

Van Gogh Museum

Annual Report 2021



Van
Gogh
Museum

Amsterdam

Van Gogh Museum

Annual Report 2021

1	Foreword	5
2	Supervisory Board update	11
3	The Van Gogh Museum in 2021: an overview	15
4	Partners and supporters	43
5	Mission and history	55
6	Financial statements	59
7	Appendices	
	I. Overview of the organisation	68
	II. Employees	71
	III. Acquisitions	72
	IV. Exhibitions and presentations	74
	V. Research projects	75
	VI. Educational activities	77
	VII. Museum publications	79
	VIII. Treated works	80
	IX. Overview of outgoing loans	82
	X. Long-term loans by the Van Gogh Museum to other museums	83
	XI. Long-term loans to the Van Gogh Museum	84
	XII. Ancillary activities	85
	XIII. Publications by employees	87





Director Emilie Gordenker
Managing Director Rob Groot

2021 will enter the history books as the second year to be dominated by the coronavirus pandemic. In compliance with the guidelines introduced by the Dutch government, the Van Gogh Museum was closed for 24 weeks this year: in the initial months of the year, until 5 June, and once again from 15 December onwards. However, with great resilience and perseverance, the museum made the year as special as possible. This was only possible thanks to the financial support offered by the government and to the crucial collaborations with, and support of, our permanent partners and private supporters. And also thanks to the support of the museum's loyal visitors, and of course our staff, who once again pulled out all the stops.

'Culture is the strongest foundation, the city fights back with creativity, inspiration and connection', says Amsterdam City Poet Gershwin Bonevacía. He wrote his poem 'What we need' to mark the celebratory reopening of the Van Gogh Museum on 5 June: a homage to the importance of culture to Amsterdam. After being closed for more than five months, we were delighted to once again be able to welcome visitors, albeit at limited capacity. The exhibition *Here to Stay*:

A decade of remarkable acquisitions and their stories also opened to the public on this date. The Covid Certificate, time slots, a cap on the number of visitors per day and the continued hygiene measures helped ensure that everyone's visit was enjoyable and safe.

The exhibition focusing on the famous painting *The Potato Eaters* opened in October. We challenged our visitors with the question: *Mistake or Masterpiece?* The exhibition explained and contextualised the 'masterwork', of which Van Gogh was very proud. Several special collection presentations at The Mesdag Collection in The Hague, including *The Network of Sientje Mesdag-van Houten*. *Female Artists in The Mesdag Collection*, were positively received. Despite the many days of closure, the Van Gogh Museum still welcomed 366,359 visitors, 21% of which were from the Netherlands. The Mesdag Collection welcomed 3,150 visitors.

During the months of closure, there was additional focus on ensuring the online visibility of Vincent van Gogh, the museum collection and the museum's (online) activities; we used social media, the website and other online channels to reach large numbers of digital visitors at home

and abroad. The coronavirus pandemic galvanised our notion that these visitors are just as important as physical visitors. An online visit has added value and offers those at home an educational or relaxing experience. By sharing our valuable museum and cultural heritage, we can offer solace in such challenging times. We took full advantage of our digital opportunities, proactively developing a varied online offering of guided tours, programmes and educational activities.

With a continued focus on inclusion and diversity, we have taken steps towards developing a broader perspective, new visions and more possibilities for groups with limitations. A museum floor plan for partially-sighted visitors was installed in the Entrance Hall, drawing workshops were organised for the elderly on location at their care homes, and as part of *Van Gogh Connects* (supported by Fonds 21 and the Impact Centre Erasmus) we explored how the Van Gogh Museum can be enduringly relevant to Dutch young adults with a bicultural background. In September, we welcomed new Beeldbrekers (ReFramers): an already indispensable group of young people who this year once again worked passionately to connect the Van Gogh Museum with a new generation of museum visitors.

For the larger part of 2021, most of our staff worked from home, in line with government recommendations. While this meant that colleagues had few opportunities to meet in person, a great deal of work has been carried out behind the scenes. In-depth research was conducted into the museum collection, which will result in new collection catalogues in the years ahead. Work also started on refreshing and updating how the collection is presented in the museum. And lastly, preparations began for 2023: the anniversary year in which the Van Gogh Museum celebrates its golden jubilee and in which it will be 120 years since The Mesdag Collection



Amsterdam City Poet Gershwin Bonevacía recites his poem 'What we need' during the celebratory reopening of the museum.

was gifted to the State. The VriendenLoterij offered a highly generous contribution of € 720,000 to support this anniversary year.

Despite the lengthy closures, we achieved a positive operating profit this year. This would not have been possible without the support of the government through the additional subsidy provided to the cultural and creative sectors in light of Covid-19, the Temporary Emergency Bridging Measure (NOW) and the Reimbursement of Fixed Costs measure, as well as the support of the museum's many loyal partners, sponsors and individual donors. We would like to express a special word of thanks to our main partners: the VriendenLoterij, Van Lanschot and ASML. The Vincent van Gogh Foundation, owner of most of the works in the Van Gogh Museum collection, was of great importance to the directors, and remained closely involved with the situation at the museum. The undiminished support and primarily the faith in the vigour of the museum and its team helped us through this challenging year. We are also grateful for all the financial support and gifts we received, both large and small.

We would like to express our sincere thanks to the Supervisory Board. Under the inspiring chairmanship of Jaap Winter, the Board has offered the directors vital support in this exceptional and trying year.

The appointment of Rob Groot as the museum's new Managing Director was another notable moment this year; he succeeded interim Managing Director Mark Minkman in September.

Finally, the legal structure of the museum has been updated, and the directors have made preparations for the internal legal merger of the Van Gogh Museum with its subsidiary companies. As of 1 January 2022, Van Gogh Museum Enterprises BV (VGME) and Meet Vincent van Gogh Experience BV became part of

the Van Gogh Museum Foundation. The former VGME will continue operating under the name Group Commerce; the internal merger does not impact museum staff.

The future is alive with fine plans and ambitions. The Strategic Plan 2021-2024 outlines a course that reflects what the Van Gogh Museum strives to be: an inclusive museum that wants to inspire people with the life of Vincent van Gogh, his work and his time. In 2021, renowned consulting agency McKinsey offered the directors and Management Team *pro bono* assistance to implement the strategy within the organisation and develop manageable targets for its execution. We have worked on activities for the years ahead, ranging from the exhibition programme to a step-by-step plan for a new cultural compass for the organisation.

Thanks to the boundless dedication of our staff, the generous and heart-warming support of the Vincent van Gogh Foundation, our patrons and the State, loyal and patient visitors and benevolent lenders, we were able to offer our visitors memorable moments and experiences in 2021, both at the museum and online. Reflecting on this second year of the coronavirus crisis, we still hope for better times and face the future with confidence.

Emilie E.S. Gordenker, Director
Rob Groot, Managing Director



During the school holidays, dedicated Family Days offer a wide range of activities for children.



2

Supervisory
Board update

2021 was once again dominated by the coronavirus crisis. As a result of the pandemic, the Van Gogh Museum and The Mesdag Collection were forced to close to the public at both the beginning and end of the year. The closures severely impacted activities at both museums, and had a notable impact on staff. In 2021, the directors were once again forced to implement cuts in order to ensure financial stability at the organisation. First and foremost, we would like to express our appreciation and gratitude to the directors and staff at the Van Gogh Museum and The Mesdag Collection, who have given their all and shown flexibility and creativity in these challenging and uncertain times.

Despite the difficult year, we can thankfully still reflect on many memorable events at the museum, a few of which we would like to highlight. Firstly, the exhibition *Here to Stay: A decade of remarkable acquisitions and their stories*, which went on display when the museum reopened on 5 June. This captivating exhibition focused on the personal stories behind the acquisitions on display. *The Potato Eaters: Mistake or Masterpiece?* opened in October, an exhibition exploring the genesis of the world-famous painting *The Potato Eaters*. Featuring some fifty paintings, drawings, sketches and letters from the Van Gogh Museum collection, as well as two singular loans, the exhibition invited visitors to discover how Van Gogh grew into a painter of peasant life during his time in Nuenen. The Mesdag Collection organised special collection presentations, including *The Network of Sientje Mesdag-van Houten. Female Artists in The Mesdag Collection*, which showed works by artists such as Marie Bilders-van Bosse, Suze Robertson and Thérèse Schwartze.

The museum's online activities also deserve mention. During the spring lockdown, visitors were able to view a selection of highlights from

the exhibition *Here to Stay* online, and curators and researchers from the museum held online lectures. Online activities such as these, via social media, the website and other platforms, ensured that the museum remained visible during the months of closure and helped it to reach countless digital visitors at home and abroad.

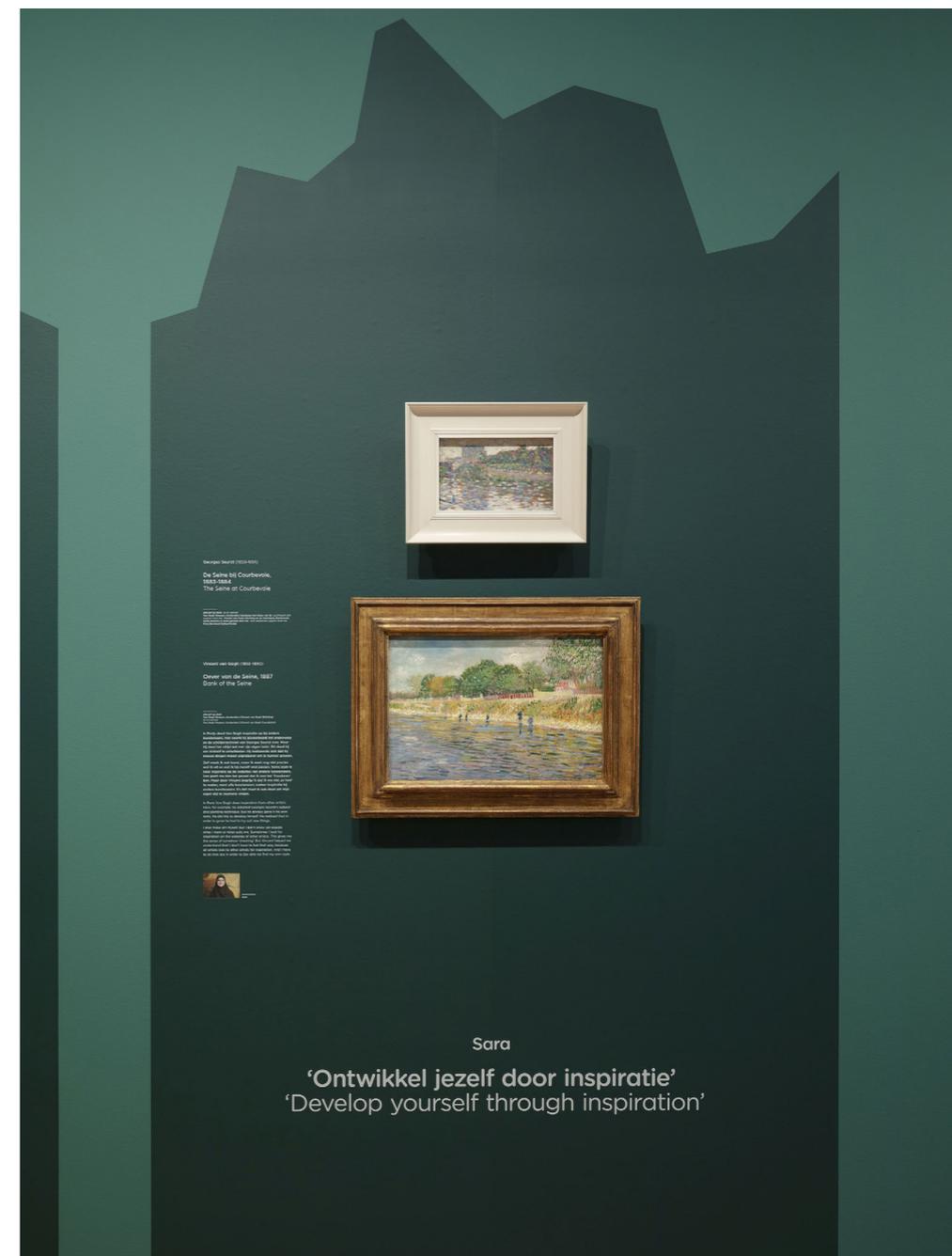
In 2021, the Supervisory Board approved the internal merger which saw the Van Gogh Museum Foundation assume control of all of its subsidiaries' activities as of 1 January 2022. The new structure is expected to not only realise dramatic savings, but also to facilitate further improvements to how the various groups within the organisation collaborate.

Rob Groot took up his position as the museum's new Managing Director in September, succeeding interim Managing Director Mark Minkman. We thank Mark Minkman for his commitment and expertise, and would like to take the opportunity to once again warmly welcome Rob Groot. We face the near future with confidence.

Finally, we would like to sincerely thank the Vincent van Gogh Foundation, the State and the Van Gogh Museum's main partners the VriendenLoterij, Van Lanschot and ASML, as well as the museum's other partners and patrons. Their (financial) support was vital to the future of the Van Gogh Museum, in 2021 perhaps more than ever.

Van Gogh Museum Supervisory Board, March 2022

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



The presentation *Erratic Growth*, curated by four young Amsterdammers who are part of our team of Beeldbrekers (ReFramers). The ReFramers selected

artworks that they believe demonstrate the growth in the life and work of Vincent van Gogh. But growth is erratic. It is not always positive, or linear.



3

The Van Gogh
Museum
in 2021:
an overview

Visitors

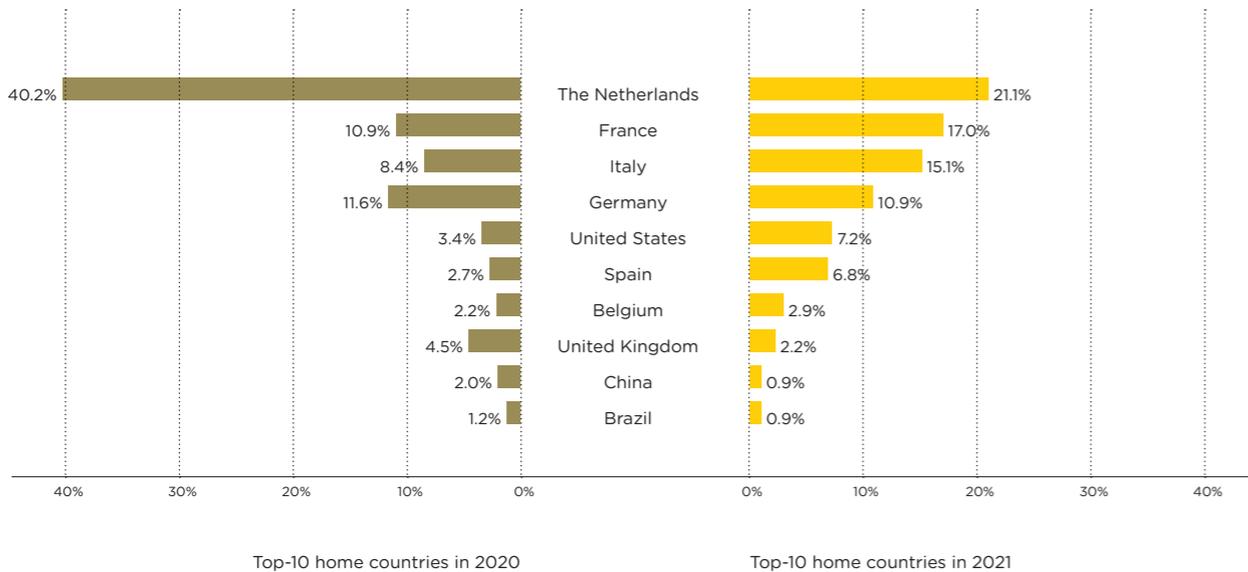
During the 197 days that the Van Gogh Museum was open in 2021, it welcomed 366,359 visitors. By way of comparison: this is less than 20% of the number of visitors that the museum received before the coronavirus pandemic, in 2019. In 2020, the museum was open on 251 days, 72 of which were without restrictive coronavirus measures, and the museum welcomed 516,990 visitors – in 2019, a total of 2.14 million visitors came to the museum.

