).



Berthe Morisot, *Julie Manet on the Balcony*, 1884, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij).



Paul Signac, *Les Andelys*, 1895, Van Gogh Museum, Amsterdam.



Education

Van Gogh at School is a digital educational platform, created in collaboration with LessonUp and made possible by the support of the Stavros Niarchos Foundation. The platform, available in Dutch, English and French, offers free interactive whiteboard lessons on the life and work of Vincent van Gogh to primary and secondary schools. In 2022, 574 teachers gave 7,483 lessons, in countries including the Netherlands, Belgium, Germany, Greece, Myanmar (Burma), Serbia, Italy, Denmark, Thailand, the United States, Brazil, Taiwan, Saudi Arabia, Colombia, Norway, Great Britain, Finland, Indonesia,

New Zealand, Hong Kong, Pakistan, Uruguay and Aruba. These lessons reached approximately 174,000 pupils.

In 2022, the museum worked with Partner in Science ASML to develop new teaching materials on art and technology. These free interactive lessons for primary and secondary schools are available on the educational platform *Van Gogh at School*. In the *Masterminds & Masterpieces* lessons *Van Gogh under Infrared* and *Van Gogh under X-ray*, pupils discover how a restorer uses infrared radiation and X-rays to research paintings by Vincent van Gogh. These lessons are available on the museum website. During Weekend van de Wetenschap (Science



The DHL x Van Gogh Museum *Heart for Art* educational programme is specially developed for children with limited or no access to art education.



DHL transports the special Van Gogh Museum Editions, which are used in the *Heart for Art* lessons.

Weekend) on 1 and 2 October 2022, ASML and the VGM invited visitors of all ages to unleash their inner researcher and peek over the shoulders of the museum's restorers.

In 2022, as part of the *Van Gogh Goes to School* outreach programme, a total of 361 guest lessons were given at schools in deprived neighbourhoods within 60 kilometres of the Amsterdam ring road. Workshops for secondary schools were also launched, reaching six classes. This initiative will be expanded in the years ahead.

The museum once again organised the popular Family Days this year. On these special days during the school holidays, the museum offers a range of additional activities for children, such as free family guided tours, drawing carts, puzzles, XL colouring pages, kids' yoga, treasure hunts and read-aloud sessions.

In November 2022, DHL and the VGM launched the *Heart for Art* educational programme for children who have limited access to art education. This new, international educational programme introduces children to the world of Vincent van Gogh, stimulates their creative development and invites them to discuss significant themes from Van Gogh's life, such as identity, chasing dreams and dealing with setbacks. Teachers are trained by experienced VGM educators in special sessions, either on location or online. This programme launched in New York and will be rolled out in a number of cities in the United States.

The Van Gogh Museum multimedia guide, available in eleven languages, offers visitors to both the permanent collection and the temporary exhibitions the opportunity to get to know Van Gogh better and gain a new perspective on his work. A total of 527,000 multimedia guides were sold in 2022. Of the total number of visitors, 38.96% used a multimedia guide, and English was the most popular language.



Van Gogh Connects x Patta Academy.

Inclusive and diverse

The Van Gogh Museum strives to be a place where everyone feels at home, and inclusion is therefore one of its primary concerns. The museum's inclusivity policy is geared towards making everyone feel welcome, with a particular focus on young adults from Amsterdam, disabled visitors and the country's growing group of elderly people.

The museum is dedicated to making how it writes and talks about art more inclusive. In March 2022, the inclusive style guide was introduced throughout the museum. This guide was developed by an internal working group, and assists staff when writing texts in general, and texts about the art in our collection in particular. The working group held a workshop on this subject at a symposium introducing the *Van Gogh Connects* programme, and on 14 April, collaborated with the *Musea Bekennen Kleur* network to organise a session for colleagues from other museums in the Netherlands.



The third Hyundai x Van Gogh Museum Connection Day. Ms Erna Wijnhard, who turned 100 in September, said that joining the day 'was a gift. I'll join in everything I can, for as long as I can. I'm still learning!'



From left to right: ReFramers Ahmed Batman, Ryosuke Asao, Stijn de Koning, Djalma Taihuttu and Sara Aliç.

The ongoing research programme *Van Gogh Connects* is focused on inspiring and enriching young adults, while forming enduring links with the museum. The programme, supported and financed by Fonds 21, involves outreach projects in collaboration with various partners in Amsterdam, the ReFramers, and the events during Vincent on Friday evenings. In 2022, the programme entered its second phase, and the results of the initial four years were presented at a symposium. The museum's group of Connectors continued their efforts to engage other staff members regarding inclusion and the importance of diversity.

The Van Gogh Museum's ReFramers represent the interests of young adults with a diverse ethnic background. The group of eighteen individuals – themselves also young adults – help the museum reflect on the current state of play and offer (solicited and unsolicited) contemporary ideas. In 2022, the ReFramers played a major role in the programming for Vincent on Friday

evenings, including developing a number of workshops, holding guided tours and organising their own programme elements. The ReFramers also contributed to the exhibition *Colour as Language*, co-creating workshops, sharing their stories in the multimedia guide and providing feedback on the gallery texts. The group also collaborated with curators and educators from the Van Gogh Museum to curate the presentation *Why so Serious?*, which was on display at the museum from 25 May until 11 September.

Open up with Vincent was launched on 16 March 2022, a programme that enables the museum to make a positive contribution to the open discussion of mental health, based on Van Gogh's art and life story. The activities, such as mindfulness sessions, creative workshops and the creation of teaching materials, are organised in collaboration with young adults, health institutions and mental health professionals. The activities in 2022 marked the initial steps for this project, and the museum plans to continue to develop *Open up with Vincent* in the years ahead.

During the Keti Koti Festival on 1 July 2022, the museum celebrated the abolition of slavery by joining *Free Heri Heri for All*. This initiative sees 20,000 Heri Heri meals distributed throughout the country, and the story behind the special day and the meal is shared.

'I well knew that one could break one's arms and legs before, and that then afterwards that could get better but I didn't know that one could break one's brain and that afterwards that got better too.'

Vincent van Gogh to his brother Theo,
28 January 1889

Vincent goes North was held between September and December: a talent development project in North Amsterdam, organised in collaboration with Stichting Dock, Stichting Amsterdamse Helden, Common Culture and the City of Amsterdam. Thirty young people aged between thirteen and 23 were involved with the project. Inspired by Vincent van Gogh's story and a number of workshops, the participants worked on a personal, creative contribution for an exhibition during *Vincent* on Friday on 9 December.

On 15 October 2022, the Van Gogh Museum hosted 35 students from the Patta Academy who are working to launch their own businesses. The young people were introduced to the museum and were inspired by Vincent van Gogh's story. 'Speed dates' with staff from different departments helped the young people discover more about cultural entrepreneurship.

In 2022, members of the youth organisations Besma and the Ambassadeurs van Amsterdam visited the museum to participate in a painting workshop and guided tour. This partnership will continue in 2023. In collaboration with the Museum Plus Bus, the Van Gogh Museum once again hosted elderly people for a guided tour of the museum. These visits only recommenced late in the year due to concerns regarding coronavirus, but the Museum Plus Bus nevertheless visited the museum on a total of 22 occasions (facilitating approximately 70 guided tours).

Special days for elderly visitors also returned in 2022, after a break due to the coronavirus pandemic. The days associated with exhibitions *Van Gogh and the Olive Groves* and *Golden Boy Gustav Klimt. Inspired by Van Gogh, Rodin, Matisse...* were a resounding success, with an impressive turnout and rave reviews. The museum



Photography workshop during *Vincent goes North*, inspired by Vincent van Gogh.



organised a total of fifteen sign language guided tours and *Feeling Van Gogh* guided tours, including several of the temporary exhibitions. The large-font gallery text booklets for the Klimt exhibition were also particularly popular. This year, the gallery texts in Dutch (including the painting descriptions of collection highlights) were made available online. Following feedback from a visitor to *Colour as Language*, the exhibition about Etel Adnan, a meeting was organised with visitors with colour vision deficiency to discuss the subject. The museum also launched research into accessibility for functionally illiterate visitors.

In 2022, The Mesdag Collection also addressed accessibility at the museum. This included focusing on matters including lowering wooden threshold strips, offering large-font gallery text booklets, making gallery texts available online, offering stools in the museum and presenting films accompanied by sign language subtitles.

This year, TMC collaborated with twelve organisations to share expertise regarding diversity and inclusivity, the collaboration with the ReFramers and reaching young adults.

Digital

In 2022, there were more than 8.6 million visits to the website www.vangoghmuseum.com, which even exceeded the record year of 2019. The French-language educational platform *Van Gogh à l'école* (www.vangoghmuseum.nl/fr/van-gogh-a-lecole) launched on 30 March 2022. The museum's YouTube channel generated more than 1.5 million views, while the number of subscribers jumped from 12,000 to 45,000. In 2022, the museum reached more than 130 million people on social media. There were 350,000 email newsletter opt-ins. For the design team, the development of the key visuals and deliverables for the Klimt exhibition marked the first major application of the new exhibition design grid. The Klimt exhibition was the highlight of the year in every digital subsector, including online marketing. In 2022, online programming was developed to accompany each exhibition, reaching a total of 8,677 participants. One highlight was the livestream on 11 January (when the museum was still closed to visitors), during which Dutch comedian Rayen Panday introduced the exhibition *The Potato Eaters: Mistake or Masterpiece?*

Facebook	5,667,648
Twitter	1,673,139
Instagram	2,262,820

Number of Van Gogh Museum followers on various social media, as at December 2022.

An exciting year with plenty of positive media coverage

The year opened with a superb long read in *The Independent* in January, exploring Vincent van Gogh's years in Paris. In the same month, as the lockdown finally neared its end, nearly all prominent media outlets provided positive publicity following the acquisition of the rare prints by Mary Cassatt: the ANP, NPO Radio 1 (reporting live when the works went on display), *De Volkskrant*, *Trouw*, *NRC*, *Het Parool* and *De Telegraaf*.

Media including *Harper's Bazaar*, *Flow Magazine* and *Nouveau* covered the launch of the special programme *Open up with Vincent* and brought it to the attention of an enthusiastic target audience.

Nienke Bakker was invited to discuss the success of *Van Gogh and the Olive Groves* on Humberto Tan's radio programme. The following exhibition, *Colour as Language*, received laudatory reviews, including five stars in *De Volkskrant*. *The Art Newspaper* published a positive news item on Van Gogh and the Van Gogh Museum nearly every week.

The *Meet Vincent van Gogh Experience* opened in Santiago de Chile, resulting in overwhelming media attention throughout South America. An interview with CNN Chile was just one of the highlights of this coverage.

International media reported on the discovery of a new Van Gogh self-portrait by colleagues at the National Galleries of Scotland, and in the Netherlands the news was even covered by the *Jeugdjournaal* (young people's news programme).

The exhibition *Golden Boy Gustav Klimt* received positive substantive coverage from NieuwsBV, via the exclusive collaboration with Nieuwsuur mentioned opposite, while RTL Nieuws and the NOS eight o'clock news both reserved time to cover the exhibition in their evening broadcasts.

The launch of *The Vincent van Gogh Atlas Junior Edition* was well received. *De Correspondent* ran extensive coverage of Kathrin Pilz's magnificent work behind the scenes, and the December edition of *Vogue* featured a captivating photo shoot in the Belvedere as part of its coverage of the Klimt exhibition. The museum hosted influencers on numerous occasions, resulting in a great deal of Instagram and TikTok coverage of our exhibitions and the Vincent on Friday events. And finally, the television programme produced by broadcaster Max devoted to The Mesdag Collection also deserves special mention.

Press and publicity

Towards the end of the COVID-19 lockdown, the Van Gogh Museum decided to play a prominent role in the public debate regarding the pressing situation in the cultural sector and the urgent need to reopen the doors of museums and other cultural institutes as soon as possible. On 19 January, the museum joined the national 'Kapsalon Theater' campaign, and was transformed into a nail studio and hairdresser's for a day, calling attention to the fact that a visit to a beautician was permitted, but not one to a museum. By participating in this light-hearted campaign, the Van Gogh Museum generated an overwhelming amount of media attention, both in the Netherlands and certainly abroad.

The press office worked intensively with Dutch and international media to inform the public of the Van Gogh Museum's and The Mesdag Collection's activities. As a result, the exhibition *Colour as Language* draw a lot of attention, also in the Arab world. The exhibition *Golden Boy Gustav Klimt* also received outstanding reviews, thanks in part to a press trip to Vienna and an exclusive collaboration with news television programme *Nieuwsuur*.

Internal communication, largely building on lessons learned during the coronavirus period, improved. Regular physical and online meetings keep all staff members informed, involved and motivated.

In 2022, Double Nickel Entertainment partners Jenette Kahn and Adam Richman acquired the drama and documentary rights for *Alles voor Vincent*, the official biography of Vincent van Gogh's sister-in-law, Jo van Gogh-Bonger. With the full approval of the Van Gogh Museum and in collaboration with the museum, Double Nickel Entertainment have started developing a series based on Jo's remarkable life story, which charts how she took charge of Vincent's legacy

and devoted her life to disseminating his work. The executive producers are Double Nickel Entertainment and Hans Luijten, author of *Alles voor Vincent. Het leven van Jo van Gogh-Bonger* (Prometheus, 2019).

In September 2022, the Van Gogh Museum and JCDcaux launched a partnership designed to improve the museum's visibility. JCDcaux will use its extensive range of outdoor advertising facilities to promote the Van Gogh Museum to Amsterdam residents and visitors to the city. JCDcaux is passionate about art and supports a range of cultural projects all around the world. The outdoor advertising company will remain a close partner of the museum until at least 2024, helping to inspire people with Vincent van Gogh's work and life.