This year, the majority of visitors to the Van Gogh Museum were once again from the Netherlands. In 2021, they accounted for 21% of all visitors. This is considerably less than in 2020 (40%), but still a higher percentage than in the years preceding the coronavirus pandemic (16% in 2019). The museum traditionally welcomes a relatively high number of Dutch visitors in the winter months (January until mid-March). In 2021, the museum was closed for this entire period, and hence many Dutch visitors did not have the opportunity to visit the museum.

In light of the impact of the coronavirus measures on international (air) travel, the United States shifted from the number two position in 2020; with 7% of visitors coming from the US, the country is in fifth place this year. The other countries in the top 5 are France (17%), Italy (15%) and Germany (11%). The coronavirus measures also meant that only a fraction of the usual educational visits could go ahead: just 3,355 pupils visited the museum as part of educational programmes.

This year, the museum remained ‘coronavirus proof’, with one-way walking routes and additional hygiene measures. A cap on the number of visitors per day also remained in place. From 6 November onwards, visitors were required to show a valid Covid Certificate, an official (digital) document offering proof of vaccination, recovery, or possession of a negative test result.

Visitor satisfaction, expressed in the Net Promotor Score (NPS), rose to 73% in 2021: a record for the Van Gogh Museum. Visitor satisfaction among Dutch visitors remained



Home countries of visitors.



Visitors viewing Vincent van Gogh's painting *The Bedroom* (1888) at the museum.

unchanged this year. International visitors reported higher levels of satisfaction than in previous years, resulting in the higher overall score. Online ratings, including on Tripadvisor and Google, also reveal a positive visitor experience: the average score is 4.7 stars (out of 5), the same as a year earlier.

The customer-friendliness of staff and the multimedia guide are notable positive aspects of the visitor experience. Visitors report that – even during the coronavirus pandemic when ticket sales were restricted – they still feel that the museum is sometimes relatively crowded. Audience research also reveals that visitors appreciate how their visit touches or moves them, and that they are inspired by their visit.

See Van Gogh campaign

The Van Gogh Museum aims to be welcoming and accessible to all. In light of the satisfactory percentage of international visitors and the museum's aspiration to occupy a central position in Dutch society, its focus will shift to Dutch visitors in the coming years. With the launch of the *See Van Gogh* campaign in September, the museum hopes to 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 perspective. Various perspectives are shared on online channels and via outdoor advertisements, and everyone is invited to come and see for themselves.



The exhibition *Here to Stay: A decade of remarkable acquisitions and their stories* revealed which works were added to the museum collection in recent years, and why.

Visitor reactions

'It was great to be back at the museum, with the yellow carpet and the sunflowers! The kids also had a great time. See you again soon!'

'The temporary exhibition was brilliant... also very friendly staff.'

'I always love visiting the Van Gogh Museum! What really impressed me on this post-lockdown visit was how well the walking routes were laid out, and with dots on the floor indicating where visitors can stand to view the artworks and stay at a safe distance. This, together with the obligatory face masks, helps to reduce the risk of infection, which is good.'

'We're coming back next weekend, that's how much we've enjoyed it.'

Exhibitions and presentations at the Van Gogh Museum

The museum was closed as 2021 dawned. The exhibition *'Your loving Vincent'. Van Gogh's Greatest Letters* had been closed since the lockdown of mid-December 2020, and was dismantled as planned in January. Behind the scenes, work then started on *Here to Stay: A decade of remarkable acquisitions and their stories*. In advance of the official opening, visitors could view the exhibition online from March 2021. The physical exhibition opened on 5 June. The exhibition attracted 41,595 visitors and was extended until 12 September.

Here to Stay was curated by museum curator Fleur Roos Rosa de Carvalho, and included a varied selection of artworks that have been added to the museum collection in the past decade. All aspects of the collection area were represented: paintings, drawings, prints, sculptures and letters. The exhibition presented a surprising array of artists: from major names like Edvard Munch, Henri de Toulouse-Lautrec, Claude Monet and Edgar Degas, to less well known artists such as

Henri Guérard and Adolphe Appian. The stories associated with the acquisitions were also given a central role in the exhibition narrative. Curators offered a glimpse behind the scenes, explained why a museum collects artworks and why this is so important, and introduced their personal relationships to the works. Collectors, museum supporters and ten Amsterdam residents also revealed their favourite acquisitions from the last decade.

The autumn exhibition *The Potato Eaters: Mistake or Masterpiece?* – curated by researcher Bregje Gerritse – opened on 8 October. The exhibition used 24 paintings, 19 drawings, a sketchbook and several prints and letters to tell the complete story behind the famous painting *The Potato Eaters*; how Van Gogh became a painter of peasant life during his time in Nuenen, how he worked to improve his painting technique, and how he experimented with complementary and contrasting colours. At the time, the work received a critical reception. The exhibition challenged visitors to form their own opinion of what Van Gogh considered to be his best painting



Visitor at the exhibition *Here to Stay*.



Visitors had the opportunity to take photographs and selfies in 'The Cottage' in the Potato Eaters Studio.

Bottom left: Workshops in the gallery during the exhibition *The Potato Eaters*.



Visitor reactions

'It exceed our expectations. We really liked how interactive the audio guide is, how everything is displayed and the timelines on the walls. It's very clear, engaging and easy to follow. We also loved the *The Potato Eaters* exhibition! I loved how it was put together and the explanation of the genesis of the painting! It offers an insight into how much work an artist puts into a painting. It's not just paint splashed nonchalantly onto the canvas. It's great that this has all survived, and has been united in this exhibition. This could certainly all stay in the permanent collection.'

'You've done very well to create an entire exhibition focused on a single painting. It is well executed, and the (drawing) activities are good fun.'

'I liked the reconstruction of the potato eaters' house. Fantastic to experience that "in real life".'

Van Gogh Inspires:
Jan Robert Leegte.



to date. The Potato Eaters Studio was a special addition to the exhibition: a scale reconstruction – fully financed by ASML – of the interior of the peasant's cottage where Van Gogh prepared his painting. The Studio hosted painting workshops and visitors could photograph themselves in the dwelling with a bowl of potatoes: it became a popular selfie spot. *The Potato Eaters: Mistake or Masterpiece?* remained on display until 13 February 2022 and welcomed 92,519 visitors.

As part of *Van Gogh Inspires*, a series of presentations of work by contemporary artists, Jan Robert Leegte (1973) created a series of five digital artworks entitled *Compressed Landscapes*. Leegte made a number of digital, 'impressionistic' landscapes, with images that change every twenty seconds. The series was on display in the cabinet on the third floor of the Rietveld Building from 5 June to 7 November 2021, and could be viewed online from 6 May onwards.

The presentation *Erratic Growth*, curated by the Beeldbrekers (ReFramers), opened in October 2020 and was on display until 6 September 2021. For this presentation, the ReFramers selected paintings and fragments of letters by Van Gogh from the museum collection with which they identified, and shared them alongside their own experiences. From 17 September 2021, a small presentation went on display on the first floor of the permanent collection introducing a work that had recently been attributed to Van Gogh: *Study for 'Worn out'* (1882, private collection). The drawing remained on display until 2 January 2022, exhibited in the context of other works by Van Gogh from the same period.



The permanent presentation at The Mesdag Collection.

The presentation *The Network of Sientje Mesdag-van Houten* at The Mesdag Collection.



Presentations at The Mesdag Collection

In 2021, The Mesdag Collection (in The Hague) welcomed 3,150 visitors, including five classes of schoolchildren. This equates to approximately 40% of the number of visitors in 2020, and about 24% of the number of visitors in 2019. The Mesdag Collection was also closed until 5 June, and the opening hours were adjusted after this date. For the remainder of 2021, the museum was open on Friday, Saturday and Sunday from 10.00 to 17.00, until the new lockdown in December.

In addition to the permanent presentation *At home with the Mesdags*, The Mesdag Collection hosted various collection presentations, designed by curator Renske Suijver. *The Network of Sientje Mesdag-van Houten*. *Female Artists in The Mesdag Collection* was extended to 20 June. With their interest in art by female artists, the Mesdags – especially Sientje – were far ahead of their time. The presentation included work by artists including Marie Bilders-van Bosse, Suze Robertson and Thérèse Schwartz.

The Mesdag Collection subsequently presented several new acquisitions, inspired by the exhibition *Here to Stay* at the Van Gogh Museum. The collection of artworks at The Mesdag Collection was gifted to the State in 1903 by Hendrik Willem Mesdag and Sientje Mesdag-van Houten. The museum's collection is only added to in exceptional cases, through acquisitions or gifts. *A Living Collection* opened on 25 June, featuring no fewer than three recent acquisitions: the gift *Beach Scene in Holland* by Hendrik Willem Mesdag, the gift *Self-Portrait with a Portrait of Raden Mas Jodjana in the Background* by Isaac Israels and the acquisition *Herring Smokers* by Philip Sadée.

International exhibitions

In February, *Hockney – Van Gogh: The Joy of Nature* opened at The Museum of Fine Arts in Houston. The exhibition was previously on display in Amsterdam in 2019. The Van Gogh Museum was an exhibition partner, and was behind a special reissue of the exhibition catalogue.





The museum is collaborating with ASML to develop a method to monitor paintings individually. This is a test set-up fitted with 45 sensors that measure temperature, relative moisture and light.

This allows the museum to track the impact of not only the visitors and the indoor climate outside of the frame, but also inside the frame.

Van Gogh and the Olive Groves opened at the Dallas Museum of Art in October, an exhibition dedicated to the series of olive grove paintings that Van Gogh made in the final year of his life, while in Saint-Rémy-de-Provence. Research teams from both museums worked closely together on the preliminary research and the academic publication *Van Gogh and the Olive Groves*. The exhibition was on display until 6 February 2022 in Dallas, and – following adjustments to the schedule – will open at the Van Gogh Museum on 11 March 2022, instead of in summer 2021 as originally planned.

Conservation, restoration and research

In its role as an international knowledge institute, the Van Gogh Museum continues to collaborate with other prominent international players in the museum world. In 2021, the museum’s team of curators, researchers and restorers once again maintained close links with a network of Van Gogh experts all around the world.

Firstly, work continued on the ASML/VGM project *Research into Preserving Van Gogh’s Legacy*. This project explores how to slow or stop further damage to the artworks in the collection, for example through temperature, light and moisture, while continuing to share the works with the public. Close collaboration resulted in the further development of four work packages;

all researchers for the range of disciplines involved have been appointed, and a project plan was drafted in order to clearly define the research field. Various working groups within the project explored the specifications of the research instruments and the parameters for research into individual paintings, in preparation for on-site experiments. A doctoral research proposal was approved, and the research itself started on 1 May 2021 at Eindhoven University of Technology. A PDEng candidate developed the foundations of artificial intelligence that could be used to help return discoloured paintings to their original condition.

On 28 July, Wouter van der Veen, Scientific Director of the French Institut Van Gogh, announced that collaboration with the experts from the Van Gogh Museum had resulted in the discovery of a historical photograph showing the exact location where Vincent van Gogh painted his final work, *Tree Roots*. Last year, Van der Veen discovered the ‘highly plausible’ location, based on an old postcard. It is remarkable that the exact location still looks so similar to how Van Gogh captured it in 1890.

In September, the Van Gogh Museum announced the discovery of a new work by Vincent van Gogh: *Study for ‘Worn out’*, from 1882. *Worn out* is one of the strongest figure drawings from Van Gogh’s Hague period. In letters to his brother Theo and his friend Anthon van Rappard, Van Gogh described the genesis of the drawing in detail. The discovery of the equally distinctive study – which is in private ownership, and the owner would like to remain anonymous – provided the museum with an intriguing insight into this working process. Subsequent to comprehensive research by Van Gogh Museum researchers, this drawing was added to Van Gogh’s oeuvre: a notably rare occasion.

A historical photograph showing the exact location where Vincent van Gogh painted his final work, *Tree Roots*. Anonymous, *Man Sitting on a Hill, Rue Daubigny, Auvers-sur-Oise*, c. 1907. Collection of Fabrice Dassé, Pontoise (France).

The location in Auvers-sur-Oise where Van Gogh probably painted *Tree Roots* (photo from 2020).

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





A work newly attributed to Van Gogh:
Vincent van Gogh, *Study for 'Worn out'*,
around 24 November 1882.
Private collection.

Finally, the second phase of the extensive digitisation project Van Gogh Worldwide was launched; all works in Dutch collections have already been added, and work has now started on adding information on the paintings and drawings by Van Gogh in international collections. Thanks to close collaboration with the RKD - The Dutch Institute for Art History, the Kröller-Müller Museum and partner the Cultural Heritage Agency, the platform featuring fundamental information on Van Gogh's oeuvre is becoming increasingly detailed.

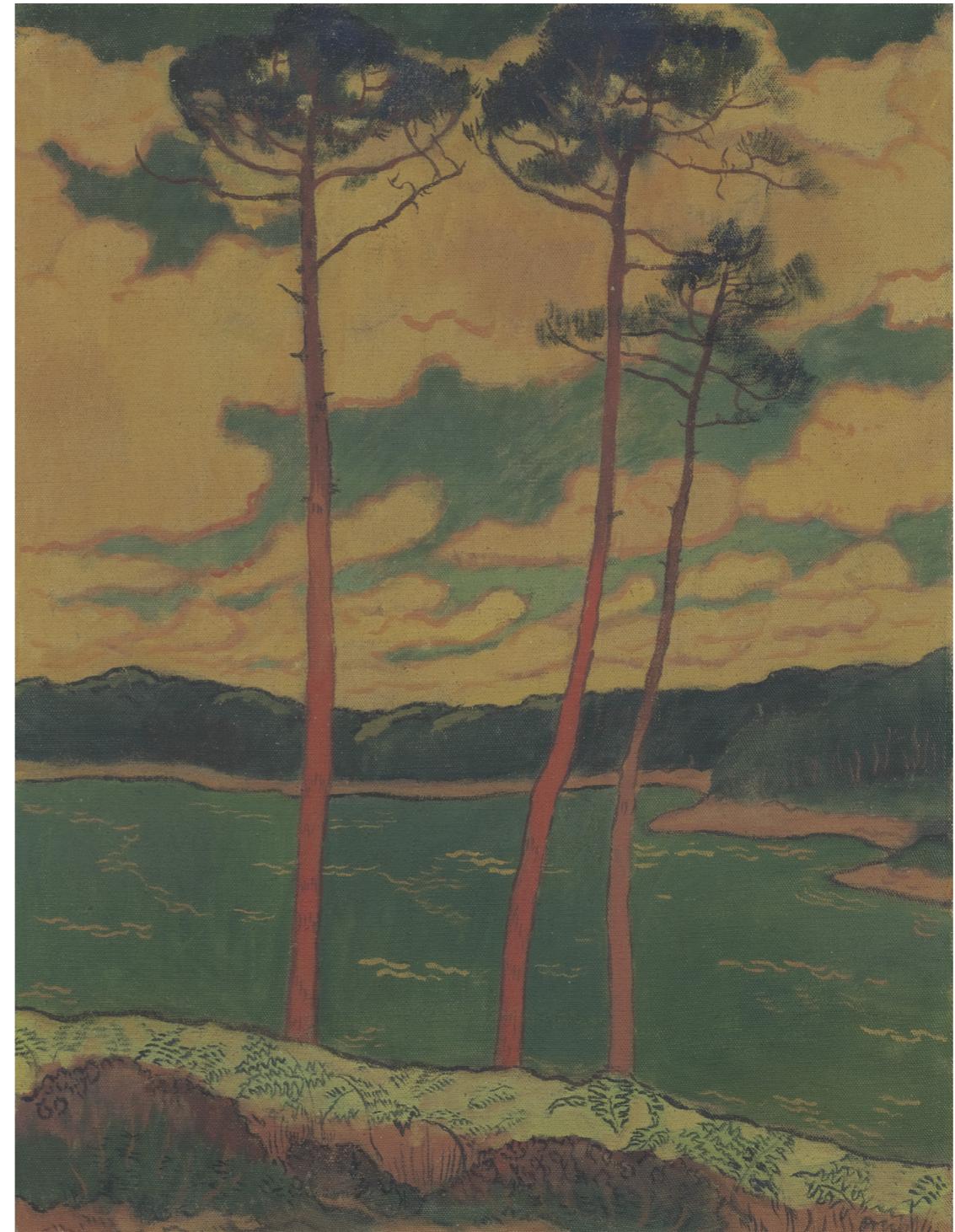
Acquisitions

In January 2021, the museum acquired four remarkable pieces from the Josefowitz Collection, with the support of the VriendenLoterij. Two of these works were by the versatile French artist Georges Lacombe: the remarkable painting *Red Pines* (1894-1895) from his early career, in which the influence of Japanese prints - such as the use of colour and the vertical format - is clear to see, and the wood relief *Breton Dance* (1893-1894), which reveals the connection between painting, drawing and printing at the time. These works complement works by the Nabis and the Pont-Aven artists in the museum collection.

With the support of the VriendenLoterij and the members of The Yellow House, the Van Gogh Museum also acquired a watercolour by Henry Somm, depicting the famous French actress Sarah Bernhardt. Somm was one of the modern artists working in Paris and knew the Van Gogh brothers personally; Theo and Vincent purchased a number of prints from him.

At the end of the year, the museum acquired four rare prints by the American artist Mary Cassatt. Cassatt was part of the first generation of Impressionists and was a contemporary of Vincent van Gogh. The new acquisitions are in excellent condition and are seen as absolute

Right: Georges Lacombe, *Red Pines*,
1894-1895. Van Gogh Museum,
Amsterdam (purchased with
support from the VriendenLoterij).

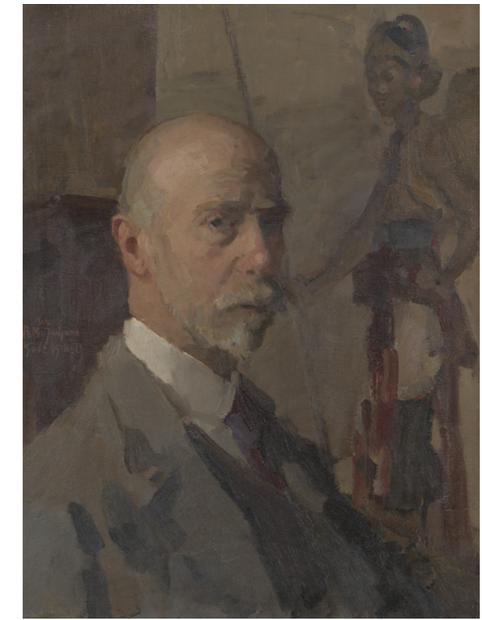




highlights of her oeuvre. The acquisition of the four works by Cassatt was generously financed in full by the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support of its Maljers-de Jongh Fonds, its Het Liesbeth van Dorp Fonds, its Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of The Yellow House. This acquisition was announced early in 2022.

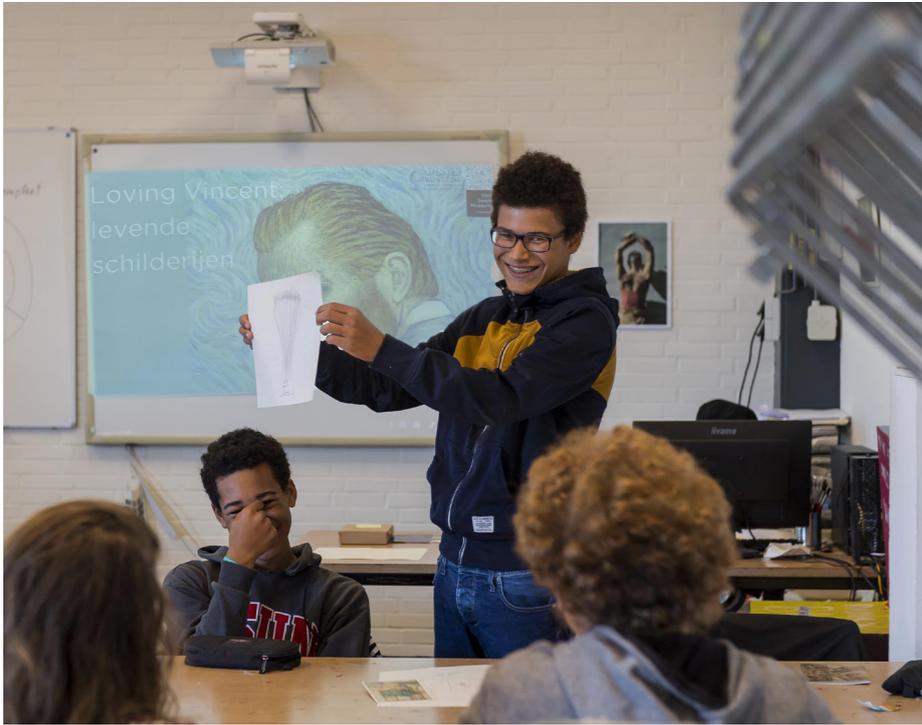
Mrs. Chavoix-Jodjana gifted Isaac Israels's *Self-Portrait with a Portrait of Raden Mas Jodjana in the Background* (1919) to The Mesdag Collection. Israels was friends with the Indonesian dancer Raden Mas Jodjana, and painted him many times.

Very occasionally, descriptions of one or more artworks in the museum collection are discovered in fine antiquarian sources. This year, the Van Gogh Museum Library acquired the two-part book *Manet raconté par lui-même* (1926) by Étienne Moreau-Nélaton. In this book, art expert Moreau-Nélaton charts the life and work of Manet, including his painting *The Jetty of Boulogne-sur-Mer* and several of his prints in our collection.



Isaac Israels, *Self-Portrait with a Portrait of Raden Mas Jodjana in the Background*, 1919. Van Gogh Museum, Amsterdam, to be placed in The Mesdag Collection, The Hague (bequest of Mrs. Chavoix-Jodjana).

Mary Cassatt, *The Letter* (1890-1891); *Woman Bathing* (1890-1891); *The Fitting* (1890-1891); *Women Seated in a Loge* (c. 1880). Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support of its Maljers-de Jongh Fonds, its Het Liesbeth van Dorp Fonds, its Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of The Yellow House).



The digital educational platform *Van Gogh at School* offers free interactive lessons for primary and secondary schools.

Education

Aided by the financial support of the Stavros Niarchos Foundation, the Van Gogh Museum developed the digital education platform *Van Gogh at School*, in collaboration with Lesson-Up. This platform, available in Dutch and English, enables primary and secondary schoolteachers to give free interactive lessons to their pupils, helping them to discover the life and work of Vincent van Gogh. The lesson overviews were viewed more than 68,850 times this year, and more than 10,000 lessons were used, from start to finish. This year, the museum also proudly launched the French educational platform: *Van Gogh à l'école*.

As part of the *Van Gogh Goes to School* outreach programme, 103 guest lessons were given at schools in the Randstad, reaching 2,134 schoolchildren. A pilot was also launched for the programme for secondary schools, reaching six classes.

The Family Days in July, August and October offered a range of fun and educational activities for children, and once again proved popular. Activities included free family tours, a theatrical tour, children's workshops, drawing carts and XL colouring pages. The Family Days planned during the Christmas school holidays were cancelled due to the lockdown.

As part of the exhibition *The Potato Eaters: Mistake or Masterpiece?*, the *Drawing Peasant Life* workshop series was held online. The workshop series addressed three subjects that Van Gogh drew during his time in Nuenen: peasants' hands, peasants' faces and the (rural) landscape. Following the three workshops, participants were able to draw these subjects in Vincent's style, from their own perspective. The drawing workshop series was supported by the museum's main partner, Van Lanschot.

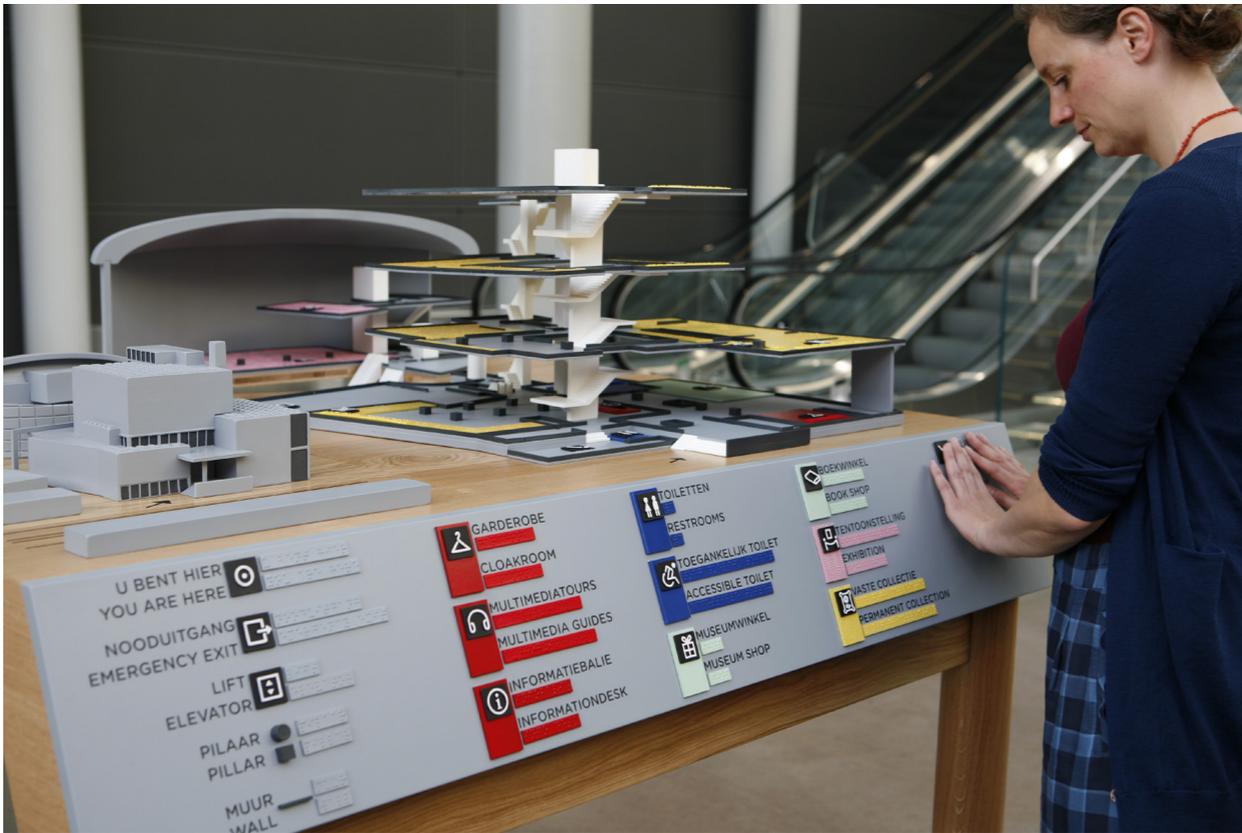
A city walk through Amsterdam with audio guide was also developed: *In the Footsteps of Vincent van Gogh*. The guide introduces the story of 16 locations that were important to Van Gogh,

such as the Trippenhuys, the Oosterkerk and the Rembrandthuis. The map and audio guide are free to download on the museum website, in both Dutch and English.

On 10 February, Emilie Gordenker gave an online lecture exploring the significance of *Tree Roots*, the last work painted by Van Gogh before he took his own life. The lecture was the first in the 'Art History by Museum Directors' series. Organised by The School of Life in Amsterdam, the online series invites 12 Dutch museum directors to hold a lecture introducing a special work in their collection. 3,250 people participated in the series.

The Family Days at the museum offer additional activities for children during the school holidays.





Inclusive and diverse

This year, Fonds 21 offered the museum financial support to facilitate the appointment of three additional members of staff with a bicultural background; the fund also agreed to support the *Van Gogh Connects* programme for another four years. In 2021, *Van Gogh Connects* was once again supported by the Connectors: a group of staff members who are dedicated to ensuring that colleagues are aware of the importance of an inclusive museum. Due to restrictions linked to Covid-19, it was not possible to organise activities at the museum. Alternative locations were therefore sought, including Theater de Meervaart (Meervaart Studio), Studiezalen, Moslimstudenten Associatie Nederland and Bureau YAN. At these

A touchable scale model of the museum building was installed in the Entrance Hall in September. The model is designed to make everyone's visit to the museum easier, but especially that of blind and partially-sighted visitors.

locations, more than 40 bicultural young adults participated in spoken word and painting workshops, learning more about the museum collection and sharing personal stories.

The Beeldbrekers (ReFramers) represent the interests of young adults with a bicultural background at the Van Gogh Museum. They have an influential voice and contribute to programmes, exhibitions and external collaborations that appeal to a young audience. By asking questions such as 'what does it mean to live in multiple cultures as a young adult', 'when should art be exhibited at a museum', 'why do you see art at museums in a certain way' and 'how can we link the past with the world of today', the ReFramers create new contexts and encourage (self-)reflection in the museum team. A new group of ReFramers started on 1 September; meet them here: www.vangoghmuseum.nl/beeldbrekers.