Museum publications

The exhibition *The Potato Eaters: Mistake or Masterpiece?* was accompanied by a publication in which researcher Bregje Gerritse comprehensively explores how Van Gogh set to work preparing and ultimately painting his 'masterwork', with which he hoped to have his breakthrough as an artist. The book was published by Tijdsbeeld in Dutch and English.

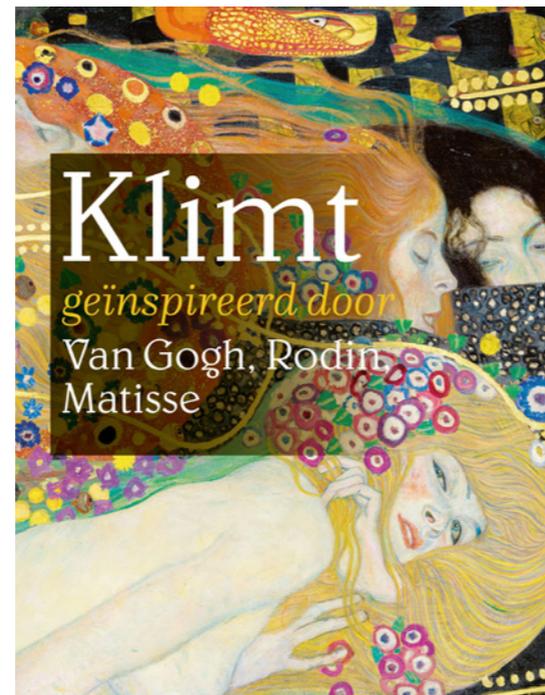
Van Gogh en de olijfgaarden, with contributions from Nienke Bakker, Teio Meedendorp and Louis van Tilborgh, published by Tijdsbeeld, explores the special significance of olive trees to Van Gogh, and what he wanted to express with his paintings of this subject. This Dutch book is based on the English-language academic publication *Van Gogh and the Olive Groves*, edited by Nienke Bakker and Nicole R. Myers (Dallas, New Haven and London, 2021).

Rubinstein Publishing BV published a book in English and Dutch to accompany the exhibition *Colour as Language. Etel Adnan – Vincent van Gogh. Kleur als Taal/Colour as Language* features exclusive interviews with Etel Adnan, which formed the backbone of the exhibition. Curator Sarah Tas wrote an essay about the artist in relation to Vincent van Gogh, and Etel Adnan's partner, Simone Fattal, also contributed to the book.



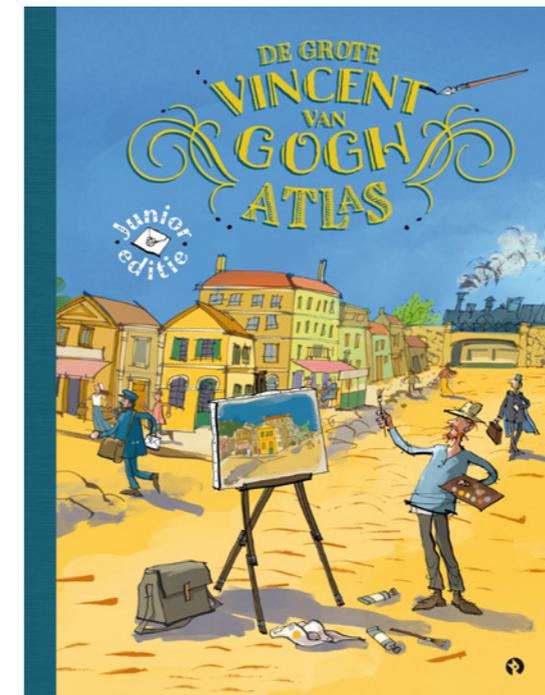
Accompanying the exhibition at the Van Gogh Museum, the catalogue *Klimt. Inspired by Van Gogh, Rodin, Matisse* was published in October: the first comprehensive survey of Gustav Klimt in the context of the artists who inspired him. The book was a collaboration with the Belvedere in Vienna and was published in Dutch and English editions by Tijdsbeeld. The authors of the book are Edwin Becker, Markus Fellingner, Lisa Smit, Renske Suijver (eds.), Stephanie Auer and Marian Bisanz-Prakken.

In September, the museum and Uitgeverij Rubinstein, in collaboration with Van Gogh Europe, published *The Vincent van Gogh Atlas Junior Edition*, a lavishly illustrated book that transports children to all of the places where Van Gogh lived and worked. The book, an adaptation of *The Vincent van Gogh Atlas*,



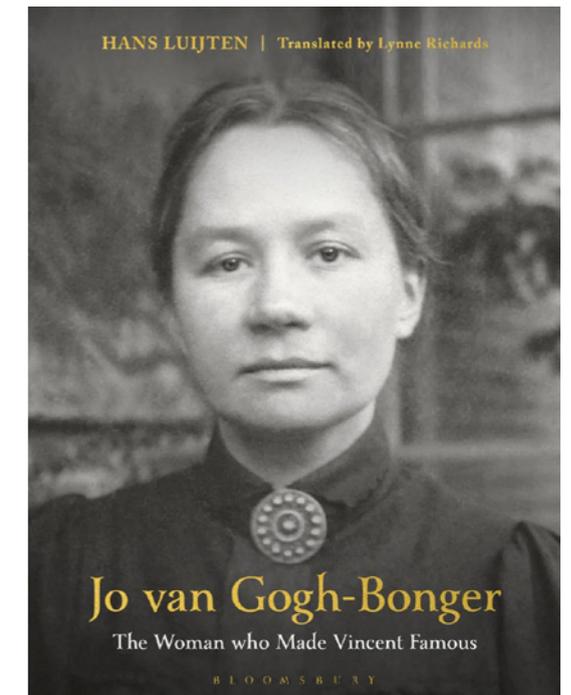
which has now been released in seven languages, is written by journalist and author Nienke Denekamp and Senior Educator René van Blerk, and illustrated by Geert Gratama. The book was published in Dutch and English-language versions. During Children's Book Week, the museum distributed 1,000 copies of the recently published book to primary schools throughout the Netherlands.

In November, Bloomsbury Publishing in London published the English-language edition of the biography of Jo van Gogh-Bonger: *Jo van Gogh-Bonger: The Woman who Made Vincent Famous*. The biography, which charts the fascinating life of the wife of Theo and sister-in-law of Vincent van Gogh, was written by Senior Researcher Hans Luijten from the Van Gogh Museum, and was published in Dutch by Prometheus in 2019.



Various popular titles were reprinted in 2022, including the museum guide in nine languages, *Face to Face with Vincent*, *Masterpieces in the Van Gogh Museum* (in ten languages), various titles in the Focus series and *Van Gogh Painter* and *Van Gogh Drawer*.

A series of standard works by the Van Gogh Museum are available digitally in the Van Gogh Museum Library, including the collection catalogues, the Van Gogh Studies series and out-of-print Van Gogh publications, complemented by nineteenth-century books that Van Gogh also owned. This digital Van Gogh Museum Library, a collaboration with the Digitale Werken Foundation, is available at: www.archive.org/details/vangoghmuseumlibrary.





Performance by Mini Maxwell at Vincent on Friday, 29 July 2022. This evening was part of the International Queer & Migrant Film Festival.

Events and partnerships

Vincent on Friday is a unique evening at the Van Gogh Museum organised in collaboration with young, local talents, and featuring live music and an innovative programme. These original events are designed to break down barriers and appeal to a diverse group of young adults. The Friday evenings are realised in collaboration with *Van Gogh Connects* and the ReFramers. Seven editions of Vincent on Friday were organised in 2022, with live performances, talks, guided tours, DJs, a cocktail bar and enchanting AV projections. There were intriguing collaborations with upcoming makers, including Stippenlift and Iriée Zamblé, but also with more established names such as Cineville and the House of Vineyard. Naaz, upsammy & Sjoerd Martens, Mignon Nusteling, Lotte van Eijk, Yeliz Çiçek and Fatima Ferrari also all participated in events at the Van Gogh Museum. All of the Vincent on Friday events were popular; four even sold out. A special edition of Vincent on Friday was held

in December: *Golden Femme*. The Van Gogh Museum teamed up with Amber Vineyard to present an evening packed with performances, workshops and music. Female figures from the Dutch ballroom scene united to bring the sirens from Gustav Klimt's golden paintings to life, in an evening that also featured runway workshops and performances by House of Vineyard.

On 5 November 2022, the museum participated in a successful edition of Museum Night. This year's theme was 'Art, kitsch, cult or camp'. Approximately 7,000 visitors were invited to explore a vibrant palette of art forms: from modern dance and crooners to memes, poetry and spoken word. The pop-up exhibition *Van Gogh and Me*, a collaboration with De Vrolijkheid, displayed art made by young people staying at the Gilze asylum seekers' centre. They made a series of collaged and free-form self-portraits inspired by Van Gogh. Part of the Klimt exhibition was also open, and there were workshops, guided tours and a museum talk.



The MUD Jeans x Van Gogh Museum collection.



The special limited-edition olive oil launched by Monini.

In 2022, The Mesdag Collection collaborated with Theaters Diligentia en Pepijn in The Hague to produce a new audio guide of the permanent collection, featuring comedian Kiki Schippers.

Entrepreneurship

The Van Gogh Museum is constantly seeking new, unexpected perspectives to make Vincent van Gogh's work accessible to a diverse audience. The museum collaborates with a number of licensing partners to develop unique, sustainable products, tailored to a particular market or culture and based on the Van Gogh Museum's collection and the artist's story. Thanks to Vincent van Gogh's global popularity, the museum has licensing partners all around the world.

In the summer of 2022, the Van Gogh Museum and MUD Jeans – the world's first circular denim brand – launched a recycled denim collection. The MUD Jeans x Van Gogh Museum collection features lasered details of Vincent van Gogh's handwriting, taken from his letters, and embroidered back prints of his masterpieces *Almond Blossom* and *Self-Portrait with Grey Felt Hat*.

To mark the exhibition *Van Gogh and the Olive Groves*, Monini launched a special limited edition of their olive oil. The originality of this collaboration was acknowledged with an Italian Food Award, a prize that highlights innovative food products. A partnership with Casely was also launched in 2022, introducing a wide range of telephone accessories with the tag line 'Hold a masterpiece in your hand'. In line with their sustainability strategy, Casely's products are produced using 50% recycled materials.

The *Meet Vincent van Gogh Experience* was developed to bring the story of Vincent van Gogh to those who are unable to travel to the museum in Amsterdam. This official 3D experience was in Madrid until 9 January 2022, before making its

first appearance in South America in spring 2022, in Santiago de Chile. The *Meet Vincent van Gogh Experience* uses interactive installations and life-like scenery to transport a diverse, international audience into the world of Vincent van Gogh. The award-winning Experience, a collaboration with Proactiv Entertainment, was in Santiago from 1 July to 19 September 2022, where it attracted 94,000 visitors and received rave reviews from the press. After Santiago de Chile, the Experience will travel to Buenos Aires in 2023.

Staff

The *Beter in Balans* programme was launched in November, helping staff achieve a healthy balance between their work and private lives. The programme included workshops, inspiration sessions, free fruit, chair massages and VR mindfulness sessions.

The structure of the Van Gogh Museum Foundation was revised as of 1 January 2022. The VGM Foundation headed the group structure and, through VGM Global BV, owned all of Van Gogh Museum Enterprises BV (VGME) and Meet Vincent van Gogh Experience BV (MVGGE). Following two internal mergers, the Van Gogh Museum Foundation assumed control of all activities as of 1 January 2022. The merger of the subsidiaries resulted in significant cost savings and reduced administrative work. Another advantage of the legal mergers is that a single organisation will contribute to an improved and joined-up internal organisation. Following the internal mergers, all VGME staff automatically became employees of the Foundation. The activities of VGME and MVGGE form the Group Commerce.

Finances

Although the coronavirus lockdown meant a slow start to 2022, the organisation proved more than capable of scaling up quickly to receive visitors in the museum. This meant that the shortfall in revenue in the first half of the year could easily be offset in the second six months of 2022. The museum was supported by a combination of additional State subsidy, highly successful exhibitions and nearly 1.4 million visitors, when 1.1 million visitors were forecast. Cost savings that had already implemented also helped to achieve an operating profit of € 5.6 million for 2022. This will be added to the museum's reserves and used in the coming years for upcoming exhibitions, which cannot be funded solely by operating activities and need to be planned well in advance. A loss of € 5 million is expected in 2023, primarily due to one-off expenses associated with the museum's 50th-anniversary celebrations and changes to subsidies. For a more detailed explanation of the financial results in 2022, please refer to chapter 6 of this Annual Report.

Works Council

This year, a newly formed Works Council started its term. The Works Council organised discussions with many members of staff, gaining valuable insights into concerns in various departments. Every two months, the Works Council publishes current points of interest on the intranet. In 2022, the Works Council met with the directors on six occasions. A member of the Supervisory Board joined two of the meetings. Recurring subjects on the agenda included workload and renovations to the museum. Plans for staff were studied and updated where necessary. Other notable subjects included the annual review cycle and working from home. The annual 'Article 24 meeting' – an opportunity for the Works Council and the directors to speak informally and openly – occurred at the end of the year. The main topic was an evaluation of the 2020 restructuring of staff.

Van Gogh Europe

The Van Gogh Europe Foundation is a collaboration between European locations and collections associated with the life and work of Vincent van Gogh. Van Gogh Europe strives to make Van Gogh's cultural heritage accessible to a diverse audience, in order to inspire, unite and engage current and future generations. The Van Gogh Museum is closely involved with Van Gogh Europe, with staff members serving as the Chair (Alain van der Horst) and the Project Manager (Sarah Dekker).