Despite the hindrance of the lockdown and government recommendations to work from home, the ReFramers still successfully organised an impressive range of (online) activities in the first half of the year: in addition to participating in brainstorming and work sessions with different colleagues, ReFramer Yassin Tallih was one of the Amsterdam residents featured in the *Here to Stay* exhibition. *Erratic Growth* remained on display for a good while; Yassin and Carmène introduced the presentation in the My Daily Shot of Culture vlog. The ReFramers also developed 'ReFramer Cards', which will be available in the museum in 2022. The cards are designed for specific museum galleries, and ask questions, set assignments and bring visitors closer to Van Gogh and his work.

The second edition of the Hyundai x Van Gogh Museum Connection Day was organised this year, catering to elderly visitors for whom a museum visit is not a matter of course, and bringing them closer to the work and life of Van Gogh. For this



The ReFramers had their own programme element during Museum Night 2021, inspiring visitors to write and send their own letter, based on Van Gogh's letters.



The multimedia guide accompanying *The Potato Eaters* exhibition invited visitors to discover more and to listen to quotes from Van Gogh's letters.

year's edition, on 1 October, residents at care institutions in the province of Brabant were surprised with a painting workshop focused on Van Gogh's famous work *The Potato Eaters*.

Especially for elderly residents at assisted living centres, the Van Gogh Museum also collaborated with Club Goud, ZZG zorggroep and the elderly people themselves to develop a special pop-up exhibition: *Van Gogh's Country*. The exhibition focused on Van Gogh's love of nature and painting landscapes, and featured seven prints of works including *Wheatfield with Crows* and *The Potato Eaters*. To encourage conversation, informative texts accompanied each artwork in the exhibition, with questions including: 'what did you do on a day at the beach when you were young?' There were also smaller versions of the artworks, which residents could view in their rooms. The exhibition reached 650 elderly people and their carers/families.

In light of the fact that it remained especially difficult for elderly people to visit a museum in person this year, the Museum Plus Bus continued the *Highlights on Tour* initiative (launched in 2020).



Fatima Zahra, stylist and Amsterdam Fashion College ambassador.

For periods of a fortnight, 16 reproductions of masterpieces from 16 Dutch museums – including Van Gogh's *The Bedroom* – went on display at homes for the elderly. During the exhibition, a museum teacher also visited to give an inspirational lecture about the highlights. A total of 108 locations hosted an exhibition, and in 2021, more than 10,000 elderly people at care institutions were therefore given dedicated access to art and culture.

On 25 September, a detailed touchable scale model of both the inside and outside of the museum building was installed in the Van Gogh Museum Entrance Hall. The model is designed to make everyone's visit to the museum easier, but especially that of blind and partially-sighted visitors. The model was facilitated by the support and expertise of the Bartiméus Fonds and Stichting Accessibility.

This year, the Van Gogh Museum once again teamed up with the Amsterdam Fashion College for an educational programme from consultants and project agency BUREAU YAN. In this project, young talent and burgeoning entrepreneurs have

the opportunity to take significant creative and corporate steps in the field of sustainable fashion. During an eight-week programme, participants set to work in workshops and attended guest lectures from fashion and art professionals. This tenth edition was focused on *The Potato Eaters*. The participants presented the fruits of their labour – with subjects including personal branding, entrepreneurship, creativity and sustainability – to the jury. Jury members this year included Anbasja Blanken (founder and creative director of ALA BLANKA) and Laurine van Rooijen (Business to Business Manager at Van Gogh Museum Enterprises).

Digital

The museum website once again offered visitors a wide range of digital experiences, particularly in the first half of the year. Ahead of the opening of the exhibition *Here to Stay: A decade of remarkable acquisitions and their stories*, the museum gave visitors a preview of what was in store by showing a selection of highlights from the exhibition and the accompanying stories. In a successful series of online lectures, our own art experts introduced these highlights: *Munch and Mûnter* by Senior Curator Maite van Dijk, *Masters of Printing* by Senior Curator Fleur Roos Rosa de Carvalho, and *Early Van Gogh Drawings* by Senior Researcher Teio Meedendorp. A total of 1,834 tickets were sold, and 1,102 free tickets made available, including to members of exhibition partner the Rembrandt Association. A special online event was also organised alongside the exhibition *The Potato Eaters: Mistake or Masterpiece?* Exhibition curator Bregje Gerritse showed Dutch celebrity chef Hugo Kennis (*24 Kitchen*) around the exhibition and discussed the works. This online guided tour was supported by Van Lanschot.

The redesigned Van Gogh Museum website received a number of awards this year.

The website secured the bronze GLAMi Award in the Design category, for 'powerful stories and the creation of a digital Van Gogh world', and two Webby Awards (the 'Oscars of the internet'), in the category Website and Mobile Site, Cultural Institutions, voted for by both the jury and the public.

This year, the museum reached the milestone of 2 million Instagram followers. We are delighted that so many people have been able to connect with Van Gogh and the Van Gogh Museum during the coronavirus pandemic. The museum has more than 9 million followers on social media. We connect with this loyal fanbase on a daily basis, in order to ensure maximal engagement. The museum also conducts research to help us better understand our online visitors and improve our service.

Van Gogh Museum Facebook page	2,500,000
Vincent van Gogh Facebook page	2,800,000
'Van Gogh Inspires' Facebook group	82,000
Instagram	2,100,000
Twitter	1,650,000

Number of Van Gogh Museum followers on various social media, as at December 2021.

Press and publicity

In addition to undiminished media interest at home and abroad (and across traditional and new media) in our temporary exhibitions, acquisitions and other online and offline activities, additional publicity was generated this year for the vulnerable position of the cultural sector during the pandemic, and in particular that of the Van Gogh Museum and The Mesdag Collection. Publications including *The New York Times*, *Het Parool* and the *Algemeen Dagblad* featured interviews with Director Emilie Gordenker about

the museum during the coronavirus crisis. Emilie also participated in the BNR Nieuwsradio podcast *Crisis de baas* about the impact of the pandemic on the museum; from cancelled exhibitions to staying in touch with staff.

Museum publications

The successful publication *Masterpieces in The Mesdag Collection* was revised and now has a greater focus on the female artists in the collection, as well as a new French edition, to help raise awareness of the collection of works by French Barbizon painters – one of the most important of its kind outside France. The revised publication was supported by Gifted Art.

The exhibition *The Potato Eaters: Mistake or Masterpiece?* was accompanied by the book *The Potato Eaters: Van Gogh's First Masterpiece*, which helped answer the question. Bregje Gerritse explores how meticulously Van Gogh prepared and ultimately painted his 'masterwork', which he hoped would be his artistic breakthrough.

On 18 April 2021, *The New York Times Magazine* published the article 'The Woman Who Made Van Gogh' by renowned author Russell Shorto. Drawing on interviews with Hans Luijten, Willem van Gogh and Emilie Gordenker, Shorto charted the life story of Jo van Gogh-Bonger, based on Hans Luijten's comprehensive biography *Everything for Vincent* (2019).

The museum realised a long-standing wish by digitising a series of standard works by the Van Gogh Museum in the Van Gogh Museum Library, including the collection catalogues, Van Gogh Studies and out-of-print Van Gogh publications, complemented by 19th-century books that Van Gogh also owned. This digital Van Gogh Museum Library was realised in collaboration with Digitale Werken, and is available on www.archive.org/details/vangoghmuseumlibrary.

Events and collaborations

On 17 March, during the lockdown, the museum temporarily opened its doors to become a polling station for the national elections, as one of the 470 polling locations in Amsterdam. And on 30 March, Van Gogh's birthday, the museum hosted a special live online concert by Stein van Eden, a talented pianist who works at ASML. Following an introduction by Willem van Gogh, Stein played the *Sunflowers* and Maurice Ravel's moving solo piano piece *Jeux d'Eau*.

The theme of this year's Museum Night on 6 November – which was held live – was *Van Gogh Tells*. Special workshops explored the power of stories, Nanna de Jong created a mural live outside the museum, and installations in the museum invited visitors to share their personal stories. For the 'Writing with the ReFramers' element of the programme, visitors were invited to write and send their own letter, inspired by Vincent's letters. The ReFramers also made illustrations, which were projected in the Rietveld Hall and printed on cards, together with a Van Gogh quote. There were also panel discussions and a storytelling tour by Mezrab | The House of Stories. Music from Radio Tempo Não Para and Yallah! Yallah! had visitors dancing through to midnight.

What does a Van Gogh sound like? In 2020-2021, the Van Gogh Museum was one of the 14 museums to participate in the national music competition Art Rocks. The competition was held at the museum on 16 April, with KEEK, Hickie, Jack Juda, YOUNG KICKA, ELLE, Lola Cedès and Olaf Putker battling for a place in the final at Paradiso. During the event, Cesar Majorana chatted with rapper and Art Rocks ambassador S10 and guest jury member Bregje Gerritse (Researcher at the Van Gogh Museum). The acts performed their songs live, next to Van Gogh's *The Bedroom*.



On 17 March, during the lockdown, the museum temporarily opened its doors to become a polling station for the national elections, as one of the 470 polling locations in Amsterdam.



Panel discussions during Museum Night, exploring the power of stories and storytelling.

Visitors dancing in the museum during Museum Night.

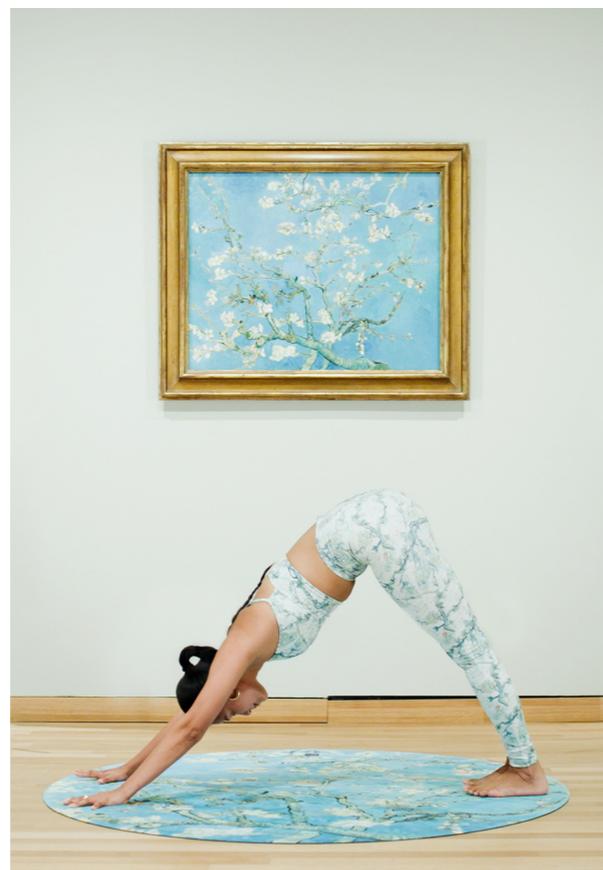


This year, the Van Gogh Museum partnered with Japan, which hosted the Olympics and Paralympics in summer. The museum was the only Dutch cultural institution to participate in the TeamNL Tokyo Expo, a digital platform uniting sport, culture and business. A cultural sports live event was organised on 9 July, centred on Van Gogh & Japan. The museum also featured in the Innovation Parade: the focus was on the remarkable collaboration with Fujifilm and the special technology that was developed to create 3D reproductions of Van Gogh's artworks.

Enterprising museum

The Van Gogh Museum collaborates with a number of licensing partners to develop unique, sustainable products, tailored to a certain market or culture and based on the Van Gogh Museum's collection and the artist's life story. This year, the product line from the collaboration between Blueprint Collections and the Van Gogh Museum won the annual Brand & Lifestyle Licensing Award in the category Best Brand Licensed Gifting Product or Range. The design of this line of desk accessories and gift articles was inspired by various letters and paintings in the museum's collection.

The museum teamed up with the sustainable British beauty brand Floral Street to launch its first eau de parfum 'Sunflower Pop', inspired by Van Gogh's work. This fresh, 'optimistic' fragrance with citrus and fruit tones was created by master perfumer Jérôme Epinette. Another partnership was with Royal Talens: a new creative collection was released in May 2021, featuring drawing and painting materials for hobbyists, as well as burgeoning and experienced artists. Yoga and fitness brand Manduka and the Van Gogh Museum launched their first capsule collection with an attractive yoga and fitness line. A special online yoga lesson was aired from the museum to mark



The Van Gogh Museum x Manduka capsule collection.

the introduction of the collection. And finally, the museum's collaboration with Playmobil was a great success: several sets were made exclusively for the Van Gogh Museum.

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. Following successful editions in Barcelona, London and Lisbon in 2020-2021, the Experience opened in Madrid on 30 September (open until 9 January 2022). This educational Van Gogh presentation welcomed more than

90,000 visitors, and received positive press reviews. The Experience dovetails with the museum's mission to reach and inspire a diverse international audience with the life and work of Vincent van Gogh.

Staff

2021 once again demanded flexibility and adaptation from museum staff. Working from home had a notable impact on cohesion, the consultative structure and the working climate. A monthly digital meeting was held to address topical subjects within the organisation, such as the change to the legal structure, the new cultural compass and the latest news with regard to the coronavirus pandemic. Colleagues also had the opportunity to introduce projects that they were working on at the time. In preparation for the reopening of the museum on 5 June, the focus in May was on the 'Back to Vincent' programme, which brought an inspirational, fun approach to preparing staff for the return to the physical workplace. Activities included painting workshops, online guided tours of the museum and hospitality training sessions. All of these activities, developed by the HR Department, were geared towards strengthening the connection with the workplace and colleagues.

The reopening on 5 June was a day of celebration for all; the Van Gogh Museum and The Mesdag Collection were finally able to reopen their doors and welcome back visitors. The easing of coronavirus restrictions also meant that staff could return partially to the office; enabling physical distancing and ensuring safety proved to be a brainteaser. From September onwards, most staff started working from home again, in line with the latest government advice.

From July onwards, all members of staff were given access to the 'Gezondeboel' online platform, enabling them to take a wide range of

training sessions, at their leisure and own pace. The training modules addressed subjects including dealing with stress, staying healthy, setting priorities and staying in balance.

Finances

From March 2020, a number of measures were introduced to bring expenditure into line with the new reality that arose as a result of the coronavirus pandemic. In 2020, these measures primarily concerned a dramatic reduction in flexible workers, temporary contracts and out-of-pocket expenses. In 2021, following a detailed analysis, the directors drafted a plan with additional cost-saving measures, which are required to ensure continued financial stability in the years ahead. Firstly, organisational measures were introduced, helping departments to work more efficiently and cut costs. Opening hours at The Mesdag Collection were adjusted so that the museum only opened three days a week, and no exhibitions were organised - this will also be the case in 2022. At the Van Gogh Museum, presentations of contemporary art are on hold for the time being. Notable projects, such as the development of the building at Museumplein 4, were also put on hold. Of her own accord, the Director of the museum forfeited 10% of her gross annual salary in 2021. While compulsory redundancies were kept to a minimum, the Van Gogh Museum did have to part ways with three permanent members of staff as a result of these measures.