In 2022, Van Gogh Europe added three new main partners: the Centraal Museum in Utrecht, Maison du Dr Gachet and Château d'Auvers, both in Auvers-sur-Oise. The network also added three new associated partners: Van Gogh Roots, NBTC Holland and Marketing Drenthe. Van Gogh Europe's focus this year was on preparations for the anniversary year of 2023. During this special year, not only will the Van Gogh Museum

celebrate its 50th anniversary, the Vincentre Nuenen will also reopen following extensive renovations, the Van Gogh House London marks 150 years since Van Gogh set foot on English soil, and come autumn, Drenthe will pull out all the stops to celebrate 140 years since Van Gogh arrived in Hoogeveen.

Following a successful application by Van Gogh Europe, the Province of Drenthe awarded the network a generous contribution to organise a special Van Gogh Europe congress in Emmen on 14 and 15 November 2023. In collaboration with international master's students from the ISC Business School in Paris and KU Leuven, the network has launched a project exploring sustainability, well-being and Van Gogh Europe. The three organisations are jointly organising a seminar on this subject on 25 May 2023 at Atelier Néerlandais, Fondation Custodia and the Musée d'Orsay in Paris. Thanks to the invaluable support of the Dutch Embassy in Paris and the Vincent van Gogh Foundation, Van Gogh Europe developed a dedicated app, which will be launched in autumn 2023. In order to ensure the greatest impact in 2023, the partners have commissioned a redesigned logo, visual identity, website and brochure. Van Gogh Europe is now ready for the anniversary year.





The Van Gogh Museum and Haarlem's Museum van de Geest have entered into a long-term partnership. Both museums are dedicated to improving the mental health of their visitors. Museum van de Geest won the Museum of Year Award 2022, Europe's most prestigious museum award. The jury lauded the museum's innovative approach to exploring 'the work of art inside your head' and how it invites visitors to take a new perspective on their own minds. In spring 2022, the Van Gogh Museum launched *Open up with Vincent*, a programme focused on mental well-being, inspired by the art and life story of Vincent van Gogh.

When the Van Gogh Museum reopened in January 2022 it could finally welcome existing and new supporters, and thank them in person at the museum. The loyal and generous support of companies, individual givers, funds and foundations has made an enormous difference to the museum's financial situation and its ability to recover. Thanks to new main partner DHL, the other corporate partners, a growing number of individual givers, and funds and foundations, the museum is set for its 50th anniversary year in 2023.

The official openings of exhibitions at the museum were well attended by donors, with the opening of the exhibition *Golden Boy Gustav Klimt* as a highlight. Vincent's Dinner, an annual event organised to thank everyone who contributed to the museum, could thankfully go ahead again. The Yellow House Circle made its annual trip to Scotland.

Activities

Thanks to the additional support offered by the government and the structural contribution from the Dutch Ministry of Education, Culture and Science, the museum was able to continue to work to fulfil its mission.

Founder

The Vincent van Gogh Foundation made the German translation of the biography of Jo van Gogh-Bonger possible. The Foundation also supported the anniversary exhibition *Choosing Vincent*, specifically the associated publication and podcast.

Founding partner

Founding partner Sompo Japan Insurance Inc. is the largest Japanese indemnity insurer; the company was founded in 1888 and expanded operations into Europe in 1995. The support of Sompo Japan Insurance Inc. assisted in the realisation of the central reception hall (designed by Kisho Kurokawa Architect & Associates) in September 2015.

Main partners

Van Lanschot Kempen supported the online programming accompanying the Klimt exhibition at the museum. On 7 December 2022, there was an inspirational online talk during which philosopher Lammert Kamphuis and Head of Exhibitions Edwin Becker discussed the significance of Gustav Klimt's *Beethoven Frieze* mural and the quest for happiness.

Van Lanschot Kempen has supported the museum since 2015, and this year agreed to extend the partnership for another three years. This partnership enables the museum to develop online content to accompany its exhibitions, such as online talks, lectures and podcasts.

As the Van Gogh Museum's Partner in Science, ASML collaborates with the museum to research methods of optimising the preservation of Vincent van Gogh's world-famous paintings. The partnership between the Van Gogh Museum and ASML is also focused on facilitating educational activities that allow pupils to experience the vital importance of science and technology



From left to right: Ronald Leunisse, Managing Director of DHL Express Nederland; Willem van Gogh, Advisor to the Board of the Van Gogh Museum; Alberto Nobis, CEO of DHL Express Europe; and Emile Gordenker, Director of the Van Gogh Museum, alongside *Sunflowers* (1889).

for art and culture. This year saw the return of the Vakkanjers Challenge, for the academic year 2021-2022. The *In Vincent's Light* challenge invites pupils aged ten to sixteen to find new ways of preserving the artworks for the future. This edition of Vakkanjers challenged more than 12,000 pupils from some 250 schools to discover their technical abilities and to put their skills into practice. Two new interactive lessons were also developed in the *Masterminds & Masterpieces* series, in which primary and secondary schoolchildren learn how museum conservators use infrared radiation and X-rays to examine Van Gogh's paintings.

ASML also supports the Van Gogh Museum in its mission to become more accessible by making tickets available to various target groups that are distanced from the museum, such as supporting activities for elderly people in Brabant.

New main partner

Following their two-year national partnership, the Van Gogh Museum and DHL have become global partners. Over the next three years, the two organisations will be teaming up to make an impact on young people's lives, inspired by Van Gogh's masterpieces and drawing on the Van Gogh Museum's educational expertise and DHL's global reach. The *Heart for Art* educational programme has been specially developed for children with limited or no access to art education. DHL is responsible for the logistical coordination of the teaching materials and the Van Gogh Museum Editions: high-quality reproductions of Van Gogh's works that are loaned to schools as part of the programme. *Heart for Art* is initially being offered in a number of US cities, with a view to introducing the programme globally in the years ahead.

The partnership also sees DHL Express facilitate the delivery of purchases made in the museum webstore to the customer's home, anywhere in the world. DHL covers the museum's transport costs.

'We are extremely proud of our partnership with the Van Gogh Museum. I believe art is an essential aspect of life, and it is a privilege for DHL to be a key partner in making it inclusive, connecting new audiences across the world with the incredible works of Van Gogh,' says Alberto Nobis, CEO of DHL Express Europe. 'In DHL we live by "Connecting People. Improving Lives", and we are therefore particularly excited about the launch of our new global teaching programme in September.'

Alberto Nobis, CEO, DHL

Partners

Car manufacturer Hyundai and the Van Gogh Museum marked the seventh year of their partnership – based on a shared passion for art, nature and design – by wrapping the latest models of the Hyundai IONIQ 5 and the Hyundai KONA Electric in details from Van Gogh’s masterpieces. On 25 July 2022, the Van Gogh Museum and Hyundai organised the third edition of the Connection Day. On this special day, elderly people – who often have difficulty experiencing art independently – are brought into contact with the life and work of Vincent van Gogh.

Following seven fruitful years as partners, Takii – the world’s leading creator of vegetable and flower varieties – and the Van Gogh Museum agreed to extend their partnership by three years, until 2025.

JCDecaux is passionate about art and became the museum’s media partner in 2022. Art is closely linked to one of the outdoor advertising company’s core values: Outstanding Design. The outdoor advertising opportunities

offered by JCDecaux allow the Van Gogh Museum to promote its activities to Amsterdam residents and the many visitors to the city.

In 2022, Heineken made a valuable contribution to promoting Amsterdam’s unique cultural heritage.

Sponsors

The Van Gogh Museum is once again grateful to KLM Royal Dutch Airlines for making an air travel budget available to the museum.

Bloomberg Philanthropies is dedicated to improving access to art, with inspiring workshops for elderly people and children, lectures for museum visitors introducing exhibitions and recent research, and interactive presentations in the permanent collection.

American Express supported the *Van Gogh Connects* research programme, working towards making the museum more inclusive. Both organisations are dedicated to sustainable entrepreneurship and the preservation of culture and cultural values.

Accenture became a sponsor in 2022. This partnership enables Accenture to introduce its clients to the work and life story of Vincent van Gogh and his contemporaries.

In 2022, many other sponsors continued to support the museum and assisted in various activities: Monini contributed to the exhibition *Van Gogh and the Olive Groves* and Hotel Okura Amsterdam sponsored hotel accommodation in Japan. Intratuin Amsterdam ensured that the museum’s garden bloomed, to the delight of visitors to the museum (and Museumplein), and local residents.

Corporate Circle Members

The museum welcomed Smart Workplace and ARTVENTURA as new Corporate Circle patrons. This year, VINVIN Wines renewed its Corporate Circle membership. VINVIN Wines is our joint celebrations partner, and contributes bottles of Taittinger champagne for the official openings and other festive occasions at the museum. The Van Gogh Museum congratulates Kikkoman Foods Europe on their 25th anniversary, and is proud to host their celebrations of this milestone in 2023.

De L’Europe has been a loyal patron of the Corporate Circle for many years, and in 2022 once again supported Yellow House Dinner.

After a three-year absence, the Van Gogh Museum Corporate Circle Japan reception was held at the Dutch Embassy in Tokyo on 9 October.

‘As a guardian of local culture and of craftsmanship, De L’Europe is accustomed to celebrating culture and art in Amsterdam.’

Robbert-Jan Woltering,
Managing Director, De L’Europe

The reception hosted the Japanese patrons of the Corporate Circle, Japanese funds and the museum’s Japanese relations. This annual reception is focused on thanking the patrons for their support. The theme of this edition was ‘Friendship’, specifically the reunion with the museum’s Japanese supporters. A special word of thanks is reserved for the representatives of the Dutch Embassy and Hotel Okura Amsterdam.

The museum thanks all patrons of the Van Gogh Museum Corporate Circle for their loyal and vital support.

Funds and foundations

The support of numerous funds and foundations was once again invaluable this year, and enabled the museum to realise impactful projects in the fields of research, publications, education, presentations and the collection.

Thanks to the support of the VriendenLoterij and the Mr Cornelis Roozen Fund, the Van Gogh Museum was able to acquire *Portrait of a Young Woman* (1887): an important portrait by the French painter Emile Bernard (1868-1941).

An international collaboration, supported by the Mondriaan Fund and the Netherland America Foundation (NAF), reunited Vincent van Gogh’s series of paintings of olive groves.

The exhibition *Colour as Language* opened in the summer: the first retrospective of Etel Adnan’s work in the Netherlands. *Colour as Language* was supported by the Institut Français and the Lutfia Rabbani Foundation.

The successful exhibition *Golden Boy Gustav Klimt* was realised thanks to the support of HomeArt, the Turing Foundation, Fonds 21, the Mondriaan Fund, the Blockbusterfonds, the Prins Bernhard Cultuurfonds, Stichting Zabawas, the Creative Industries Fund NL and the Rembrandt Association.



Residents from care organisation Cordaan and their carers travel to the Van Gogh Museum in Hyundai electric cars.

With the long-term support of Fonds 21, the museum was able to launch the second phase of *Van Gogh Connects*. This programme explores how the museum can become more relevant to young people with a diverse ethnic background. A prime example of an activity resulting from *Van Gogh Connects* is the presentation *Why so Serious?*, which was curated by the museum's ReFramers.

Fonds 21 EXTRA provided the museum financial support to facilitate the appointment of three new colleagues, who will contribute to a future-proof cultural sector.

Call us ReFramers

*We are the reflection of the oft-forgotten children.
Of the children who deliver new perspectives.
We are the keys that can open locked doors.
Rachel Rumai, ReFramer 2019-2020.*

Thanks to Bank of America's Art Conservation Project, research into Van Gogh's *Landscape at Twilight* (1890) and restoration of the painting was completed. This painting will feature in the anniversary exhibition *Van Gogh in Auvers-sur-Oise*, the village where the artist spent the final months of his life.

De Gerda Henkel Stiftung contributed to the research into the significance of Dr Paul Gachet (1828-1909) as a collector of nineteenth-century art and as a patron of Van Gogh's work in those final months.

Van Gogh Museum Fund

The Van Gogh Museum Fund was established at the end of 2020. The legal objective of the fund is to advance and support the activities of the Van Gogh Museum Foundation in the broadest sense of the word. The board of the Van Gogh Museum Fund has five members: Piet van der Slikke (Chair), Pieter Geelen (Treasurer), Marlies Cordia-Roeloffs (member), Rien Meppelink (member) and Maurine Alma (member). As of 1 January 2021, the Fund was awarded ANBI status (as a Public Benefit Organisation), the policy plan was drafted and work continued on plans for securing an endowment.

Vincent's Circles

The museum thanks the loyal members of its circles of supporters, Vincent's Friends, the Sunflower Circle, the Theo van Gogh Circle and the Yellow House Circle for their generous support in 2022. The Van Gogh Museum was once again delighted to welcome new members to all circles this year. In 2022, the donations from the circles of supporters helped the museum to acquire new works for the collection, to realise pioneering exhibitions, train junior researchers and curators, and to organise restoration projects and educational programmes. The donations from the Sunflower Circle supported the exhibition *Van Gogh and the Olive Groves*. Activities were organised throughout the year to thank our benefactors and involve them with the museum, including the Yellow House Dinner and art trips to England and Scotland. We are deeply grateful to our benefactors for their commitment to the museum and for helping us continue to inspire a diverse audience with the life and work of Vincent van Gogh and his time.

Bequests

The Van Gogh Museum is the initiator and part of *Nalaten aan cultuur* (Bequeath to Culture), a platform dedicated to raising awareness of the option of including a cultural institution in one's will. The second national campaign was launched during the dedicated 'Bequeath to Culture Week' at the start of November 2022. The campaign resulted in a demonstrable increase in visits to the websites of the participating institutions, as well as the registration of new legators.



The members of the Yellow House Circle during the art trip to Scotland.

'Our ties with the Yellow House Circle, which were rapidly established, are already very special and precious! And not only with the Yellow House Circle and its members, but also with the entire museum and its staff.'
Ariëtte Haars,
Yellow House Circle member

Overview of partners and supporters

Ministry of Education, Culture and Science

Founder

Vincent van Gogh Foundation

Founding partner

Sompo Japan Insurance Inc.

Main partners

ASML

DHL

VriendenLoterij

Van Lanschot Kempen

Partners

CêlaVita

DHL Express

Heineken N.V.

Hyundai Motor Netherlands B.V.

JCDecaux

Takii Europe B.V.

Sponsors

American Express

Accenture

Bloomberg L.P.

Intratuin Amsterdam

KLM Royal Dutch Airlines

Monini

Van Gogh Museum Corporate Circle Patrons

ABN AMRO

Accenture

American Express

Aon Japan Group Nederland

Arcagna B.V.

ARTVENTURA

ASML

ASSA ABLOY

AXA XL Nederland

Bazelmans Audio Visual

Bloomberg L.P.

CêlaVita

Champagne Taittinger

Cisco

Conservatorium Hotel

CXN Freight Systems, Inc.

De L'Europe Amsterdam

DHL Express

Heineken N.V.

Hizkia van Kralingen

Hokkaido Shimbun Press

Hotel Okura Amsterdam

Hyundai Motor Netherlands B.V.

ICBC

Intratuin Amsterdam

JCDecaux

Kikkoman Foods Europe B.V.

KLM Royal Dutch Airlines

Royal Talens

Lincoln International

Loyens & Loeff N.V.

Meerdervoort Vastgoedfondsen

Mizuho Bank Europe N.V.

Nomura Nederland N.V.

Nippon Television Europe

Smart WorkPlace

Sompo Japan Insurance Inc.

SRC Reizen

Takii Europe B.V.

Takiya Co., Ltd.

The Asahi Shimbun

The Chunichi Shimbun

The Tokyo Shimbun

Van Lanschot Kempen

Funds and foundations

Bank of America

Bartiméus Fonds

Blockbusterfonds

Creative Industries Fund NL

Fonds 21

Fonds Sluyster van Loo

Gerda Henkel Stiftung

Stichting Gifted Art

IFPDA Foundation

Institut Français des Pays-Bas

Institut national d'histoire de l'art (INHA)

Lutfia Rabbani Foundation

Mondriaan Fund

Mr Cornelis Roozen Fund

Netherlands-America Foundation

Prins Bernhard Cultuurfonds

Rembrandt Association

Stavros Niarchos Foundation

Stichting RCOAK (Roomsche Catholijk Oude Armen
Kantoor)

Stichting Zabawas

The Getty Foundation

Turing Foundation

Vincent van Gogh Foundation

The Van Gogh Museum also thanks the funds and foundations that this year pledged to support projects in the years ahead, and the funds and foundations that wish to remain anonymous.

Named funds

The Mijorumer Fund

The aim of this fund is to contribute financially to the Van Gogh Museum's educational programmes, projects and resources. This contribution allows the museum to realise the *Van Gogh Goes to School* project.

The Für Elise-VGM Fund

The aim of this fund is to contribute to making the Van Gogh Museum in Amsterdam accessible to as diverse an audience as possible, in order to enrich and inspire people. The fund facilitates research and helps improve (digital) access to the sub-collections of paintings and drawings not by Van Gogh, and Japanese prints.

The Van Gogh Museum Junior Curators' Fund

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

The Mr Cornelis Roozen Fund

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

And the Named Funds that wish to remain anonymous.

Donations from Major Donors

Howard and Roberta Ahmanson

Thanks to the support generously pledged for the period 2019-2023, the Van Gogh Museum was able to continue training a junior researcher at the museum into a Van Gogh expert.

Rosaline Wong and HomeArt

The exhibition *Golden Boy Gustav Klimt* was supported by Rosaline Wong and HomeArt.

The Fanzhi Foundation for Art and Education

We are grateful to The Fanzhi Foundation for Art and Education for their generous support of the exhibition *Golden Boy Gustav Klimt*.

And the Major Donors who wish to remain anonymous.

Vincent's Circles

Yellow House Circle Life Members

Mark Pigott KBE KStJ

Triton Collection Foundation

Yellow House Circle

Howard and Roberta Ahmanson

Mr and Mrs Van Beuningen-Dietrich

Georgea Costa Netto and Hendrik Jan Blom

Mr and Mrs Cheung Chung Kiu

Mr A. Ekkelboom and Mr L.M. Sondag

The Fanzhi Foundation for Art and Education

Mr and Mrs Fentener van Vlissingen

Jan and Ariëtte Haars

Mr B.P. Haboldt

Mr and Mrs De Heus-Zomer

Ms C. Koster

Mr J. Lee

Mr H. Lieve †

Mr E. Nijkerk

Orentreich Family Foundation
Piet van der Slikke and Sandra Swelheim
Mr and Mrs Warburg
Ms E. Wessels-van Houdt
Ms L. Moerel and Mr J. Winter
Ms Rosaline W.Y. Wong
Mr and Mrs Wurfbain-van Schelle
Ms E. Yu
Mr and Mrs Van Zadelhoff

And the benefactors 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
Ju Pais and Walter Overbeek
Ms Arlette Putker-Blees
Mr H.A. van Rijbroek
Stichting Saphir
Mr D. Stolp and Ms A. Hamminga
Mr A. Verlinde and Mr O. Hoes

The Sunflower Circle

Anytime
Mr J. Baud and Ms F. Charbon
Bianca Minerva
Mr A. Boogaarts and Ms W. Huisman
Roger van Boxtel and Judith van Emmerik
Ms P. de Bruin and Mr G.A. de Rijk
Christie's
Cobra Café
Mr H.F. Cohen
Mr P. da Costa
Charles and Jan Davis
Mr and Mrs Demuynck
Mr A.J. Dijstelbloem
Ms A. van Doorn and Mr G. Dekker
Mr P. van Duinen
Rukshana Edwards
Yuko Fuse
Moon Yueh Fong
Ms M. Galjema †
Mr and Mrs Gerritse-Tuinema

Mr and Mrs Van Gerwen
Hans and Manuschka de Haan-Koelega
Lumina Learning Nederland – Theo ten Hagen and
 Karolien Klerkx
Mr A.C. van der Harst and Ms M.T. Tricoit
Mr F.J. ter Heide
Ms J. Hortulanus
Mr H. Jäggi
Ms D. de Jong and Mr G. van Zinnicq Bergmann
Joanne Kellermann
Peter Kouwenberg and Ellen Schippers
Kuijpers
Mr H. Laauwen and Ms S. van den Brink
Ms E.A.S. Loudon
Mr J. Maas and Ms T.A. Maas-de Brouwer
Prethee Martina
Ms H. van der Meij-Tcheng
Monica Melkert-León – Artomas
Mr R. Meppelink
Mr H.G. Meulmeester
Mr T. Noordoven
Ms E.N. Nordmann and Mr J.R. Wikler
Norton Rose Fulbright
Ms C. Paauwe-Meijer
Ms C. Padula-Govaert
Partners at Work
Mr and Mrs Van Riet
Mr P.H. van Rijn and Ms E. Patijn
Michael Presky
Mr and Mrs Salomons
Mr Adrian Sassoon
Mienke Swarttouw-Schaberg
Mr M.R.W. Scherpenhuijsen Rom
Mr and Mrs Schmetz
Sotheby's
Cees Schreurs
Mr K. Stelling
Ms J.C.B. Straatman
Mr P.F.W. Strengers
Mr and Mrs Tas
Ty Taylor
Ms T. Teves
Mr P. Tieleman
Mr A.O. Veron
Jan and Jannemieke Verstijnen
Bas Visée and Annette Moll

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 benefactors who wish to remain anonymous.

Vincent's Friends

The museum also thanks all friends of the museum
who made donations via the museum's website.



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

History

Following Vincent van Gogh's death in July 1890, the many artworks passed to his brother Theo van Gogh. Theo died in January 1891, six months after his beloved brother. Theo's widow, Jo van Gogh-Bonger, subsequently took responsibility for the collection. When she died in 1925, her son Vincent Willem van Gogh ('the Engineer') became custodian of his uncle's artworks. In 1962, with the consent of the State of the Netherlands, V.W. van Gogh transferred the entire collection (paintings, drawings and letters) to the Vincent van Gogh Foundation. In return, the State undertook to build the Van Gogh Museum, to ensure that the collection remains accessible to everyone forever. The Van Gogh Museum opened its doors in 1973, and is home to the world's largest collection of works by Van Gogh, with 205 paintings, 500 drawings, almost all of his letters (more than 800) and a large amount of relevant documentary material. The Van Gogh Museum is also responsible for a sub-collection owned by

the State, on behalf of the State of the Netherlands. The museum collection also contains paintings, drawings and several sculptures from the period 1840-1920 by Van Gogh's friends and contemporaries, by artists who inspired him, and by those whom he inspired. The Van Gogh Museum is also home to a singular collection of internationally renowned late 19th-century printed art and a collection of Japanese ukiyo-e prints. The Mesdag Collection in The Hague is home to the remarkable collection of 19th-century art amassed by renowned marine painter Hendrik Willem Mesdag and his wife Sientje Mesdag-van Houten. The museum is an integral part of the Van Gogh Museum. This collection features 19th-century masterpieces from the French Barbizon painters and the Hague School. The collections of both museums complement each other and offer a comprehensive overview of late 19th-century art.



Van Gogh Museum



The Mesdag Collection

The total income for 2022 amounts to € 58.6 million and is significantly higher than the income in 2021 (€ 48.2 million), which is the result of higher own income (direct and indirect income and contributions from private funds). These have increased by approximately € 23.4 million compared to 2021, as a result of more visitors (1,364,023 compared to 366,356 in 2021). The increase in the number of visitors compared to 2021 is due to the large absence of coronavirus measures in 2022. The incidental subsidies, as compensation for the coronavirus measures, have decreased by € 13.8 million. In 2022, no use was made of the NOW subsidy and TVL subsidy. The museum has received an additional government grant of € 6.6 million for the first weeks of the year, during which the museum was closed due to coronavirus measures.

The budget for 2022 takes into account a lower number of visitors as a result of coronavirus measures. In addition, the extra government grant was not included in the budget. This explains the higher income compared to the budget.

The expenses of the VGM for 2022 amounted to € 53.9 million. This is € 11.8 million higher than in 2021. This increase is related to the higher visitor numbers in 2022 and the increase in costs for exhibitions compared to the previous year. The financial result, consisting of interest income and interest expenses, was € 2.5 million negative in 2022. This was mainly caused by a negative result on the investment portfolio. During the internal merger, a provision on a long-term loan was released, resulting in an extraordinary income of € 1.9 million.

The above has led to a result of the VGM for 2022 of € 5.6 million positive (in 2021: € 5.8 million positive result). This positive result is partly added to the general reserve and partly set aside in appropriated reserves for € 3.9 million.

The complete financial statements, including explanatory notes, can be found on the Van Gogh Museum website: www.vangoghmuseum.nl/nl/over/organisatie/annual-report.

Balance sheet as at 31 December 2022

(after appropriation of profit)

	31 December 2022	31 December 2021
	EUR	EUR
Fixed assets		
Intangible fixed assets	127,939	457,443
Tangible fixed assets	9,950,062	10,990,667
Financial fixed assets	16,361,384	16,835,109
	26,439,385	28,283,219
Current assets		
Inventories	2,600,997	2,557,018
Receivables	7,636,178	7,782,968
Cash and cash equivalents	45,161,925	35,297,010
	55,399,100	45,636,996
	81,838,485	73,920,215
Equity		
General reserve	31,390,472	29,041,785
Allocated reserves	16,349,500	15,020,931
	47,739,972	44,062,716
Acquisition fund	3,604,974	5,002,186
Provisions	15,454,210	12,820,193
Long-term liabilities	5,520,399	5,640,121
Current liabilities	9,518,930	6,394,999
	81,838,485	73,920,215

Statement of income and expenses 2022

	Balance 2022	Budget 2022	Balance 2021
	EUR	EUR	EUR
Income			
Direct revenues	24,767,434	19,733,641	8,386,452
Indirect revenues	15,555,321	10,258,300	6,771,136
Contributions from private resources	1,971,371	1,484,038	3,705,994
Structural government subsidies	9,702,977	9,799,184	8,938,613
Incidental government subsidies	6,584,035	-	20,360,193
Total income	58,581,138	41,275,163	48,162,388
Expenses			
Personnel costs	25,499,347	23,232,119	21,439,334
Amortization of intangible and depreciation of tangible fixed assets	2,624,944	3,026,529	2,907,941
Other operating costs	25,733,880	25,245,231	17,740,011
Total expenses	53,858,171	51,503,879	42,087,286
Operating result	4,722,967	-10,228,716	6,075,102
Balance of financial income and expenses	-2,476,952	-1,000	565,869
Result from ordinary operations before tax	2,246,015	-10,229,716	6,640,971
Corporate income tax	-74,070	-210,000	-305,747
Result from ordinary operations after tax	2,171,945	-10,439,716	6,335,224
Share in result participations	108,099	-	60,938
Change in acquisition fund	1,397,212	2,210,200	-548,301
Extraordinary income	1,880,000	1,880,000	-
Result after tax	5,557,256	-6,349,516	5,847,861