The Van Gogh Museum received government support through several schemes. The museum received a total of € 9.4 million from the second additional support package for the cultural and creative sector. In addition, the museum received € 6.2 million through the Temporary Emergency Bridging Measure (NOW) and the Reimbursement of Fixed Costs measure.



The Van Gogh Museum Shop.

This support was essential to balance the books, in addition to the measures focused on cost management and reorganisation within the museum. The unspent subsidy from 2021 will be used to offset the budgeted loss in 2022. A loss of between € 6 million and € 12 million is expected in 2022, depending on the number of coronavirus measures resulting in closures and restrictions throughout the year.

Works Council

The Works Council met with the directors on ten occasions this year. A member of the Supervisory Board joined two of the meetings. Additional meetings early in the year addressed the reorganisation. Other notable subjects included the appointment of the Managing Director, the merger of the Van Gogh Museum with its subsidiaries, and the simplification of the Assessment & Development system. The Works Council also collaborated with the HR Department to update the staff schemes. The action plan for the risk inventory and evaluation of the offices on Gabriël Metsstraat was also regularly on the agenda. At the end of 2021, the Works Council made preparations for the election of a new Works Council. However, when registration closed, elections proved to be unnecessary.

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 Chair (Alain van der Horst) and Project Manager (Sarah Dekker).

This year, Van Gogh Europe welcomed two new partners: the tourism organisation Atout France and the town of Asnières-sur-Seine. The Board said farewell to Treasurer Lies Boelrijk (Director of Marketing & Business Development at the Kröller-Müller Museum), who was involved with the network from its inception. Ellen ter Hofstede (Head of Public Affairs at the Drents Museum) has been appointed as the new Treasurer.

2021 saw successful collaborations with both the International Business School ESSEC and the ICS Business School in Paris, which resulted in fruitful engagement with international students.



4

Partners and
supporters

In light of the unabated presence of the coronavirus pandemic, 2021 was once again characterised by the several closures that impacted the Van Gogh Museum. Despite or perhaps as a result of these challenging times, the museum has received overwhelming support from its donors and partners, for which it is highly grateful. The museum faces financial challenges moving forwards, so this support has never been more important, both now and in the future.

Personal contact and physical museum visits remained difficult, so creative means were developed to keep in touch with friends, patrons and partners, and to ensure that they stayed involved. In the months that the museum was able to open, it hosted inspirational meetings and opening events. Together with all funds and foundations, corporate partners and private donors, the museum has maintained connections and achieved notable successes, a number of which are outlined below.

Thanks to the additional support offered by the government and the structural contribution from the Ministry of Education, Culture and Science, the museum continued to work to fulfil its mission. The museum has missed its supporters and hopes to welcome them back soon.

Activities

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

Founder

Vincent van Gogh Foundation

The Vincent van Gogh Foundation financially supported the English translation of *Alles voor Vincent: het leven van Jo van Gogh-Bonger* (*Everything for Vincent: the Life of Jo van Gogh-Bonger*) and the second phase of *Van Gogh Worldwide*, a digital platform featuring all available academic knowledge and information on the work of Vincent van Gogh.

Founding partner

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

Main partners

In 2021, the BankGiro Loterij merged with the VriendenLoterij. As such, the VriendenLoterij has been one of the museum's most significant financial partners since 1998. In 2021, the Van Gogh Museum received more than € 2 million for the acquisition fund, used to enrich the collection.

Van Lanschot, the museum's partner in cultural wealth, contributed to maintaining physical and online access to the museum and its collection. This year, Van Lanschot facilitated an online guided tour of the exhibition *The Potato Eaters: Mistake or Masterpiece?* and 'Drawing Peasant Life', the three-part online drawing

workshop series that taught participants to draw in the style of Van Gogh. Van Lanschot also supported lectures and webinars on the life and work of Van Gogh and his contemporaries.

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 for art and culture. ASML supported the realisation of the Potato Eaters Studio, a life-sized reconstruction of 'The Cottage' by Van Gogh, which hosted a range of educational activities during the exhibition *The Potato Eaters*. A partner film was also produced: *A letter to Brabant*. The film features Van Gogh's own words – from letters to his brother – and celebrates the painter's pioneering spirit and perseverance.

'In the Potato Eaters Studio, visitors become acquainted with Vincent van Gogh's inquisitive mind. They can follow in Vincent's footsteps, experimenting with colour and light. Curiosity is the foundation of every creative process, of new knowledge and skills. This Studio will soon give visitors the opportunity to experience how Vincent van Gogh – a native of the province of Brabant – pushed artistic boundaries during his time in Nuenen: Dutch heritage with which our organisation feels closely connected. This exhibition deserves to be seen and experienced, by visitors of all ages'.

Lucas van Grinsven,
Head of Communications, ASML



The Potato Eaters Studio in the exhibition *The Potato Eaters*.



Emilie Gordenker (Director of the Van Gogh Museum) and JP Lee (President and CEO of Hyundai Motor Netherlands) next to the Hyundai IONIQ 5 wrapped in *Almond Blossom* (1890).

Partners

DHL connects Van Gogh with the world. The Van Gogh Museum has teamed up with DHL Express to strengthen the connection with innumerable Van Gogh fans, helping them – despite travel restrictions linked to the coronavirus crisis – to get up close to his art.

The partnership see 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. At the end of 2021, successful discussions were held regarding expanding the partnership.

Hyundai extended its partnership with the museum for another year – until the end of 2022 – and helped organise the second edition of the Hyundai x Van Gogh Museum Connection Day. Held on 1 October, the International Day of Older Persons, the event surprised residents at care institutions in the province of Brabant with painting workshops. The painting supplies for the workshops were provided by Royal Talens, member of the Van Gogh Museum Global Circle.

In June 2021, the Van Gogh Museum and

partner Takii shone the spotlights on the sunflower as a constant source of creative inspiration. Master florists The Wunderkammer were given carte blanche, which resulted in a Sunflower Flash, inspired by Van Gogh’s masterpiece *Sunflowers* and Takii’s ‘Sunrich – Van Gogh’s Favorite’ sunflower collection. For one summery day, the Sunflower Flash coloured Amsterdam yellow, with striking sunflower installations at unexpected spots in the city (Nieuwmarkt, Bijlmer Arena Station and Mosplein). At the end of the day, the sunflowers were handed out to pleased passers-by.

The Van Gogh Museum partnered with CelàVita to seek new ways of inspiring and connecting ‘the new generation of potato eaters’. This collaboration emphasises the importance of preserving Dutch cultural heritage for current and future generations. The partnership commitment entails marketing support: visibility in stores (packaging/on-pack win campaigns via retail partners AH, Plus, Jumbo & Jan Linders), a social media campaign and promotion on national radio through 100%NL Barry Paf.

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

The Van Gogh Museum is once again grateful to KLM Royal Dutch Airlines for their support through an air travel budget.

American Express became a museum partner this year; both organisations are dedicated to sustainable entrepreneurship and the preservation of culture and cultural values.

Through Bloomberg Philanthropies, Bloomberg collaborated with the Van Gogh Museum to improve accessibility to art with inspiring workshops for children and the elderly, lectures for museum visitors introducing exhibitions and recent research, and interactive presentations in the permanent collection.

In 2020, many other sponsors continued to support the museum in various activities, such as its participation in the TeamNL Tokyo Expo,

which saw the museum become the first cultural institution to connect sport and art while inspiring its Japanese relations. Champagne Taittinger contributed bottles of champagne for our openings and relations. And true to tradition, a large Christmas tree added extra sparkle to the museum during the festive season, sponsored by Intratuin Amsterdam.

The museum also welcomed three new Global Circle members: Assa Abloy, CNX Freight and Smart Workplace.



The Sunflower Flash Amsterdam, in collaboration with Takii Seed.

Funds and foundations

The support of funds and foundations was once again invaluable this year, and enabled the museum to realise impactful projects. The museum also received pledges for projects that were postponed, and additional funds were made available for projects that were initiated in light of the consequences of the coronavirus crisis.

With the support of the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support of the Maljers-de Jongh Fund, the Liesbeth van Dorp Fund, the Marijke Laarhoven Fund and the Claude Monet Fund) and the members of The Yellow House, the museum was able to acquire four prints by Mary Cassatt. In their recommendation to support the acquisition, the Mondriaan Fund noted that ‘in addition to their technical excellence, the prints also offer an intriguing insight into how women were portrayed in an intimate domestic setting’. The Rembrandt Association also supplied content and funding for *Here to Stay*, the exhibition focused on a decade of remarkable acquisitions.

The long-term support of Fonds 21 enabled the museum to complete the first phase of *Van Gogh Connects*, the project exploring how the museum can become more relevant to young people with a bicultural background. Three long-term positions were realised thanks to the support of Fonds 21 EXTRA, the initiative providing emergency relief and supporting a future-proof cultural sector.

This year, the Van Gogh Museum collaborated with the Stavros Niarchos Foundation to launch the French online educational platform *Van Gogh à l'école*.

Together with the Bank of America, work started on researching and restoring Van Gogh's *Landscape at Twilight*.

The Bartiméus Fonds and the national centre of expertise assisted the museum with the

development of a touchable scale model of the building, improving accessibility for blind and partially-sighted visitors.

The Gerda Henkel Foundation contributes to research into the importance of Paul Gachet (1828-1909) as a collector of 19th-century art and patron of the work of Vincent van Gogh.

Stichting Gifted Art supported The Mesdag Collection with the revised edition of the publication *Masterpieces in The Mesdag Collection*.

The 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.

2021 was a transitional year in which periodic donations already agreed before the foundation of the Fund were still transferred to the Van Gogh Museum Foundation, and in which all one-off donations, new periodic donations and named funds were transferred to the Fund. From 2022 onwards, the intention is to gradually transfer all individual donations to the Fund. The Van Gogh Museum did not submit any requests to the Fund in its inaugural year.

Circles of Supporters

The museum thanks the loyal members of its circles of supporters, Vincent's Friends, The Sunflower Collective, the Theo van Gogh Circle

and The Yellow House, for their generous support in 2021. 2020 was dominated by the coronavirus crisis, and this year, it was once again a challenge to realise the activities that we organise to bring our donors closer to the museum. Nevertheless, nearly all members continued to support us, and we have even welcomed several new members to all of our circles of supporters.

The donations from The Sunflower Collective supported the exhibition *The Potato Eaters: Mistake or Masterpiece?* The Theo van Gogh

‘Even as a boy, I was touched by Vincent van Gogh's struggle to become a (unique) artist and the unconditional support that he received from his brother Theo. I think that the Van Gogh Museum does an outstanding job of capturing this, and therefore has a very special position in the art world’.

Walter Blom, Theo van Gogh Circle

Members of The Yellow House during the Art Trip to Vienna.



Circle facilitated the position of Assistant Curator Sara Tas, until September, and subsequently Franka Blok. And the museum is delighted that this year, the members of The Yellow House contributed to the acquisition of four prints by Mary Cassatt.

The annual trips for our relations went ahead this year. In September and October, members of The Sunflower Collective and the Theo van Gogh Circle followed in Vincent's footsteps in Paris. The members of The Yellow House went on an Art Trip to Vienna, ahead of the long-awaited exhibition on Gustav Klimt that will be on display at the museum at the end of 2022. The year concluded with the museum breakfast for the members of the Theo van Gogh Circle.

Legacies

The Van Gogh Museum is part of *Bequeath to Culture*, a platform dedicated to raising awareness of including a cultural institution in one's will. The first national campaign was launched during the dedicated 'Bequeath to Culture Week' at the start of November 2021. Some 50 participating institutions were involved in activating the campaign. The campaign resulted in a demonstrable increase in visits to the websites of the participating institutions, as well as the first testators/testatrices.

Overview of partners and supporters

Ministry of Education, Culture and Science

Founder

Vincent van Gogh Foundation

Founding partner

Sompo Japan

Main partners

VriendenLoterij

Van Lanschot

ASML

Partners

CeláVita

DHL Express

Heineken N.V.

Hyundai Motor Netherlands B.V.

Takii Seed

Sponsors

American Express

Bloomberg L.P.

Champagne Taittinger (Cordier)

Intratuin Amsterdam

KLM Royal Dutch Airlines

Van Gogh Museum Global Circle Patrons

ABN AMRO

Aon Japan Group Nederland

Arcagna B.V.

ASSA ABLOY

AXA ART Nederland

Bazelmans Audio Visual

Cisco

CNX Freight Systems

Conservatorium Hotel

De Nederlandsche Bank N.V.

Hizkia Van Kralingen

Hokkaido Shimbun Press

Hotel de L'Europe

Hotel Okura Amsterdam

ICBC

IMAP Netherlands

Kikkoman Foods Europe B.V.

Lincoln International

Loyens & Loeff N.V.

Meerdervoort Vastgoedfondsen

Mizuho Bank Europe N.V.

Nomura Nederland N.V.

NTV Europe

Royal Talens

Smart Workplace

SRC Reizen

Takiya Co, Ltd.

The Asahi Shimbun

The Chunichi Shimbun

The Tokyo Shimbun

Yanmar Europe B.V.

Funds & foundations

AXA Research Fund

Bank of America

Bartiméus Fonds

Fonds 21

Fonds Sluyterman van Loo

Gerda Henkel Foundation

IFPDA Foundation

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

Mondriaan Fund

Netherlands-America Foundation

PACCAR Foundation

Prins Bernhard Cultuurfonds

Stavros Niarchos Foundation

Stichting Gifted Art

Stichting RCOAK (Roomsche Catholijk Oude

Armen Kantoor)

The Getty Foundation

Turing Foundation

Rembrandt Association

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.

Gifts from Major Donors

Howard and Roberta Ahmanson

The support generously pledged for the period 2019-2023 enabled the Van Gogh Museum to continue training a junior researcher at the museum into a Van Gogh expert in 2021.

In 2021, we received a generous donation from Christie's London for the endowment.

And the Major Donors who wish to remain anonymous.

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And the benefactors who wish to remain anonymous.

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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



6

Financial
statements

The Van Gogh Museum's consolidated income in 2021 was € 47.9 m, comparable with that of 2020 (€ 47.3 m). However, a closer examination reveals that own revenues (direct and indirect income and contributions from private funds) have dropped further as a result of the coronavirus pandemic, by approximately € 1.9 m compared to 2020. This is partly due the continued dramatic drop in visitor numbers in 2021 (366,356 compared to 516,990 in 2020). The drop in own revenues was offset by the € 2.3 m increase in occasional subsidies (government subsidy, the Temporary Emergency Bridging Measure (NOW) and the Reimbursement of Fixed Costs measure). The 2021 budget did not take account of the € 9 m of additional government support.

The introduction of measures enabled the Van Gogh Museum to realise notable cost savings in 2021. The consolidated costs were approximately € 5 m lower than in 2020. Exhibition expenses were relatively low in 2021, and more expensive exhibitions were postponed until 2022. The cost savings have significantly helped in ensuring financial stability at the Van Gogh Museum.

As a result of the aforementioned support and measures, the Van Gogh Museum realised a positive operating result of € 5.9 m in 2021 (compared to a € 1.5 m negative operating result in 2020). Part of this positive result has been apportioned to the general reserve, and the majority has been added to special purpose reserves for investments in digital transition that are yet to be implemented in light of the coronavirus pandemic. The total turnover of VGME in 2021 was € 5.8 m.

The complete annotated financial statements are available on the Van Gogh Museum website: www.vangoghmuseum.com/en/about/organisation/annual-report.

Company balance sheet as at 31 December 2021

(after appropriation of profit)

	31 December 2021	31 December 2020
	EUR	EUR
Fixed assets		
Intangible fixed assets	457,443	767,257
Tangible fixed assets	10,533,359	12,339,847
Financial fixed assets	21,186,434	19,508,637
	32,177,236	32,615,741
Current assets		
Receivables	9,517,838	6,325,418
Cash and cash equivalents	30,607,525	24,001,300
	40,125,363	30,326,718
	72,302,599	62,942,459
Equity		
General reserve	28,796,441	26,751,435
Special purpose reserve	15,020,931	11,117,265
	43,817,372	37,868,700
Acquisition fund	5,002,186	4,453,886
Provisions	12,770,242	9,916,293
Non-current liabilities	5,568,189	5,357,071
Current liabilities	5,144,610	5,346,509
	72,302,599	62,942,459

Company statement of income and expenses for 2021

	Balance 2021	Budget 2021	Balance 2020
	EUR	EUR	EUR
Income			
Public revenues	5,080,948	4,682,289	7,048,188
Sponsorship income	2,472,380	2,895,000	1,994,625
Other direct income	559,747	453,405	707,962
Total direct revenues	8,113,075	8,030,694	9,750,775
Indirect revenues	1,363,415	1,422,542	1,515,882
Individuals incl. friends associations	256,858	830,000	1,076,163
Private funds / companies	1,335,908	642,500	1,278,627
Charity lotteries	2,113,227	2,075,000	2,073,857
Total contributions from private funds	3,705,993	3,547,500	4,428,647
OCW: Heritage law part of accommodation function	6,671,997	6,838,043	6,311,335
OCW: Heritage law part of collection function	688,833	674,799	674,799
OCW: public activities	1,577,783	1,545,640	1,545,639
Total structural subsidies	8,938,613	9,058,482	8,531,773
OCW: Emergency measure exploitation	12,674,000	9,041,506	12,550,401
NOW-regulation	4,551,934	1,782,000	4,791,008
TVL-regulation	1,419,555	-	-
Total occasional subsidies	18,645,489	10,823,506	17,341,409
Total income	40,766,585	32,882,724	41,568,486
Expenses			
Personnel costs	18,566,103	17,633,258	20,704,108
Depreciations	2,627,773	3,739,319	3,406,073
Accommodation costs	7,227,242	7,885,180	7,362,002
Acquisitions	2,415,781	1,000,000	218,964
Collection management	175,072	210,650	406,651
Cost of temporary exhibitions	541,446	1,080,103	2,254,653
Costs for collection function	1,224,293	1,638,630	1,705,811
Scientific costs	424,530	507,200	388,649
General and overhead costs	2,775,412	3,343,008	3,283,776
Total expenses	35,977,652	37,037,348	39,730,687
Balance from ordinary operations	4,788,933	-4,154,624	1,837,799
Net interest income and expenses	531,316	205,993	506,116
Change in acquisition fund	-548,301	-1,435,000	-2,691,020
Result from participations	1,176,724	-1,728,207	-1,186,965
Operating result	5,948,672	-7,111,838	-1,534,070

Categorial and functional operating account 2021

	categorial	functional	Total	Public activities	Collection management	General management
Own revenues						
1 Public revenue domestic (2+3)	5,080,948	5,080,948	5,080,948	5,080,948	-	-
2 Ticket sales	4,976,524	4,976,524	4,976,524	4,976,524	-	-
3 Other public revenues	104,424	104,424	104,424	104,424	-	-
4 Public revenue international	-	-	-	-	-	-
5 Total Public revenue (1+4)	5,080,948	5,080,948	5,080,948	5,080,948	-	-
6 Sponsorship income	2,472,380	848,544	2,472,380	848,544	1,460,336	163,500
7 Co-producer remuneration	-	-	-	-	-	-
8 Other direct revenues	559,747	559,747	559,747	559,747	-	-
9 Total other direct revenues (6+7+8)	3,032,127	1,408,291	3,032,127	1,408,291	1,460,336	163,500
10 Total Direct revenues (5+9)	8,113,075	6,489,239	8,113,075	6,489,239	1,460,336	163,500
11 Indirect revenues	1,363,415	1,299,304	1,363,415	1,299,304	-	64,111
12 Private funds – individual incl. friends associations	244,358	52,878	244,358	52,878	191,480	-
13 Private funds – companies	12,500	-	12,500	-	12,500	-
14 Private funds – private funds	1,335,908	422,369	1,335,908	422,369	913,539	-
15 Private funds – charity lotteries	2,113,227	-	2,113,227	-	2,113,227	-
16 Total contributions from private funds (12+13+14+15)	3,705,993	475,247	3,705,993	475,247	3,230,746	-
17 Total own revenues (10+11+16)	13,182,483	8,263,790	13,182,483	8,263,790	4,691,082	227,611
18 Income in kind	-	-	-	-	-	-
19 Total structural OCW (20+21+22+23)	8,938,613	7,137,781	8,938,613	7,137,781	1,047,543	753,289
20 OCW: Specific cultural policy regulation (public activities)	1,577,783	1,577,783	1,577,783	1,577,783	-	-
21 OCW: Heritage law part of accommodation function	6,671,997	5,559,998	6,671,997	5,559,998	358,710	753,289
22 OCW: Heritage law part of collection function	688,833	-	688,833	-	688,833	-
23 OCW: Framework programme for operational subsidies for research and science	-	-	-	-	-	-
24 Total structural Province	-	-	-	-	-	-
25 Total structural Municipality	-	-	-	-	-	-
26 Total other structural public subsidies	-	-	-	-	-	-
27 Total structural subsidies (19+24+25+26)	8,938,613	7,137,781	8,938,613	7,137,781	1,047,543	753,289
28a Occasional public subsidies OCW emergency measure Exploitation	12,674,000	12,674,000	12,674,000	12,674,000	-	-
28b Occasional public subsidies NOW	4,551,934	1,985,942	4,551,934	1,985,942	1,310,786	1,255,206
28c Occasional public subsidies TVL	1,419,555	889,886	1,419,555	889,886	505,159	24,510
29 Total subsidies (27+28)	27,584,102	22,687,609	27,584,102	22,687,609	2,863,488	2,033,005
TOTAL INCOME (17+18+29)	40,766,585	30,951,399	40,766,585	30,951,399	7,554,570	2,260,616
EXPENSES						
1 Personnel costs	18,566,103	8,100,120	18,566,103	8,100,120	5,346,340	5,119,643
2 Accommodation costs	7,227,242	5,907,704	7,227,242	5,907,704	519,140	800,398
3 Depreciations	2,627,773	685,710	2,627,773	685,710	311,404	1,630,659
4 Acquisitions	2,415,781	-	2,415,781	-	2,415,781	-
5 Other expenses	5,140,753	2,016,831	5,140,753	2,016,831	1,171,613	1,952,309
TOTAL EXPENSES (1+2+3+4+5)	35,977,652	16,710,365	35,977,652	16,710,365	9,764,278	9,503,009
6 Balance from ordinary operations (Total income – Total expenses)	4,788,933	14,241,034	4,788,933	14,241,034	-2,209,708	-7,242,393
7 Net interest income and expenses	531,316	-	531,316	-	-	531,316
8 Change in acquisition fund	-548,301	-	-548,301	-	-548,301	-
Operating result to be allocated (6+7+8)	4,771,948	14,241,034	4,771,948	14,241,034	-2,758,009	-6,711,077
9 General management allocation	-	-4,922,326	-	-4,922,326	-1,788,751	6,711,077
99 Result from participating interests	1,176,724	1,115,786	1,176,724	1,115,786	60,938	-
OPERATING RESULT (6+7+8+9+99)	5,948,672	10,434,494	5,948,672	10,434,494	-4,485,822	-

Consolidated balance sheet as at 31 December 2021

(after appropriation of profit)

	31 December 2021	31 December 2020
	EUR	EUR
Fixed assets		
Intangible fixed assets	457,443	767,757
Tangible fixed assets	10,990,667	13,076,823
Financial fixed assets	<u>16,736,499</u>	<u>16,235,426</u>
	28,184,609	30,080,006
Current assets		
Inventories	2,557,018	2,863,565
Receivable	7,773,565	5,446,457
Cash and cash equivalents	<u>35,534,107</u>	<u>26,281,347</u>
	45,864,690	34,591,369
	74,049,299	64,671,375
Group equity	44,062,716	38,214,855
Acquisition fund	5,002,186	4,453,886
Provisions	12,820,193	9,919,862
Non-current liabilities	5,640,121	5,440,831
Current liabilities	<u>6,524,083</u>	<u>6,641,941</u>
	<u>74,049,299</u>	<u>64,671,375</u>

Consolidated statement of income and expenses 2021

	Balance 2021	Budget 2021	Balance 2020
	EUR	EUR	EUR
Income			
Direct revenues	8,386,452	8,273,950	9,971,825
Indirect revenues	6,582,403	6,360,706	6,258,963
Contributions from private funds	3,705,994	3,547,500	4,428,647
Structural subsidies	8,938,613	9,058,482	8,531,773
Occasional subsidies	<u>20,360,193</u>	<u>11,119,506</u>	<u>18,092,579</u>
Total income	47,973,655	38,360,144	47,283,787
Expenses			
Personnel costs	21,216,830	21,679,612	23,750,384
Depreciation and amortisation	2,907,941	4,170,729	3,761,352
Other operating expenses	<u>17,698,431</u>	<u>18,953,051</u>	<u>19,400,447</u>
Total expenses	41,823,202	44,803,392	46,912,183
Operating result	6,150,453	-6,443,248	371,604
Net interest income and expenses	<u>564,563</u>	<u>205,845</u>	<u>412,331</u>
Result from ordinary operations before tax	6,715,016	-6,237,403	783,935
Tax on result	<u>-318,854</u>	<u>572,969</u>	<u>373,834</u>
Result from ordinary operations after tax	6,396,162	-5,664,434	1,157,769
Change in acquisition fund	<u>-548,301</u>	<u>-1,435,000</u>	<u>-2,691,020</u>
Result after tax	<u>5,847,861</u>	<u>-7,099,434</u>	<u>-1,533,251</u>



7

Appendices

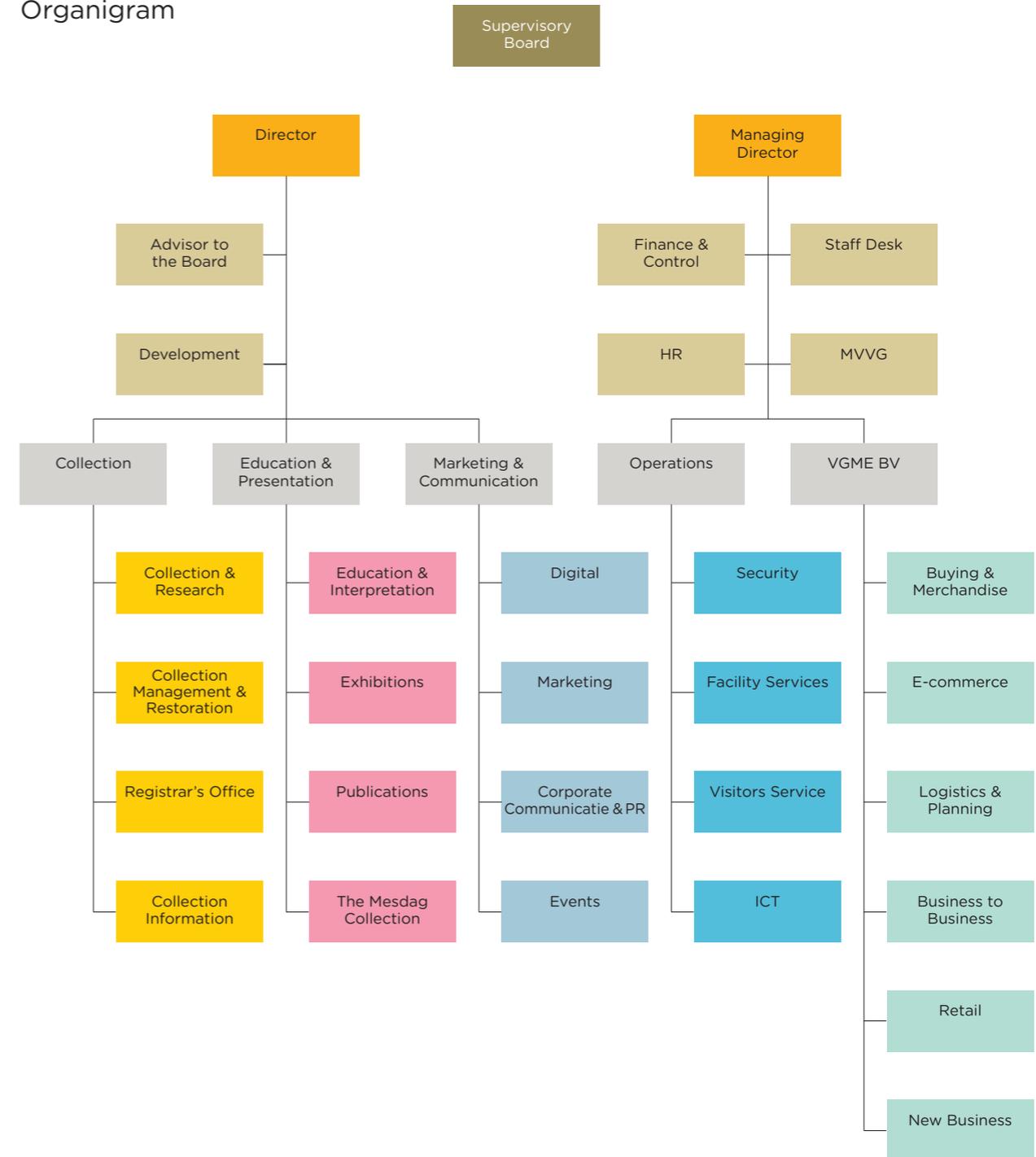
I. Overview of the organisation

In 2021, the Van Gogh Museum Management Team, in addition to Director Emilie Gordenker, consisted of: Mark Minkman (Interim Managing Director until 1 June), succeeded by Rob Groot (from 1 September), Marije Vellekoop (Head of Collections), Amanda Vollenweider (Head of Education & Presentation), Yvonne Nassar (Head of Marketing & Communication), Jort Slingerland (Head of Operations), Jacqueline van Diessen (Head of VGME) and Executive Secretary Babette Meerdink-Schenau.