Categorial and functional operating accounts 2022

	categorial ↓	functional →	Total	Public activities	Collection management	General management
Own income						
1 Public income in the Netherlands (2+3):			20,341,553	20,341,553	-	-
2 Ticket sales			20,263,311	20,263,311	-	-
3 Other public income			78,242	78,242	-	-
4 Public income abroad			-	-	-	-
5 Total Public Income (1+4)			20,341,553	20,341,553	-	-
6 Sponsor income			2,706,499	1,322,265	1,384,234	-
7 Co-producer compensation			-	-	-	-
8 Other direct income			1,719,382	1,491,133	228,249	-
9 Total other direct income (6+7+8)			4,425,881	2,813,398	1,612,483	-
10 Total Direct income (5+9)			24,767,434	23,154,951	1,612,483	-
11 Indirect income			15,555,321	15,448,842	-75	106,554
12 Private resources - private individuals incl. Associations of friends			168,321	40,818	127,503	-
13 Private resources - companies			477,500	257,500	220,000	-
14 Private resources - private funds			1,265,370	1,145,377	119,993	-
15 Private resources - charity lotteries			60,181	-	60,181	-
16 Total contributions from private resources (12+13+14+15)			1,971,372	1,443,695	527,677	-
17 Total own income (10+11+16)			42,294,127	40,047,488	2,140,085	106,554
18 Income in kind			-	-	-	0
19 Total structural OCW (20+21+22+23)			9,702,977	7,763,374	1,109,375	830,228
20 OCW: Regulation re. specific cultural policy (public activities)			1,635,492	1,635,492	-	-
21 OCW: Heritage Act re. housing			7,353,457	6,127,882	395,347	830,228
22 OCW: Heritage Act re. collection management			714,028	-	714,028	-
23 OCW: Framework for operating subsidies for research and science			-	-	-	-
24 Totaal structureel Provincie			-	-	-	-
25 Total structural Township			-	-	-	-
26 Total structural public subsidy other			-	-	-	-
27 Total structural subsidies (19+24+25+26)			9,702,977	7,763,374	1,109,375	830,228
28a Incidental public subsidies OCW emergency measure exploitation			6,419,200	6,419,200	-	-
28b Incidental public subsidy NOW			164,835	89,228	37,718	37,889
28c Incidental public subsidy TVL			-	-	-	-
29 Total subsidies (27+28)			16,287,012	14,271,802	1,147,093	868,117
TOTAL INCOME (17+18+29)			58,581,139	54,319,290	3,287,178	974,671
EXPENSES						
1 Personnel expenses			25,499,347	13,803,327	5,834,784	5,861,236
2 Housing expenses			8,853,004	7,227,049	607,288	1,018,667
3 Depreciation			2,624,944	569,164	498,956	1,556,824
4 Acquisitions			1,529,761	-	1,529,761	-
5 Other expenses			15,351,115	11,285,292	1,601,198	2,464,625
TOTAL EXPENSES (1+2+3+4+5)			53,858,171	32,884,832	10,071,987	10,901,352
6 Balance from ordinary activities (Total income - Total expenses)			4,722,968	21,434,458	-6,784,809	-9,926,681
7 Balance of interest income / expenses			-2,476,953	-15,826	-221	-2,460,906
8 Movements acquisition fund			1,397,212	-	1,397,212	-
9 Income tax			-74,070	-74,070	-	-
10 Extraordinary income			1,880,000	-	-	1,880,000
11 Result of subsidiary			108,099	-	108,099	-
Operating result to be distributed (6+7+8)			5,557,256	21,344,562	-5,279,719	-10,507,587
99 Allocation General Administration			-	-9,334,922	-1,172,665	10,507,587
EXPLOITATION RESULT (6+7+8+9+99)			5,557,256	12,009,640	-6,452,384	-



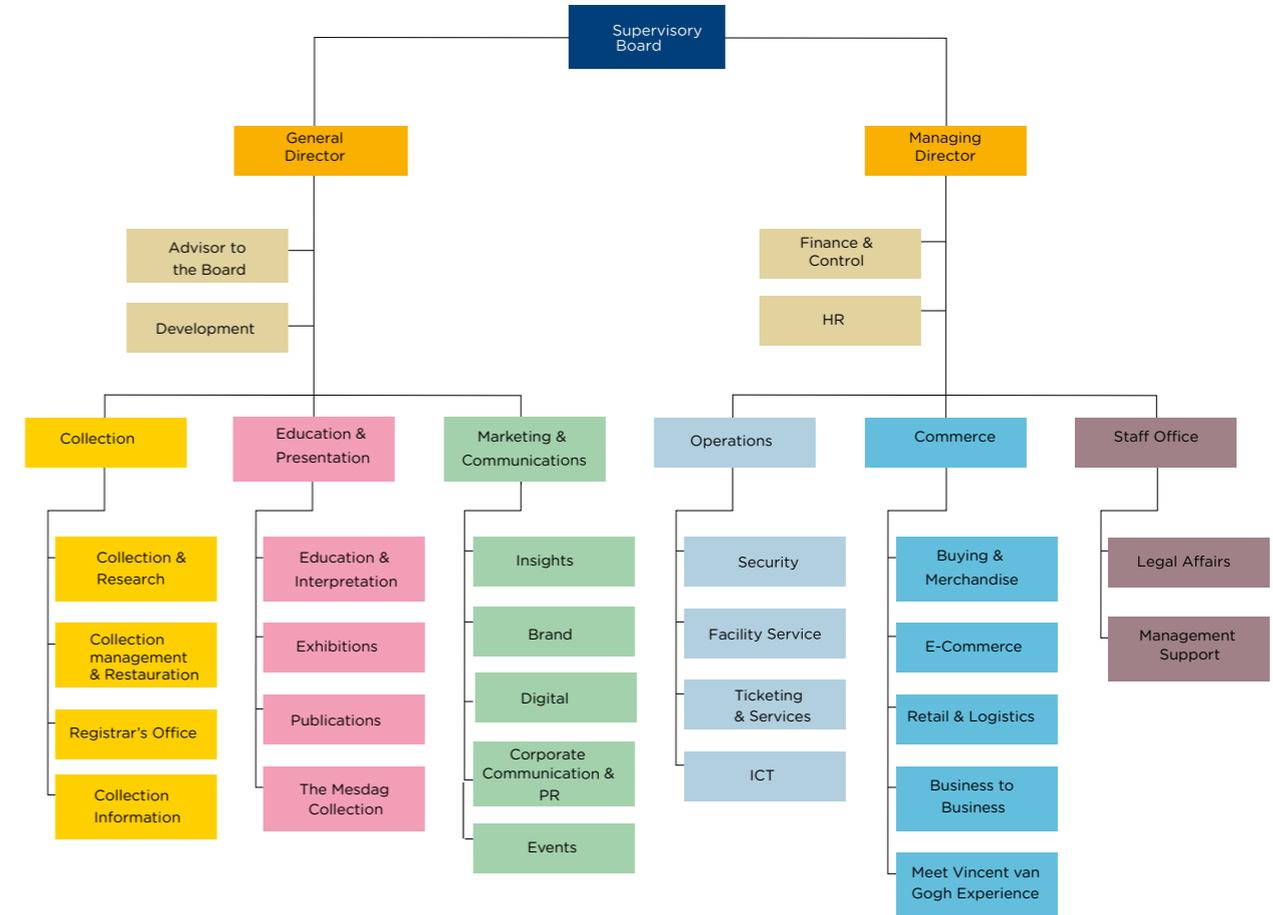
I. Overview of the organisation

The board of directors consists of General Director Emilie Gordenker and Managing Director Rob Groot. In 2022, in addition to the board members, the Management Team consisted of: Marije Vellekoop (Head of Collection), Amanda Vollenweider (Head of Education & Presentation), Yvonne Nassar (Head of Marketing & Communications), Jort Slingerland (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

- Kay Bartelink (until May 2022)
- Azeglio Bartolucci
- Janire Braat Y Mendia (from February 2022)
- Geeta Bruin
- Rianne van Dam (from February 2022)
- Ellen Dekker
- Petra Dorenstouter (until February 2022)
- Mirjam Eikelenboom (until February 2022)
- Joost van der Hoeven (until February 2022)
- Judith Hofman (until May 2022)
- Nouschka Hommes (from July 2022)
- Eelco Mirck (from July 2022)
- Bratislav Radivojević
- Catherine Wolfs (until February 2022)
- Anita van Stel (not a member, Administrative Secretary)

Organisation chart 2022



Supervisory Board

Mr J. (Jaap) Winter
(Chair) (resigned March 2023)
Primary position: Partner at Phyleon leadership & governance
Ancillary activities: Chair of the Erasmus University Rotterdam Supervisory Board (June 2020); Chair of the Board of Stichting ADORE (until 27 September 2022); Chair of the Board of the Royal Schiphol Group N.V.; Professor of Corporate Law, Governance and Behaviour at the VU Amsterdam.

Mrs J. (Jacobina) Brinkman
(Chair from 24 March 2023, appointed until June 2026)
Primary position: 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 UWC Supervisory Board.

Mr H.J. (Hendrik Jan) Roel
(Member and Chair of the Audit Committee, appointed until November 2024)
Primary position: CFO of CitizenM
Ancillary activities: Member of the Board of Trustees and Chair of the Audit Committee of Hotelschool The Hague; Chair of Daily Management and General Management of GS1 Nederland.

Ms M. (Maurine) Alma
(Member, appointed until June 2022)
Primary position: Chief Marketing Officer at Just Eat Takeaway.com
Ancillary activities: Member of the Coolblue B.V. Supervisory Board (from October 2021); Member of the Nimbus Ventures Advisory Board.

Ms M. (Marian) Spier
(Member, appointed until August 2023)
Primary position: CEO of IAMarian
Ancillary activities: Member of the Governance Committee of Van Doorne; Member of the Seed Capital Advisory Committee; Member of the Board VandenEnde Foundation; Member of the IND Social Advisory Board IND; Member of the Museumzaken Advisory Board; Founder of FEM-START.

Ms L. (Laurence) des Cars
(Member, appointed until February 2027)
Primary position: Director of Musée du Louvre
Ancillary activities: Member of the Board of Trustees of France Muséums; Chair of the France Muséums Scientific Committee; Deputy Chair of the Louvre Abu Dhabi acquisitions commission; Chair of the Board of Trustees of the Louvre Lens; Member of the Board of Trustees of the École du Louvre; Member of the Board of Trustees of the Chancellerie des Universités; Member of the Board of Trustees of the Musée de l'Armée; Member of the Board of Trustees of the Cité de la musique - Philharmonie of Paris; Member of the Board of Trustees of the Musée des impressionnismes of Giverny; Member of the Board of Trustees of the Musée Clemenceau Foundation; Member of the RMN-GP Strategic Orientation Council; Member of the BNF acquisitions commission; 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.

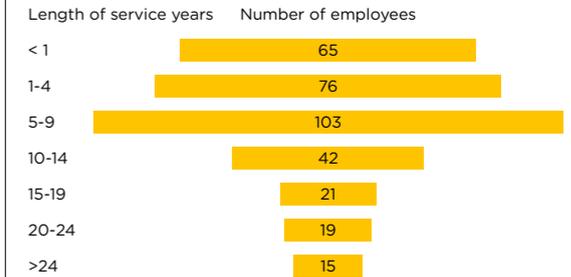
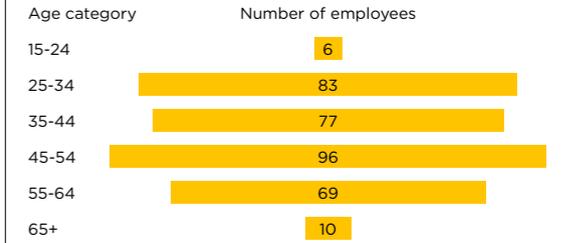
Vincent van Gogh Foundation

Ms B.M. (Barbara) Vroom-Cramer
(Chair until 28 June 2022)
Ms J. (Janne) Heling
(Chair from 28 June 2022 and before Treasurer)
Mr V.W. (Willem) van Gogh (Secretary)
Ms M.C. (Machteld) van Laer-Cramer
(Treasurer from 28 June 2022)
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 31-12-2022

Number of FTE	292
Number of employees	341
Full-time employees	48%
Part-time employees	52%



III. Acquisitions

Acquisitions

Emile Bernard (1868-1941), *Portrait of a Young Woman*, 1887, oil on canvas, 41 × 32.2 cm, signed and dated: Emile Bernard 1887, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij and the Mr Cornelis Roozen Fund), s0551S2022

Berthe Morisot (1841-1895), *Julie Manet on the Balcony*, 1884, pastel on grey-blue laid paper, 57.8 × 44.6 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij), d1221S2022

Paul Signac (1844-1926), *Les Andelys*, 1895, lithograph in seven colours on cream wove paper, 40.6 × 53 cm (sheet), 33.2 × 47.5 cm (image), Van Gogh Museum, Amsterdam, p3060S2022

Ker-Xavier Roussel (1867-1944), Trial Proof for *Women in the Countryside (Femmes dans la campagne)* (from the print series *Paysages*), c. 1897-1900, colour lithograph on paper, 35.4 × 44.5 cm, Van Gogh Museum, Amsterdam, p3066S2022

Maurice Denis (1870-1943), Trial Proof for *Mary Magdalene (Two Heads) (Madeleine (Deux têtes))* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph, 52 × 37.5 cm, Van Gogh Museum, Amsterdam, p3064S2022

Maurice Denis (1870-1943), Trial Proof for *Maria Magdalena (Two Heads) (Madeleine (Deux têtes))* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph on paper, 53 × 37.8 cm, Van Gogh Museum, Amsterdam, p3065S2022

Théophile-Alexandre Steinlen (1859-1923), *The Cyclists*, 1889, lithograph, 51.4 × 79.1 cm, Van Gogh Museum, Amsterdam, p3061S2022

Félix Vallotton (1865-1925), *The Gust of Wind (Le coup de vent)*, 1894, woodcut on paper, 24.5 × 31.5 cm, Van Gogh Museum, Amsterdam, p3062S2022

Pierre Puvis de Chavannes (1824-1898), *Portrait of Eugène Benon*, 1882, oil on canvas, 60.6 × 54.5 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij), s0552S2022