Members of the Works Council

Kay Bartelink
 Azeglio Bartolucci
 Geeta Bruin
 Ellen Dekker
 Petra Dorenstouter
 Mirjam Eikelenboom
 Joost van der Hoeven
 Bratislav Radivojević
 Catherine Wolfs
 Anita van Stel (not a member, Administrative Secretary)

Organigram



Supervisory Board

Prof. (Jaap) Winter (Chair, appointed until October 2023)
 Primary position: Partner at Phyleon leadership & governance
 Ancillary activities: Chair of the Van Gogh Museum Supervisory Board; Chair of the Erasmus University Rotterdam Supervisory Board; Chair of the Board of Stichting ADORE; Professor of Corporate Law, Governance and Behaviour at the VU Amsterdam.

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

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

Mr G. (Gary) Tinterow (Member, reappointed until February 2022)
 Primary position: Director of the Museum of Fine Arts, Houston, United States
 Ancillary activities: Member of the Van Gogh Museum Supervisory Board; Officer of the Friends of MASP (Museu de Arte de São Paulo); Member of the Board of FRAME (FRench American Museum Exchange); Member of the Houston Museum District Association.

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

Mevrouw M. (Marian) Spier (Member, appointed until August 2023)
 Primary position: CEO of IAMarian
 Ancillary activities: Member of the Van Gogh Museum Supervisory Board; Member of the Stichting Het HEM Board of Directors; Member of the Seed Capital Advisory Committee; Member of the IND Social Advisory Board; Member of the Museumzaken Advisory Board; Founder of FEM-START.

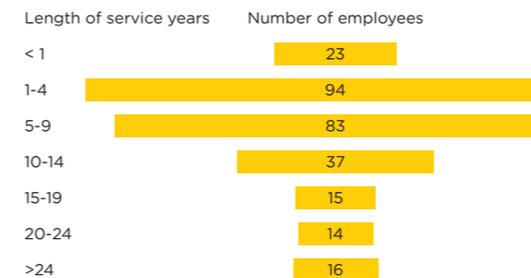
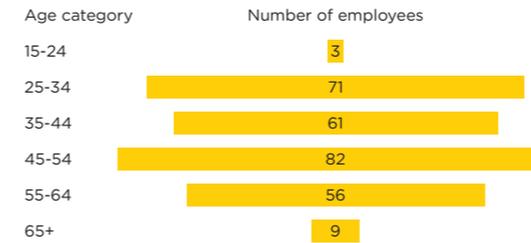
Vincent van Gogh Foundation

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

II. Employees

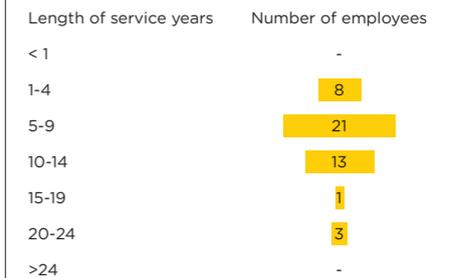
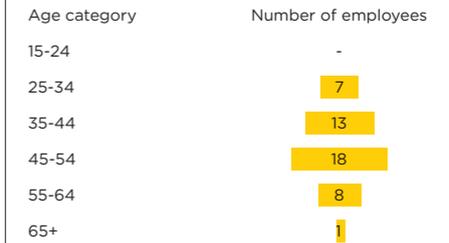
Overview of staff composition at the Van Gogh Museum Foundation as at 31-12-2021

Number of FTE	235,94
Number of FTE	282
Full-time employees	45%
Part-time employees	55%



Overview of staff composition at Van Gogh Museum Enterprises as at 31-12-2021

Number of FTE	39,6
Number of FTE	46
Full-time employees	41%
Part-time employees	59%



III. Acquisitions

Acquisitions

Georges Lacombe, *Red Pines*, 1894-1895, tempera on canvas, 61.5 × 46.2 cm, Van Gogh Museum, Amsterdam (purchased with the support from the VriendenLoterij), s0549S2021

Georges Lacombe, *Breton Dance*, 1893-1894, wood carving, 64 × 203 cm, Van Gogh Museum, Amsterdam (purchased with the support from the VriendenLoterij), v0401S2021

The two years of the magazine *l'Escarmouche* (13 November 1893 to 14 January 1894) including photomechanically reproduced lithographs, the poster for the magazine designed by Henri-Gabriel Ibels and a set of 27 original lithographs by Louis Anquetin, Pierre Bonnard, Ibels, Hermann-Paul, Henri de Toulouse-Lautrec and Félix Vallotton, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij), p3052S2021, p3053S2021

Henri de Toulouse-Lautrec (ill.) and Jules Renard (text), artists' book *Histoires Naturelles*, Paris 1899, 23 lithographs (including front cover in olive green) printed in black, 31.4 × 22 cm. Lithographic printing (using a hand press): Henry Stern, printer and text designer: Ch. Renaudie, publisher: Henri Floury. Copy n. 54 of print run of 100, Van Gogh Museum, Amsterdam (purchased with the support from the VriendenLoterij), p3054S2021

Édouard Vuillard (1864-1940), trial proof for *L'Avenue* from the series *Paysages et intérieurs*, 1899, lithography on paper, 41.5 × 31.5 cm, Van Gogh Museum, Amsterdam, p3055S2021

Vincent Willem van Gogh (1890-1978), postcard from Vincent Willem van Gogh to Jo Cohen Gosschalk-Bonger, 18 February 1914, ink and pen on paper, 9 × 14 cm, Van Gogh Museum, Amsterdam, b9123S2021

Henry Somm (1844-1907), *Sarah Bernhardt on stage*, c. 1880, pen and ink and watercolour on laid paper, signed lower-right H. Somm, 32.1 × 21 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij), d1220S2021

Mary Cassatt (1844-1926), *The Letter* from the series *The Ten*, 1890-1891, drypoint, soft-ground etching and aquatint in colour on laid paper, 42 × 31.5 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support of its Maljers-de Jongh Fonds, its Het Liesbeth van Dorp Fonds, its Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of The Yellow House), p3056S2021

Mary Cassatt (1844-1926), *Woman Bathing (La Toilette)* from the series *The Ten*, 1890-1891, drypoint, etching and aquatint in colour on thick laid paper, 43.5 × 30.1 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support of its Maljers-de Jongh Fonds, its Het Liesbeth van Dorp Fonds, its Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of The Yellow House), p3057S2021

Mary Cassatt (1844-1926), *The Fitting* from the series *The Ten* 1890-1891, drypoint, etching and aquatint in colour on thick laid paper, 41.5 × 29.3 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support of its Maljers-de Jongh Fonds, its Het Liesbeth van Dorp Fonds, its Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of The Yellow House), p3058S2021

Mary Cassatt (1844-1926), *Woman Seated in a Loge (Au Théâtre)*, c. 1880, lithograph in black on chine collé on wove paper, 45 × 31.5 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support from its Maljers-de Jongh Fonds, its Het Liesbeth van Dorp Fonds, its Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of The Yellow House), p3059S2021

Gifts

Isaac Israëls, *Self-Portrait with a Portrait of Raden Mas Jodjana in the Background*, 1919, oil on canvas, c. 50 × 41 cm, Van Gogh Museum, Amsterdam, to be placed in The Mesdag Collection, The Hague (bequest of Mrs. Chavoix-Jodjana), s0550S2021

Cornelia Ottomina Barnaart (1885-1968), journal with notes on the interior of the rooms of Museum Mesdag, c. 1906, 21 × 17 cm, Van Gogh Museum, Amsterdam, to be placed in The Mesdag Collection (gift from CBG|Centre for family history, The Hague), b9125S2021

IV. Exhibitions and presentations

Van Gogh Museum

Exhibitions

Here to Stay: A decade of remarkable acquisitions and their stories

05-06-2021 – 12-09-2021

The Potato Eaters: Mistake or Masterpiece?

08-10-2021 – 13-02-2022

Presentations

Erratic Growth

07-10-2020 – 06-09-2021

Van Gogh Inspires: Jan Robert Leegte

05-06-2021 – 07-11-2021

Work newly attributed to Van Gogh:

Study for 'Worn out'

17-09-2021 – 02-01-2022

The Mesdag Collection

Presentations

The Network of Sientje Mesdag-van Houten.

Female Artists in The Mesdag Collection

26-09-2020 – 20-06-2021

A Living Collection

25-06-2021 – 13-02-2022

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 into Van Gogh's canvas: *Thread count project*

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

Research in preparation for the collection catalogue *Vincent van Gogh – Paintings 3: Arles, Saint-Rémy and Auvers*

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

Research in preparation for the collection catalogue *Contemporaries (paintings and drawings)*

Joost van der Hoeven, Maite van Dijk, Lisa Smit, Fleur Roos Rosa de Carvalho, Renske Suijver, Sara Tas
Supervisor: Marije Vellekoop

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

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

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

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

Fleur Roos Rosa de Carvalho
Financially supported by The Paper Project, an initiative of The Getty Foundation and the IFPDA

Contribution to research project *Sans Adieu: Andries Bonger – Odilon Redon, 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
Supervisor: Lisa Smit

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

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

Research in preparation for the exhibition and publication *Along the Seine: Van Gogh and the Avant-Garde*
Bregje Gerritse, Joost van der Hoeven, Teio Meedendorp
External: Jacquelyn N. Coutré (Art Institute of Chicago), Gloria Groom (Art Institute of Chicago)

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

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

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

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
Hans Luijten

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

VI. Educational activities

Education

The lesson overviews on the online educational platform *Van Gogh at School - Get to know Vincent* were viewed more than 68,850 times. More than 10,000 lessons were used from start to finish.

Lessons and videos (such as StoryZoo) were added to the educational platform.

The French educational platform *Van Gogh à l'école* was launched in September.

In light of the restrictions associated with the coronavirus pandemic, only a fraction of the usual educational visits went ahead: just 3,355 pupils visited the museum as part of educational programmes.

As part of the *Van Gogh Goes to School* programme, 103 guest lessons were given at schools in the Randstad, reaching 2,134 schoolchildren. A pilot was also launched for our programme for secondary schools, reaching six classes.

Families

Family Days were organised, with free family guided tours, a theatrical guided tour, children's workshops, drawing carts and XL colouring pages (July, August and October).

Quality research was conducted into family activities by Youngworks consultancy (during the autumn school holidays).

Online family activities for 'at home' during the coronavirus lockdown, including a treasure hunt.

Pilot of live online workshops for children (6-12 years old) during the spring school holidays (18 workshops).

Young people and mental health

Pilot in collaboration with psychiatric institutions Levvel and @ease (July and August): 11 'self-portrait' and 'landscape' painting workshops for psychologically vulnerable young people.

Mentale Thee produced four short videos about mental health, exploring the following themes: 'depression and sombre feelings', 'following your own path', 'study stress' and 'looking for help'.

Mindfulness pilot with Jolien Posthumus.

Young adults and Van Gogh Connects

Online talk accompanying the exhibition *Here to Stay* (21 April).

Museum Night (6 November) with programme elements involving the Beeldbrekers (ReFramers).

Pilot of *Vincent the Other Story* with Meervaart Studio, Studiezalen and Moslimstudenten Associatie Nederland, enabling more than 40 bicultural young adults to participate in spoken word and painting workshops.

Continuation of the collaboration with the Amsterdam Fashion College. Young adults from the target group participated in an alternative educational programme focusing on entrepreneurship, fashion and art. Following an inspiration session with Van Gogh Museum colleagues and masterclasses from entrepreneurs, participants were asked to devise their own product or service geared towards bicultural young people.

For the presentation *Erratic Growth*, My Daily Shot of Culture made a cultural vlog and interviewed a ReFramer.

ReFramer Cards were developed, helping to give young adults a personal introduction to Vincent through intriguing facts, quotes and reflective think-and-do assignments.

The elderly

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 Museum Plus Bus *Highlights on Tour* initiative, in which reproductions from the collections of participating museums went on display at homes for the elderly. In 2021, more than 10,000 elderly people were reached in this way.

Two contributions to *Totzo!*, a magazine produced by the Museum Plus Bus. The magazine was delivered to 80,000 elderly people.

Three receptions as part of *Van Gogh Meets: museum visit with activities and extra supervision (70+)*, with a revised programme in light of coronavirus measures.

A test drive was organised in collaboration with the Museum Plus Bus: 45 participants were transported to the Van Gogh Museum in order to trial group travel taking account of the coronavirus measures.

Three new workshop themes were developed for outreach workshops for the elderly: ‘Learning from Japan’, ‘Peasants at work’ and ‘Experimenting with colour’.

Pop-up exhibition *Van Gogh’s Country* developed for assisted living centres, in collaboration with Club Goud, ZZG zorggroep and the elderly people themselves. The exhibition reached 650 elderly people and their carers/families.

Pilot of a digital workshop for the elderly and their carers, in collaboration with Dynamo.

Workshop packages and an instruction video were developed for elderly people, as part of the ‘Hyundai x Van Gogh Museum Connection Day’.

While the museum was closed to the public, elderly education initiative Oud Geleerd Jong Gedaan recorded two videos for the OASE platform.

Contribution to *Vitamines voor de geest (Vitamins for the Soul)*, published by Vitalis WoonZorg Groep.

Accessibility

Two sign language guided tours of the permanent collection.

Two editions of the *Feeling Van Gogh* programme were organised, one of which was for a school group of blind and partially-sighted children.

A touchable scale model of the museum building was installed in the Entrance Hall in September. The model is designed to make everyone’s visit to the museum easier, but especially that of blind and partially-sighted visitors.

VII. Museum publications

Exhibition catalogues

The Potato Eaters: Van Gogh’s first Masterpiece
Bregje Gerritse

Publisher: Van Gogh Museum

Trade edition: TIJDSBEELD Publishing

Distribution: Rubinstein

Design: Janpieter Chielens

Languages: Dutch and English

Van Gogh and the Olive Groves

Nienke Bakker and Nicole R. Myers (eds.), with essays by Nienke Bakker, Teio Meedendorp, Nicole R. Meyers, Kathrin Pilz and Muriel Geldof, Louis van Tilborgh

Publisher: Dallas Museum of Art, in collaboration with the Van Gogh Museum

Distribution: Yale University Press

Design: Thomas Eykemans, Lucia Marquand

Language: English

Revised edition

Masterpieces in The Mesdag Collection

Maite van Dijk and Renske Suijver, with a contribution by Menno Fitski and Christien Smits

Publisher: Van Gogh Museum

Distribution: TIJDSBEELD Publishing / Rubinstein

Design: Julian Kleyn, Studio Berry Slok

Languages: Dutch, English and French (new)

Reprint

Hockney-Van Gogh: The Joy of Nature (2019, English edition)

Museum edition accompanying the exhibition in the Museum of Fine Arts Houston

Reprint for Thames and Hudson, US and

UK edition

VIII. Treated works

Paintings

Van Gogh Museum

Caillebotte, Gustave (1848-1894), *View Seen Through a Balcony*, 1880, oil on canvas, 65.6 × 54.9 cm, s508S2003 [conservation by O. van Maanen]

Gogh, Vincent van (1853-1890), *The Hill of Montmartre with Stone Quarry*, 1886, oil on canvas, 56.3 × 62.6 cm, s12V1962 [conservation by E. Smeenk-Metz]

Gogh, Vincent van (1853-1890), *View of Paris*, 1886, oil on canvas, 53.9 × 72.8 cm, s13V1962 [conservation by E. Smeenk-Metz]

Gogh, Vincent van (1853-1890), *Ploughed Fields ('The Furrows')*, 1888, oil on canvas, 72.5 × 92.5 cm, s40V1962 [restoration by H. Diependaal]

Gogh, Vincent van (1853-1890), *Wheatfield with a Reaper*, 1889, oil on canvas, 73.2 × 92.7 cm, s49V1962 [conservation by O. van Maanen]

Gogh, Vincent van (1853-1890), *The Hill of Montmartre with Stone Quarry*, 1886, oil on canvas, 32 × 41 cm, s64V1962 [conservation by E. Smeenk-Metz]

Gogh, Vincent van (1853-1890), *Sprig of Flowering Almond in a Glass*, 1888, oil on canvas, 24.5 × 19.5 cm, s184V1962 [restoration by K. Pilz]

Israels, Isaac (1865-1934), *Self-Portrait with a Portrait of Raden Mas Jodjana in the Background*, 1919, oil on canvas, 50.2 × 40.3 cm, s550S2021 [restoration by R. Boitelle]

Lacombe, Georges (1868-1916), *Red Pines*, 1894-1895, distemper on canvas, 61 × 46.2 cm, s549S2021 [conservation by R. Boitelle]

The Mesdag Collection

Dupré, Jules (1811-1889), *Le Crotoy*, c. 1865-1872, oil on canvas, 49.5 × 60.5 cm, hwm124 [restoration by R. Boitelle]

Works on paper

Van Gogh Museum

a456A2021, a461A2021, a462A2021, a463A2021, b447V1962, b3041V1962, b7249V1962, d468V1966, d1055N1996, d1121V2004, d1144S2008, d1220S2021, d2698S2012, n531V1962, p245V1966, p246V1966, p251V1966, p252V1966, p253V1966, p254V1966, p260V1962, p886N1996, p1004V1962, p1118V2000, p1178V2000, p1180V2000, p1181V2000, p1182V2000, p1183V2000, p1184V2000, p1185V2000, p1186V2000, p1187V2000, p1188V2000, p1189V2000, p1190V2000, p1191V2000, p1202V2000, p2618S2011, p2624S2011, p2699S2012, p2700S2012, p2736S2013, p2737S2013, p2739S2013, p2786S2016, p2787S2016, p2962S2018, p2974S2019, p2975S2019, p2979S2019, p2980S2019, p2981S2019, p3020S2019, p3028S2020, p3056S2021, p3057S2021, p3058S2021, p3059S2021, s500N1999, t65V1962, t97V1962, t120V1962, t132V1962, t146V1962, t184V1962, t479V1962, t482V1962, t586V1966, t740V1962 [conservation and restoration by N. Lingbeek]

Applied arts

Van Gogh Museum

Lacombe, Georges (1868-1916), *Breton Dance*, 1893-1894, polychrome walnut woodwork, 64 × 203 cm, v401S2021 [restoration by J.P. Folkers]

Unknown, A bookcase that belonged to Andries Bonger, c. 1900, maple wood with mahogany and ebony veneer, 131 × 90 × 30,5 cm, TT02961 [conservation by R. Boitelle]

Frames

Van Gogh Museum

Gogh, Vincent van (1853-1890), *Self-Portrait with Grey Felt Hat*, 1887, 44.5 × 37.2 cm, s16V1962 [new frame by Arnold Wiggins & Sons]

Gogh, Vincent van (1853-1890), *The Zouave*, 1888, 65.8 × 55.7 cm, s67V1962 [new frame by Arnold Wiggins & Sons]

Lacombe, Georges (1868-1916), *Red Pines*, 1894-1895, 61 × 46.2 cm, s549S2021 [new frame by G. Sainthill]

Redon, Odilon (1840-1916), *The Thinker at the Window, Drawing in the manner of Goya*, 1878, 60 × 47 cm, d1048V1996 [restoration by R. Velsink and R. Boitelle]

Redon, Odilon (1840-1916), *Profile against a Tapestry*, c. 1903, 68 × 51.5 cm, d1050N1996 [restoration by R. Velsink and R. Boitelle]

Redon, Odilon (1840-1916), *Profile of a woman against a background of black poppies*, 1893, 74 × 58 cm, d1060N1996 [restoration by R. Velsink and R. Boitelle]

The Mesdag Collection

hwm229, hwm233, hwm233A, hwm234, hwm235, hwm240, hwm241, hwm246, hwm250, hwm251, hwm323, s210B1990 [restoration by R. Velsink]



The wood relief *Breton Dance* by Georges Lacombe has been restored with the greatest care at the workshops of Folkers, wood specialists based in

Winterswijk, the Netherlands. Here we see how the restorer fills the seams in the relief with wax before completing the restoration.

IX. Overview of outgoing loans

In 2021, 35 objects were loaned to 11 institutions. The loans were: 23 paintings, 1 drawing, 10 prints, 1 letter.

Centro San Gaetano, Padua

Van Gogh. The colours of life
10-10-2020 – 06-06-2021
s0016V1962, s0018V1962

Cleveland Museum of Art, Cleveland

Private Lives: Home and Family in the Art of the Nabis, 1890-1900 (Pierre Bonnard, Édouard Vuillard, Maurice Denis, Félix Vallotton)
27-06-2021 – 20-09-2021
p1287V2000, p1305V2000, p1500V2000, p1501V2000, p2821S2017

Dallas Museum of Art, Dallas

Van Gogh and the Olive Groves
17-10-2021 – 06-02-2022
b0866V1962, d0225V1962, s0044V1962, s0045V1962, s0049V1962, s0148V1962

Fondation Pierre Gianadda, Martigny

Gustave Caillebotte – Impressionist and Modern
18-06-2021 – 21-11-2021
s0508S2003

Fondation Vincent van Gogh Arles, Arles

Laura Owens & Vincent van Gogh
19-06-2021 – 31-10-2021
s0021V1962, s0189V1962

Fondation Vincent van Gogh Arles, Arles

Souffler de son souffle
27-11-2021 – 01-05-2022
s0189V1962

Fukuoka Art Museum, Fukuoka

Collecting Van Gogh: Helene Kröller-Müller's Passion for Vincent's Art
2021-12-23 – 2022-02-13
s0015V1962, s0032V1962, s0117V1962, s0140V1962

Museum of Fine Arts Houston, Houston

Hockney-Van Gogh: The Joy of Nature
21-02-2021 – 20-06-2021
s0037V1962, s0078V1962, s0079V1962

Portland Art Museum (Oregon), Portland (Oregon)

Private Lives: Home and Family in the Art of the Nabis, 1890-1900 (Pierre Bonnard, Édouard Vuillard, Maurice Denis, Félix Vallotton)
24-10-2021 – 23-01-2022
p1287V2000, p1305V2000, p1500V2000, p1501V2000, p2821S2017

Tiroler Landesmuseum Ferdinandeum, Innsbruck

Defregger: Mythos – Missbrauch – Moderne
17-12-2020 – 16-05-2021
s0006V1962, s0093B1991

Tokyo Metropolitan Art Museum, Tokyo

Collecting Van Gogh: Helene Kröller-Müller's Passion for Vincent's Art
18-09-2021 – 12-12-2021
s0015V1962, s0032V1962, s0117V1962, s0140V1962

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

Fondation Vincent van Gogh Arles, Arles

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

Gemeentemuseum, The Hague

Carel Adolph Lion Cachet, *Easel*, v0097M1994

Groninger Museum, Groningen

Herman Collenius, *Vanitas: Lady World*, hwm059A

Jewish Historical Museum, Amsterdam

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

Museum De Lakenhal, Leiden

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

Noordbrabants Museum, 's-Hertogenbosch

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

Permanent presentation Noordbrabants Museum

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

Permanent presentation Noordbrabants Museum

2021-2022
15-03-2021 – 01-09-2022
Vincent van Gogh, *Birds' Nests*, s0001V1962
Vincent van Gogh, *Woman with a Mourning Shawl*, s0058V1962

Rijksmuseum Amsterdam, Amsterdam

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

Rijksmuseum Twente, 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

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

Musée d'Orsay

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

Natuurmuseum Brabant

Rabbit (*oryctolagus cuniculus*), v0576B2019

Nelly Agassi, Courtesy of the artist and Dvir Gallery

Nelly Agassi, *Sea You*, v0585B2020

Private collections

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

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

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

Erik Wensma, *Easel*, v0264B2003

Kees van Dongen, *Mina Tandja*, s0293B2011

Edvard Munch, *Fertility*, s0519B2016

Fernand Cormon, *Young Girl*, d0245B2001

Odilon Redon, *La Nébuleuse*, d0132B1994

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

Vincent van Gogh, *Sunset at Montmajour*, s0529B2017

Remonstrantse Gemeente Leiden

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

Rijksmuseum

Auguste Boulard, *The Meal*, s0075B1991

Gustave Courbet, *Winter Landscape*, s0180B1999

Gustave Courbet, *Apples*, s0079B1991

Charles-François Daubigny, *October*, s0183B1999

Honoré Daumier, *The Reading*, s0084B1991

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

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

Jules Dupré, *The Broad Way*, s0008B1986

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

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

Théodule Ribot, *Woman Sewing*, s0096B1991

Antoine Vollon, *View of Paris*, s0099B1991

Stedelijk Museum Amsterdam

August Allebé, *Museum Visit*, s0200B1999

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

Edgar Degas, *The Tub*, v0148B1996

Matthijs Maris, *Head of a Sheep*, s0143B1996

Anton Mauve, *Woodcutters*, s0138B1996

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

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

Auguste Rodin, *Bust of Madame Fenaille*, v0151B1996

Théodore Rousseau, *The Forest of Fontainebleau*, s0144B1996

Triton Collection Foundation

Maurice Denis, *The Mystical Grape Harvest (La vendange mystique)*, s0578B2019

Paul Sérusier, *The Apple Harvest*, s0520B2016

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

Universiteitsmuseum Utrecht

Dish with mountain chalk, v0523B2014

Dish with two ink tablets, v0524B2014

Zeeuws Museum

Anthon van Rappard, *Tile Painters*, s0379B2014

XII. Ancillary activities

Ancillary activities: management

Name	Ancillary activity
Emilie Gordenker	Member of the Board of Stichting Fulbright Commission the Netherlands Member of the Haagsche Schouw Member of Bizot Group Committee of Recommendation, Kees van Dongen exhibition, Singer Laren
Rob Groot	Member of Advisory Board at 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
René Boitelle	Member of the Supervisory Committee for research into and restoration of Van Langren globe, Stedelijk Museum Zutphen
Geeta Bruin	Member of the Museum Gouda Supervisory Board Project Leader at the RKD - Netherlands Institute for Art History Member of the KOG Paintings Committee
Hannie Diependaal	Freelance restorer
Gundy van Dijk	Chair of the Amsterdams Educatoren Overleg Member of the Museum De Voorde Supervisory Board Member of the Board of Stichting Stil Verleden Secretary at Museum Plus Bus
Peter Dusch	Member of the Supervisory Board at Schouwburg Het Park in Hoorn
Bregje Gerritse	Doctoral research: <i>The Reception of Vincent van Gogh in Paris 1886-1914: Art Dealers, Collectors and Critics</i> , University of Amsterdam
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Alain van der Horst	Chair of Van Gogh Europe
Nico Lingbeek	Partner at vof Papierrestaurator Member of the TEFAP vetting committee - drawings until 1850 Member of the Metamorfoze Advisory Committee
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

Name	Ancillary activity
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Yvonne Nassar	Member of the Board of Dujat, the Dutch & Japanese Trade Federation Chair of Platform Innovatie in Marketing (PIM)
Marianne Nouwen	Member of the Board of the Information System for Dutch Museums (SIMIN) section at the Dutch Museum Association
Martijn Pronk	Member of the Digital Strategy Advisory Board of the National Library of Israel Member of the Advisory Committee 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)
Wite de Savornin Lohman	Member of the Board of the Caius Circle of the Rembrandt Association Member of the Board of VanLoon672, Museum Van Loon
Louis van Tilborgh	Professor of Art History, specialising in Van Gogh, University of Amsterdam Editor of Simiolus: Netherlands Quarterly for the History of Art Member of the Rembrandt Association Advisory Board
Marije Vellekoop	Member of the Board of the Research School Art History Member of the Van Gogh Worldwide Steering Committee

XIII. Publications by employees

Name	Co-authors	Title	Publisher / Journal
Nienke Bakker		'Between Hope and Agony: Van Gogh at the Asylum'	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 19-23
Edwin Becker		'Zonnebloemen'	In: <i>Aangenaam Klassiek / Kunst uit de provincies</i> , pp. 18-20
Hannie Diependaal	Teio Meedendorp, Muriel Geldof	'Olive trees on a hillside'	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 120-125.
Bregje Gerritse		<i>De aardappeleters: Van Goghs eerste meesterwerk</i>	Van Gogh Museum, Amsterdam
Teio Meedendorp		<i>The olive groves in Saint-Rémy-de-Provence</i>	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 25-31
		'Study for "Worn Out": a newly discovered Van Gogh drawing'	<i>Burlington Magazine</i> , 163, October 2021, pp. 916-923
Kathrin Pilz	Muriel Geldof	'Creating Olive Groves in Saint-Rémy: A Comparative Study of Van Gogh's Painting Technique and Materials'	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 61-73
	Nienke Bakker, Muriel Geldof	<i>Olive Grove</i> [entry F709]	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 108-113
	Nienke Bakker, Thomas Becker, Muriel Geldof	<i>Olive Grove</i> [entry F711]	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 114-119
	Nienke Bakker, Charlotte Hale, Silvia Centeno, Muriel Geldof	<i>Olive Grove/Olive Trees</i> [entry 707/708]	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 134-141
	Nienke Bakker, Charlotte Hale, Ann Hoenigswald, Silvia Centeno, Muriel Geldof	<i>Women Picking Olives/The Olive Orchard/Women Picking Olives</i> [F654/656/655]	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 154-166
Fleur Roos Rosa de Carvalho		"A Museum without Walls": Van Gogh's collections of (photo)graphic reproductions'	In: <i>Vincent van Gogh and Belgium</i> , exh. cat. Félicien Rops Museum
Louis van Tilborgh		'Van Gogh, Olive Trees, and His Search for What Turned Out to Be a Modern Pastoral'	In: <i>Van Gogh and the Olive Groves</i> , Nienke Bakker and Nicole R. Meyers (eds.), Dallas Museum of Art, pp. 49-59.

Credits

The Van Gogh Museum Annual Report 2021 was drafted in collaboration with the museum's directors and employees. The Van Gogh Museum Publications Department was responsible for the editing and coordination.

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