Unknown, Bundle of Exhibition Catalogues from Theatre and Exhibition Space La Bodinière between 1894-1895 with newspaper clippings and reviews, c. 1894-1895, line block and letterpress printing on paper in a binding, 19.1 × 14.2 cm, Van Gogh Museum, Amsterdam, p3063S2022

Henri Charles Guérard (1846-1897), Honoré Daumier: *Il faut être de son temps*, 1879, drypoint, aquatint and roulette, printed in two colours on laid paper, 45.6 × 36.3 cm, Van Gogh Museum, Amsterdam, p3068S2022

Félix Bracquemond (1833-1914), *The Fisherman*, etched copper plate, 15.2 × 24 cm, wrapped in paper with an imprint of the plate (etching), p3069S2022, Van Gogh Museum, Amsterdam, v0403S2022

Gifts

Hendrik Willem Mesdag (1831-1915), Notebook of Hendrik Willem Mesdag, c. 1869-1870, pencil on paper in a binding, Van Gogh Museum, Amsterdam (gift from family Visser 't Hooft), Amsterdam, d1222S2022

Barbara Elisabeth van Houten (1862-1950), *Proof of Still Life with Magnolias*, c. 1877-1950, etching on paper, 70 × 50 cm, Van Gogh Museum, Amsterdam (gift from Annemarie Bergmans and Jaap Brouwer), p3067S2022

IV. Exhibitions and presentations

Van Gogh Museum

Exhibitions

The Potato Eaters: Mistake or Masterpiece?
08-10-2021 - 13-02-2022
(closed from 19-12-2022 - 25-01-2022)

Van Gogh and the Olive Groves
11-03-2022 - 12-06-2022

Colour as Language
20-05-2022 - 04-09-2022

Golden Boy Gustav Klimt. Inspired by Van Gogh, Rodin, Matisse...
07-10-2022 - 08-01-2023

Presentations

Maurice Denis: Amour
11-02-2022 - 03-07-2022

Andries Bonger and Odilon Redon. Kindred Spirits
25-03-2022 - 03-07-2022

Why so Serious?
25-05-2022 - 11-09-2022

The Gasworks: Van Eeden & Van Gogh
16-09-2022 - 11-12-2022

The Mesdag Collection

Presentations

A Living Collection
25-06-2021 - 13-02-2022

Artist Friends in The Hague
18-02-2022 - 19-06-2022

Under the Spell of Nature. Drawings by Rousseau and Daubigny
01-07-2022 - 13-11-2022

The Hague Gasworks: Van Eeden & Van Gogh
16-12-2022 - 12-03-2023

V. Research projects

Authenticity research

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

Research project into Van Gogh's canvas:

Thread count project

Louis van Tilborgh, Teio Meedendorp, Kathrin Pilz, Bregje Gerritse
External: Don Johnson (Rice University, Houston), William Sethares (University of Wisconsin)

Research in preparation 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, Nina Reed, Lisa Smit, Fleur Roos Rosa de Carvalho, Renske Suijver, Sara Tas
Supervisor: Marije Vellekoop

Research into Emile Bernard – Painting techniques

[1885-1904]

René Boitelle

Doctoral research *Biography of V.W. van Gogh*

Roelie Zwikker
Supervisor: Marije Vellekoop
Promotors: Prof. Hans Renders and Peter de Ruiter (Biography Institute, University of Groningen)

Doctoral research *The Reception of Vincent van Gogh in Paris 1886-1914: Art Dealers, Collectors, Critics and Contemporary Artists*, University of Amsterdam – ASH
Bregje Gerritse

Promotors: Rachel Esner (University of Amsterdam), Prof. J. Louis van Tilborgh (University of Amsterdam/Van Gogh Museum) and Prof. Gregor M. Langfeld (Open University/University of Amsterdam)

Research *From Proof to Perfection: reconstructing the collaboration between artist and lithographer for the print series by the four Nabis artists, published by Vollard (1896-1900)*

Fleur Roos Rosa de Carvalho
Financially supported by The Paper Project, an initiative by The Getty Foundation and the IFPDA Foundation
Supervisor: Marije Vellekoop

Contribution to research project *Sans Adieu:*

Andries Bonger – Odilon Redon, correspondence 1894-1916
Fleur Roos Rosa de Carvalho
External: Dario Gamboni (University of Geneva), et al.

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
Supervisors: Sophia Thomassen/Marije Vellekoop

Research in preparation for the exhibition and publication *Van Gogh in Auvers-sur-Oise. His Final Months*

Nienke Bakker, Louis van Tilborgh, Teio Meedendorp, Bregje Gerritse, Sara Tas
External: Emmanuel Coquery (Musée d'Orsay), Wouter van der Veen (Institut Van Gogh, Auvers-sur-Oise)

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

Research in preparation for the exhibition and publication of *Van Gogh and the Avant-Garde. Along the Seine*
Bregje Gerritse, Joost van der Hoeven, Teio Meedendorp
External: Jacquelyn N. Coutré, Jena K. Carvana (The Art Institute of Chicago), Charlotte Hellman (Les Archives Paul Signac), François Lespinasse, Richard Thomson (University of Edinburgh)

Research in preparation for the exhibition and publication *Matthew Wong | Vincent Van Gogh*
Joost van der Hoeven
External: Richard Shiff (University of Texas, Austin), John Yau (freelance poet, art critic and curator), Sofia Silva (art writer and artist)

Research in preparation for the exhibition and publication *Choosing Vincent. From Family Collection to Van Gogh Museum*
Lisa Smit, Hans Luijten, Fleur Roos Rosa de Carvalho, Anita Vriend and Roelie Zwikker

Research in preparation for the exhibition and publication *Klimt. Inspired by Van Gogh, Rodin, Matisse*
Edwin Becker, Lisa Smit, Renske Suijver
External: Markus Fellingner (Belvedere, Vienna), Stephanie Auer, Marian Bisanz-Prakken

Research in preparation for the academic publication *Van Gogh Museum Studies 2: Van Gogh's Illness*
Louis van Tilborgh, Teio Meedendorp and external researchers (on hold)
Supervisor: Marije Vellekoop

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

Research into finishing coats and polychromy of relief *Breton Dance* (G. Lacombe, v401S2021), fire screen *Breton Women* (E. Bernard, v109N1996) and *Decorated Mirror Frame* (E. Bernard, v114N1996)
R. Boitelle
External: J.P. Folkers and Cultural Heritage Agency of the Netherlands (RCE)

VGM Archives, research into and publication of the letters in the collection
Hans Luijten
Supervisor: Marije Vellekoop

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

VI. Educational activities

Education

With the online educational platform *Van Gogh at School - Get to know Vincent* (in collaboration with LessonUp), 574 teachers gave 7,483 lessons. Approximately 174,000 students were reached.

A total of 25,683 students visited the Van Gogh Museum as part of educational programmes.

In collaboration with ASML, new lessons and videos about art and technology were developed and added to the educational platform. Special activities were organised during Weekend van de Wetenschap (Science Weekend) on 1 and 2 October 2022.

As part of the *Van Gogh Goes to School* programme, 361 guest lessons were given at schools around Amsterdam. A workshop was also developed for the programme for secondary schools, reaching six classes.

On 18 October, the VGM participated in the Canon of the Netherlands, where the museum now has its own page on the accompanying website. This website was visited by approximately 3,550 visitors (mainly teachers).

Families

Family Days were organised, with family guided tours, children's workshops, drawing carts, read aloud sessions and XL colouring pages. The museum has a new colouring and reading corner with films (StoryZoo).

New yoga classes for families, in which 163 people participated.

Young people and mental health

Heart for Art: in collaboration with DHL, the museum has developed a new international educational programme for children for whom art education is not always accessible (launch April).

New programme: *Open up with Vincent*, with yoga and mindfulness sessions, workshops and teaching materials for primary and secondary schools (launched on 16 March). Three mindful art sessions were organised on 10 October as part of World Mental Health Day. Three meditation videos were also developed.

In November, the VGM participated in Health Week activities in Amsterdam, and gave a workshop for ICOM-CECA on art and mental health.

Young adults and Van Gogh Connects

Online talk 'I AM ME' by the ReFramers on 28 January, with 1,469 views.

Vincent on Friday series (March, May, June, July, October, December).

Museum Night (5 November) with programme elements by the ReFramers, with 7,200 visitors.

To accompany the exhibition *Colour as Language*, the ReFramers developed a leporello workshop and shared their stories in the audio tour.

The ReFramers curated the presentation *Why so Serious?* (May-September).

Outreach programme *Vincent goes North*, in collaboration with Stichting Amsterdamse Helden: a series of workshops focused on photography and spoken word. Associated exhibitions in Amsterdam Noord and at the VGM on 9 December (*Vincent on Friday*). 15 young people participated in this programme.

Collaboration with Patta Academy, in which 25 young people attended workshops on creative entrepreneurship. On 15 October, the ReFramers gave a tour of the VGM and participated in a painting workshop.

Elderly people

Continuation of participation in the digital 'tear-off calendar' (an initiative of the Kröller-Müller Museum) for elderly people and their carers.

Continuation of participation in the *Highlights on Tour* initiative, in which reproductions of works from the collections of participating museums go on display at homes for elderly people.

The Museum Plus Bus visited the VGM on 22 occasions.

Two contributions to *Totzo!*, a magazine produced by the Museum Plus Bus. The magazine was delivered to 40,000 elderly people.

Eight receptions as part of *Van Gogh Meets*: museum visit with activities and extra guidance (70+) (welcome, lecture and guided tour and three workshops instead of a guided tour).

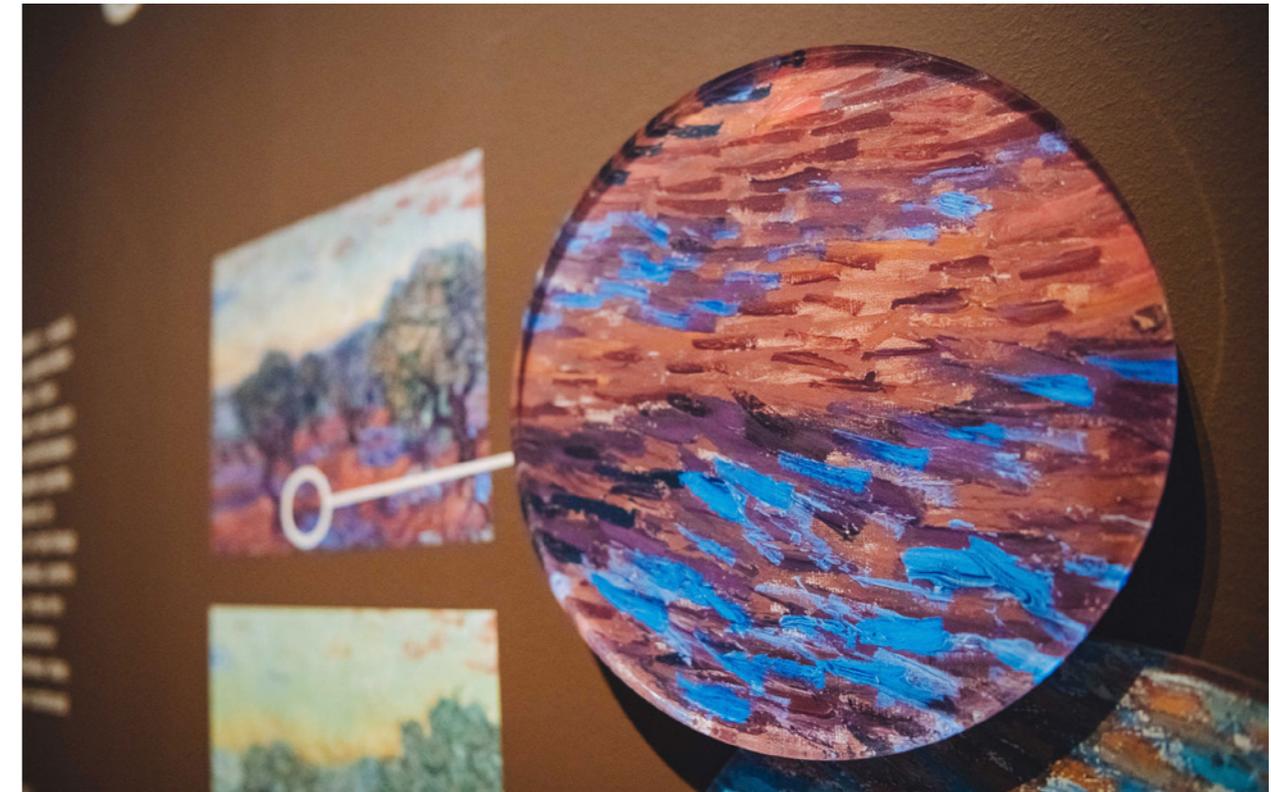
Hyundai and the Van Gogh Museum organised the third edition of the Connection Day for elderly people.

Accessibility

Six sign language guided tours of the permanent collection and temporary exhibitions.

A presentation on accessibility was given to fourth-year students of a tourism course.

Nine editions of the *Feeling Van Gogh* programme, including one for a school group with blind and partially sighted children.



VII. Museum publications

Exhibition catalogues

Van Gogh and the Olive Groves

Nienke Bakker, Louis van Tilborgh and Teio Meedendorp

Publisher: Van Gogh Museum

Trade edition: TIJDSBEELD Publishing

Distribution: Rubinstein

Design: Janpieter Chielens

Language: Dutch

Kleur als Taal / Colour as Language

Sara Tas, with a contribution by Simone Fattal

Publisher: Van Gogh Museum

Trade edition: TIJDSBEELD Publishing

Distribution: Rubinstein

Design: Julian Kleyn, Studio Berry Slok

Languages: Dutch / English (combined edition)

Klimt. Inspired by Van Gogh, Rodin, Matisse

Edwin Becker, Markus Fellingner, Lisa Smit,

Renske Suijver (eds.), with essays by Stephanie Auer and Marian Bisanz-Prakken

Publisher: Van Gogh Museum in collaboration with Belvedere

Trade edition: TIJDSBEELD Publishing

Publisher of German and English trade editions:

Hirmer Verlag

Distribution: TIJDSBEELD / Rubinstein

Design: Joseph Plateau (Rolf Toxopeus), Amsterdam

Languages: Dutch, English, German

Educational and academic publications

Odilon Redon and Andries Bonger: 36 works from the Van Gogh Museum collection (as e-pdf online)

Fleur Roos Rosa de Carvalho

Publisher: Van Gogh Museum

Design: Marjo Starink

Language: English

The Vincent van Gogh Atlas Junior Edition

Nienke Denekamp and René van Blerk,

illustrated by Geert Gratama

Publisher: Rubinstein in collaboration with the Van Gogh Museum

Design: Yolanda Huntelaar

Languages: Dutch, English

Translations

Jo van Gogh-Bonger - The Woman Who Made

Vincent Famous

Hans Luijten

Publisher: Bloomsbury

Publisher: *Alles voor Vincent: Het leven van Jo Bonger:*

Prometheus

Reprint

La vie selon Vincent. 150 citations inspirantes

Compiled by Nienke Bakker and Ann Blokland

Publisher: Van Gogh Museum

Language: French

Wie Vincent das Leben sah. 150 inspirierende Zitate

Compiled by Nienke Bakker and Ann Blokland

Publisher: Van Gogh Museum

Language: German

Face to face with Vincent van Gogh (museum guide)

Publisher: Van Gogh Museum

Languages: Dutch, English, German, French, Italian, Portuguese, Spanish, Russian, Japanese, Chinese

Van Gogh Painter

Publisher: Van Gogh Museum

Van Gogh Draughtsman

Publisher: Van Gogh Museum

Reprint

Focus series

Publisher: Van Gogh Museum

Vincent van Gogh and Rembrandt

Languages: Dutch, English, French

Vincent van Gogh and Japan

Languages: English, French

Vincent van Gogh and the Sunflowers

Languages: English, French

Vincent van Gogh and Impressionism

Language: English

Vincent van Gogh and his Letters

Languages: Dutch, English, French

Vincent van Gogh et Paris

Language: French

VIII. Treated works

Paintings

Van Gogh Museum

Emile Bernard, *Fisherman and Boat*, c. 1885-1886, oil on canvas, 39 × 51.5 cm, s0367V1994 [conservation by R. Boitelle]

Emile Bernard, *Two Breton Women in a Meadow*, 1886, oil on panel, 61.9 × 83.3 cm, s0437M1992 [retouching by R. Boitelle]

Leo Gestel, *Autumn Day*, 1909, oil on canvas, 50 × 65 cm, s0528N2012 [restoration by R. Boitelle]

Vincent van Gogh, *Head of a Woman*, November 1884-January 1885, oil on canvas, 42 × 33 cm, s0072V1962 [conservation by S. van Oudheusden]

Vincent van Gogh, *Landscape at Twilight*, June 1890, oil on canvas, 50 × 100.5 cm, s0107V1962 [restoration by H. Diependaal]

Vincent van Gogh, *Basket of Potatoes*, September 1885, oil on canvas, 50.8 × 66 cm, s0152V1962 [conservation by S. Dubbeldam]

Vincent van Gogh, *Basket of Potatoes*, September 1885, oil on canvas, 45 × 60.5 cm, s0153V1962 [conservation by S. van Oudheusden]

Vincent van Gogh, *Baskets of Potatoes*, September 1885, oil on canvas, 65 × 78.5 cm, s0154V1962 [conservation by S. Dubbeldam]

Vincent van Gogh, *Flame Nettle in a Flowerpot*, June-July 1886, oil on canvas, 42.1 × 21.9 cm, s0185V1962 [conservation by S. van Oudheusden]

Vincent van Gogh, *Portrait of Camille Roulin*, 1888, oil on canvas, 40.5 × 32.5 cm, s0166V1962, [restoration by K. Pilz]

Hendrik Willem Mesdag, *Beach Scene in Holland*, c. 1878-1880, oil on canvas, 60 × 140 cm, s0543S2018 [restoration by E. Smeenk-Metz]

Paul Signac, *Railway Junction near Bois-Colombes*, 1885-1886, oil on canvas, 46.5 × 65.5 cm, s0381M1986 [retouching by R. Boitelle]

Louis Valtat, *Red Cliffs near Anthéor*, c. 1903, oil on canvas, 81.5 × 99.2 cm, s0447V1994 [restoration by S. Dubbeldam]

The Mesdag Collection

Hendrik Willem Mesdag, *Summer Evening at Scheveningen*, c. 1890-1895, oil on canvas, 151.5 × 220.5 cm, hwm0224 [restoration by E. Smeenk-Metz]

Hendrik Willem Mesdag, *Evening*, c. 1846-1886, oil on canvas, 69 × 89 cm, hwm0229 [restoration by E. Smeenk-Metz]

Hendrik Willem Mesdag, *Fishing Boats at Sea*, c. 1846-1915, oil on canvas, 78.3 × 48 cm, hwm0233A [removal of surface dirt, re-varnishing, filling and retouching by R. Boitelle]

Sientje Mesdag-van Houten, *Cottage in Hattem*, oil on canvas, 1876-1892, 48.5 × 78.5 cm, hwm0234 [conservation by H. Diependaal]

Sientje Mesdag-van Houten, *Still Life with Apples*, 1870-1905, oil on panel, 19.6 × 25 cm, hwm0235 [removal of surface dirt, re-varnishing, retouching by R. Boitelle]

Sientje Mesdag-van Houten, *Portrait of Colonel del Campo, called Camp*, 1887, oil on canvas, 51.5 × 40.5 cm, hwm0240 [conservation by O.V. van Maanen]

Sientje Mesdag-van Houten, *Portrait of J. Tonkes*, 1887, oil on panel, 50.8 × 39.8 cm, hwm0241 [conservation by S. van Oudheusden]

Sientje Mesdag-van Houten, *Still Life with Vase of Crocuses*, 1870-1905, oil on panel, 24.9 × 15.5 cm, hwm0250 [removal of surface dirt, re-varnishing, retouching by R. Boitelle]

Sientje Mesdag-van Houten, *Still Life with Vase and Tulips*, 1870-1905, oil on panel, 25.1 × 15.5 cm, hwm0251 [removal of surface dirt, re-varnishing, retouching by R. Boitelle]

Sientje Mesdag-van Houten, *View in a Forest*, 1870-1907, oil on canvas, 117 × 101 cm, hwm0251B [removal of surface dirt, dust backing, secure wedges, tune overpainting, re-varnish, retouching by R. Boitelle]

Sientje Mesdag-van Houten, *Still Life with Bronze Pot, Brass Dish and Vase*, 1887, oil on canvas, 103 × 89.5 cm, hwm0251C [removal of surface dirt, dust backing, re-varnish, fill, retouching by R. Boitelle]

Sientje Mesdag-van Houten, *View of a Forest*, c. 1870-1909, oil on canvas, 110 × 80.5 cm, s0210 [removal of surface dirt, dust backing, secure wedges by K. Pilz]

Works on paper

Van Gogh Museum

ATR7131, p0875N1996, p2697S2012, d1221S2022, TT02959, p2618S2011, p2698S2011, p2699S2011, p2700S2011, p2736S2011, p2737S2011, p2739S2011, p2786S2011, p2787S2011, p2788S2011, p0885N1996, p2481S2006, p2473S2005, t0151V1962, d1130S2006, p0047V1962, p0048V1962, p0844S1995, p0929S1998, p0940S1998, p1661V2000, p1662V2000, p1969S2001, p2542S2010, p0840S1995, p0935S1998, p0937S1998, p0939S1998, p2805S2017, d1220S2021, p0002V1962, p3017S2019, p3018S2019, p3019S2019, BVG 12874, n0321V1962, d0753V1966, p3063S2022, b4550-3V1986, b4789V1962, n0078V1962, p3068S2022 [conservation and restoration by N. Lingbeek]

Frames

Van Gogh Museum

Emile Bernard, *Portrait of a Young Woman*, 1887, oil on canvas, 41 × 32.2 cm, s0551S2022 [restoration by R. Boitelle]

Vincent van Gogh, *The White Orchard*, April 1888, oil on canvas, 60 × 81 cm, s0024V1962 [new frame by Werner Murrer Rahmen]

Vincent van Gogh, *The Pink Orchard*, April-May 1888, oil on canvas, 80.9 × 60.2 cm, s0025V1962 [new frame by Werner Murrer Rahmen]

Vincent van Gogh, *The Pink Orchard*, early April 1888, oil on canvas, 65 × 81 cm, s0026V1962 [new frame by Werner Murrer Rahmen]

Vincent van Gogh, *Portrait of Camille Roulin*, November-December 1888, oil on canvas, 40.5 × 32.5 cm, s0166V1962 [new frame by Werner Murrer Rahmen]

Joseph Jacob Isaacson, *Boaz and the Kinsman*, after 1905, oil on canvas, 112.5 × 182.5 cm, s0361M1972 [restoration by J.P. Folkers]

Hendrik Willem Mesdag, *Portrait of Jozef Israëls*, 1872, oil on canvas, 60 × 51 cm, s0499S1999, [restoration by A. van Lelyveld]

Emile Schuffenecker, *Landscape with a Draughtsman*, 1888, oil on canvas, 76.5 × 90 cm, s0379M1986 [retouching by R. Boitelle]

Johan Cohen-Gosschalk, *Portrait of Vincent Willem van Gogh*, 1910-1912, oil on panel, 39 × 50 cm, s0371V1994 [new frame by Sainthill Lijsten]

The Mesdag Collection

hwm0229, hwm0233A, hwm0234, hwm0235, hwm0240, hwm0250, hwm0251 [restoration by R. Velsink]
hwm0244 [restoration by A. van Lelyveld]
hwm0251C, hwm0251B [new frames by Sainthill Lijsten]

IX. Overview of outgoing loans

In 2022, 48 objects were loaned to 15 institutions. The loans comprised: 33 paintings, 3 drawings, 9 prints, 1 letter and 2 artefacts.

Dallas Museum of Art, Dallas

Van Gogh and the Olive Groves

2021-10-17 to 2022-02-06

b0866V1962, d0225V1962, s0044V1962, s0045V1962, s0049V1962, s0148V1962

Cleveland Museum of Art, Cleveland

Private Lives: Home and Family in the Art of the Nabis, 1890-1900 (Pierre Bonnard, Edouard Vuillard, Maurice Denis, Félix Vallotton)

2021-10-24 to 2022-01-23

p1287V2000, p1305V2000, p1500V2000, p1501V2000, p2821S2017

Fondation Vincent van Gogh Arles, Arles

Souffler de son souffle

2021-11-27 to 2022-05-01

s0189V1962

Fukuoka Art Museum, Fukuoka

Collecting Van Gogh: Helene Kröller-Müller's

Passion for Vincent's Art

2021-12-23 to 2022-02-13

s0015V1962, s0032V1962, s0117V1962, s0140V1962

The Courtauld Institute of Art, London

Van Gogh's Self-Portraits

2022-02-03 to 2022-05-08

d0432V1962, s0016V1962, s0022V1962, s0065V1962, s0162V1962, s0164V1962

Munch Museum, Oslo

I villskapens øye

2022-02-12 to 2022-05-08

p0875N1996, s0041V1962

Nagoya City Art Museum, Nagoya

Collecting Van Gogh: Helene Kröller-Müller's

Passion for Vincent's Art

2022-02-23 to 2022-04-10

s0015V1962, s0032V1962, s0117V1962, s0140V1962

Santa Barbara Museum of Art, Santa Barbara

Through Vincent's Eyes: Van Gogh and His Sources

2022-02-27 to 2022-05-22

d1130S2006, p0477V1962, s0158V1962, t0123V1962, t0151V1962

Musée d'Art et d'Histoire du Judaïsme, Paris

Marcel Proust: Du côté de la mère

2022-04-13 to 2022-08-28

s0508S2003

Hermitage Amsterdam, Amsterdam

Dutch Heritage Amsterdam

2022-05-17 to 2022-06-26

S0032V1962

Fondation Vincent van Gogh Arles, Arles

Nicole Eisenman et les modernes: Têtes, baisers, batailles

2022-05-21 to 2022-10-23

s0113V1962

Minneapolis Institute of Art, Minneapolis

Reciprocal loan *Olive Groves*

2022-06-25 to 2022-09-18

s0044V1962, s0045V1962, s0049V1962, s0148V1962

Vincent van GoghHuis, Zundert

Closer to Vincent. Objects in Van Gogh's work

2022-07-30 to 2022-10-30

v0039V1978, v0040V1978

Detroit Institute of Arts, Detroit

Van Gogh in America

2022-10-02 to 2023-01-22

s0001V1962, s0028V1962, s0029V1962, s0096V1962, s0120V1962

Musée d'Arts de Nantes, Nantes

Le voyage en train

2022-10-21 to 2023-02-05

s0381M1986

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

Fondation Vincent van Gogh Arles, Arles

Nature Human - Human Nature

2022-01-11 to 2023-10-31

Vincent van Gogh, *Trees*, s0078V1962

Kunstmuseum, The Hague

Carel Adolph Lion Cachet, *Easel*, v0097M1994

Groninger Museum, Groningen

Herman Collenius, *Vanitas: Lady World*, hwm059A

Jewish Historical Museum, Amsterdam

Meijer de Haan, *Portrait of a Bearded Man*, s0315V1994

Joseph Jacob Isaacson, *Boaz and the Kinsman*, s0361M1972

Museum De Lakenhal, Leiden

2019-06-15 to 2024-06-15

Floris Verster, *Poppies*, s0413M1990

Jan Vijlbrief, *Clearing in the Woods*, s0429M1992

The Noordbrabants Museum, 's-Hertogenbosch

Permanent collection at the Noordbrabants Museum
2021-2022

2021-03-15 to 2022-09-01

Vincent van Gogh, *Birds' Nests*, s0001V1962

Vincent van Gogh, *Woman with a Mourning Shawl*, s0058V1962

Permanent collection at the Noordbrabants Museum
2022-2024

2022-09-01 to 2024-09-01

Vincent van Gogh, *Head of a Woman*, s0072V1962

Vincent van Gogh, *Basket of Potatoes*, s0152V1962

Rijksmuseum Twenthe, Enschede

Theodor Poeckh, *Portrait of a Woman*, s0433M1992

VU Amsterdam, Amsterdam

Kurt Laurenz Metzler, *poster board and two sculptures*, v014M1975

XI. Long-term loans to the Van Gogh Museum

Denver Art Museum, Denver

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

Musée d'Orsay, Paris

Palette and 4 tubes by Vincent van Gogh, v0387B2013

Natuurmuseum Brabant, Tilburg

Rabbit (*Oryctolagus cuniculus*), v0576B2019

Nelly Agassi, Courtesy of the artist and Dvir Gallery

Nelly Agassi, *Sea you*, v0585B2020

Private collections

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

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 Hermanus Tersteeg*, b0265B2003

Vincent van Gogh, *Sunset at Montmajour*, s0529B2017

Edvard Munch, *Fertility*, s0519B2016

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

Odilon Redon, *Peach*, s0586B2022

Erik Wensma, *Easel*, v0264B2003

Remonstrantse Gemeente Leiden

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

Rijksmuseum Amsterdam, Amsterdam

Auguste Boulard, *The Meal*, s0075B1991

Gustave Courbet, *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, Amsterdam

August Allebé, *Museum Visit*, s0200B1999

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

Edgar Degas, *The Tub*, v0148B1996

Matthijs Maris, *Head of a Sheep*, s0143B1996

Anton Mauve, *Woodcutters*, s0138B1996

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

Auguste Rodin, *Bust of Madame Fenaille*, v0151B1996

Théodore Rousseau, *The Forest of Fontainebleau*, s0144B1996

Triton Collection Foundation

Maurice Denis, *The Mystical Grape Harvest*, s0578B2019

Paul Sérusier, *The Apple Harvest*, s0520B2016

Edouard Vuillard, *Women in the Garden or Song of Songs*, s0577B2019

Universiteitsmuseum Utrecht, Utrecht

Dish with mountain chalk, v0523B2014

Dish with two ink tablets, v0524B2014

Zeeuws Museum, Middelburg

Anthon van Rappard, *Tile Painters*, s0379B2014

XII. Ancillary activities

Ancillary activities: management

Name	Ancillary activity
Emilie Gordenker	Vice President of Stichting Fulbright Commission the Netherlands Member of the Advisory Board, Nexus Institute Member of the Council Committee Digitization in the Cultural Sector, Council of Culture (until September 2022) Member of the Board of Advisors, Rembrandt Association (from May 2022) Member of the Haagsche Schouw Member of the Bizot Group Committee of Recommendation, Kees van Dongen exhibition, Singer Laren
Rob Groot	Member of the Advisory Board, Hospitainer BV

Ancillary activities: staff

Name	Ancillary activity
Edwin Becker	Chair of the Becker Foundation, Roermond Member of the Steering Committee of the IEO (International Exhibition Organizers) Co-curator of the exhibition <i>Mystiek</i> , Limburgs Museum, Venlo Chair of the Scientific Council, Royal Museums of Fine Arts of Belgium, Brussels Member of the Advisory Platform Museum Kaap Skil, Texel Member of the Jury, Tim Killiam Prize Member of the Jury, <i>Painting of the Year</i>
Lisette van den Berg	Member of the Advisory Commission Memorial Haags Slavernijverleden Independent heritage advisor, Colonialism and Diversity & Inclusion Ambassador Centre for Visual Arts Zuidoost
René Boitelle	Member of the Supervisory Committee for research into and restoration of Van Langren globe, Stedelijk Museum Zutphen (grant from the Rembrandt Association restoration fund)
Geeta Bruin	Member of the KOG Paintings Committee
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 and evaluator, Reinwardt Academie Chair of the Amsterdams Educatoren Overleg

Name	Ancillary activity
Mariska Doesburg	Editor <i>COLLECT (Kunst Antiek Design)</i> , archaeology magazine Tour guide (Vrije Academie, TEFAF, ArtZuid) and Communication Officer (Roma Aeterna)
Peter Dusch	Member of the Supervisory Board at Schouwborg Het Park, Hoorn
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
Willem van Gogh	Member of the Board of Stichting Für Elise, Nihon no Hanga Museum, Amsterdam Member of the Board of United Way The Netherlands
Alain van der Horst	Chair of Van Gogh Europe
Oda van Maanen	Member of the Certification Committee for Trainee Conservators on the Conservation and Restoration of Cultural Heritage Master's at the University of Amsterdam
Teio Meedendorp	Member of the Board of <i>Kunstlicht</i> , academic Journal for Visual Art, Visual Culture and Architecture
Saskia Meij	Interim project assistant, M2 Advocaten
Anniek Meinders	Member of the Culture Council Hilversum Treasurer, Stichting <i>Het Buiten</i>
Yvonne Nassar	Chair of Platform Innovatie in Marketing (PIM) (until 1 November 2022) Member of the Eye Filmmuseum Visitation Committee
Marianne Nouwen	Member of the Board of the Information System for Dutch Museums (SIMIN) section at the Dutch Museum Association
Saskia van Oudheusden	Member of the Icsearch group Conservation Wax-Resin Lined Paintings, Amsterdam (University of Amsterdam)
Martijn Pronk	Member of the Digital Strategy Advisory Board, National Library of Israel Member of the Advisory Board, We Are Museums Member of the Board of Stichting Steunfonds Allard Pierson Museum
Fleur Roos Rosa de Carvalho	Advisor to the directors of the Steendrukmuseum Valkenswaard Member of the Board of ESNA (European Society for Nineteenth-Century Art) Invited researcher at Institut national d'histoire de l'art, Paris
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
Emma Swaan	Member of the Board of the Development Section, Dutch Museum Association
Louis van Tilborgh	Professor of Art History, specialising in Van Gogh, University of Amsterdam Editor of <i>Simiolus: Netherlands Quarterly for the History of Art</i> Member of the Board of Advisors, Rembrandt Association
Ghyslaine Tromp	External assessor, Reinwardt Academie Freelance advisor [consistency], Diversity & Inclusion Member of the Advisory Group Samen Inclusief - VSC (Sector organisation for Scientific Museums & Science Centres)

Name	Ancillary activity
Marije Vellekoop	Member of the Board of the Research School for Art History, Amsterdam Member of the Van Gogh Worldwide Steering Committee
Amanda Vollenweider	Treasurer, Spaarnestad Photo Treasurer, ICOM NL
Laurine van de Wiel	Coordinator at MOA (Center for Marketing Insights, Research and Analytics) Circle
Mariëlla Zandvliet	Volunteer at the Jeroen Pit Huis, Amsterdam
Ilias Zian	Advisor, <i>750 jaar Amsterdam</i> Member of the Board of Stichting <i>Moving Arts Project</i> , Amsterdam Treasurer of Stichting <i>ArcheoHotspots</i> Member of the Board of Stichting <i>Storytelling Center</i> Member of the Board of Stichting <i>Artworlds</i> Member of the Art and Culture Committee, Pride Amsterdam Programmer, Zian Art and Culture

XIII. Publications by employees

Name	Co-authors	Title	Publisher / Journal
Nienke Bakker	Teio Meedendorp, Louis van Tilborgh (eds.)	'Between Hope and Agony: Van Gogh at the Asylum'	In: <i>Van Gogh and the Olive Groves</i> , Van Gogh Museum, Amsterdam & Publisher TIJDSBEELD 2022
Edwin Becker		'Georges de Feure' and 'Wilhelm List'	In: Peter Forster (ed.), <i>Wasser im Jugendstil: Heilsbringer und Todes- schlund</i> , exh. cat. Wiesbaden (Museum Wiesbaden) 2022
		' <i>Behind the Mask, The Loss of Human Face</i> '	Galery Villepin, Hong Kong, June-October 2022
	Markus Fellingner, Lisa Smit, Renske Suijver (eds.)	<i>Klimt. Inspired by Van Gogh, Rodin, Matisse</i>	Van Gogh Museum, Amsterdam and Belvedere, Vienna & Publisher TIJDSBEELD 2022
Julia Krikke	Chris Stolwijk	"'Becoming the Most Popular Dutch Painter': Van Gogh in America c. 1910-50'	In: Jill Shaw (ed.), <i>Van Gogh in America</i> , Detroit (Detroit Institute of Arts), distributed by Yale University Press, New Haven and London, p. 27-55
Teio Meedendorp	Nienke Bakker, Louis van Tilborgh (eds.)	'The Olive Groves in Saint-Rémy-de-Provence'	In: <i>Van Gogh and the Olive Groves</i> , Van Gogh Museum, Amsterdam & Uitgeverij TIJDSBEELD 2022
		'Pollard Willow or Pollard Birch'	Online publication 2022: www.vangoghmuseum.nl/ en/about/knowledge-and- research/pollard-willow-or- pollard-birch
Kathrin Pilz	Magdalena Iwanicka, Patrizia Moretti, Brenda Doherty, Laura Cartechini, Muriel Geldof, Suzan de Groot, Costanza Miliani, Piotr Targowski	' <i>Congregation leaving the Reformed Church in Nuenen</i> by Vincent van Gogh: A combined multi- instrumental approach to analyse the painting's stratigraphy in support of varnish removal'	Springer / Heritage Science (2022) 10:167 doi.org/10.1186/s40494-022- 00789-0

Name	Co-authors	Title	Publisher / Journal
Lisa Smit	Edwin Becker, Markus Fellinger, Renske Suijver (eds.)	<i>Klimt. Inspired by Van Gogh, Rodin, Matisse</i>	Van Gogh Museum Amsterdam, Belvedere Wenen & Uitgeverij TIJDSBEELD 2022
Renske Suijver	Edwin Becker, Markus Fellinger, Lisa Smit (eds.)	<i>Klimt. Inspired by Van Gogh, Rodin, Matisse</i>	Van Gogh Museum, Amsterdam and Belvedere, Vienna & Publisher TIJDSBEELD 2022
Sara Tas		<i>Etel Adnan - Vincent van Gogh: Kleur als Taal / Colour as Language</i>	Van Gogh Museum, Amsterdam & Publisher TIJDSBEELD 2022
		'Kleur als Taal. Etel Adnan in het Van Gogh Museum'	In: <i>Kunstschrift</i> , 66, no. 3 (2022), pp. 48-49
Louis van Tilborgh	Nienke Bakker, Teio Meedendorp (eds.)	'De olijfbomen: Van Gogh op zoek naar een eeuwig, religieus gevoel'	In: <i>Van Gogh and the Olive Groves</i> , Van Gogh Museum, Amsterdam & Publisher TIJDSBEELD 2022
		'Van Gogh, Gauguin and Rembrandt: On Chairs, Portraits and Poetry'	In: <i>Simiolus: Netherlands Quarterly for the History of Art</i> , 43, no. 4 (2021), pp. 331-52 (published in Spring 2022)
		'Een nieuwe ervaring'	<i>In gesprek. Wat kunst kan losmaken. Bundel opstellen ter gelegenheid van het afscheid van Fusien Bijl de Vroe</i> , compiled by Hilbert Lootsma, Laurens Meerman and Gerdien Wuestman, Vereniging Rembrandt, The Hague 2022, pp. 16-17
Fleur Roos Rosa de Carvalho		<i>Odilon Redon and Andries Bonger: 36 works from the Van Gogh Museum collection</i> , Amsterdam 2022	In: collection catalogue, Van Gogh Museum Amsterdam 2022, www.vangoghmuseum.nl/kunst-en-verhalen/kunst/bonger-collectie

Name	Co-authors	Title	Publisher / Journal
		“L'intérieur qui est l'image de votre pensée”: Odilon Redon chez Andries Bonger'	In: Dario Gamboni et al., <i>'Sans Adieu': Andries Bonger - Odilon Redon Correspondance, 1894-1916</i> , vol. II, Paris 2022, pp. 776-808
		'Orchestre de rue ou musique de chambre? La gravure nabi dans la société parisienne'	In: <i>La Belle Epoque de l'Art nouveau. Au temps de Bonnard et Mucha</i> , Musée d'art de Pully, Lausanne 2022, pp. 56-79
		'Ambroise Vollard (1866-1939), Henri Marie Petiet (1894-1980) and Printmaking in France'	In: <i>Print Quarterly</i> , 39 (September 2022), no. 3, pp. 331-33
		'Dromen van kleur op koper'	In: <i>Bulletin van de Vereniging Rembrandt</i> , no. 1, 2022, pp. 36-40
Roelie Zwikker	Joost van der Hoeven	'The Dutch Connection: The Role of Vincent Willem van Gogh and Helene Kröller-Müller in the Presentation of Van Gogh in America'	In: Jill Shaw (ed.), <i>Van Gogh in America</i> , Detroit (Detroit Institute of Arts), distributed by Yale University Press, New Haven and London, pp. 93-125

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Jan-Kees Steenman: pp. 28, 59 (above)

**‘I don’t know the future,
Theo – but – I do know
the eternal law that everything
changes (...). But doing
something endures – and one
doesn’t easily regret having
done something.’**

Vincent van Gogh to his brother Theo, 14 July 1885