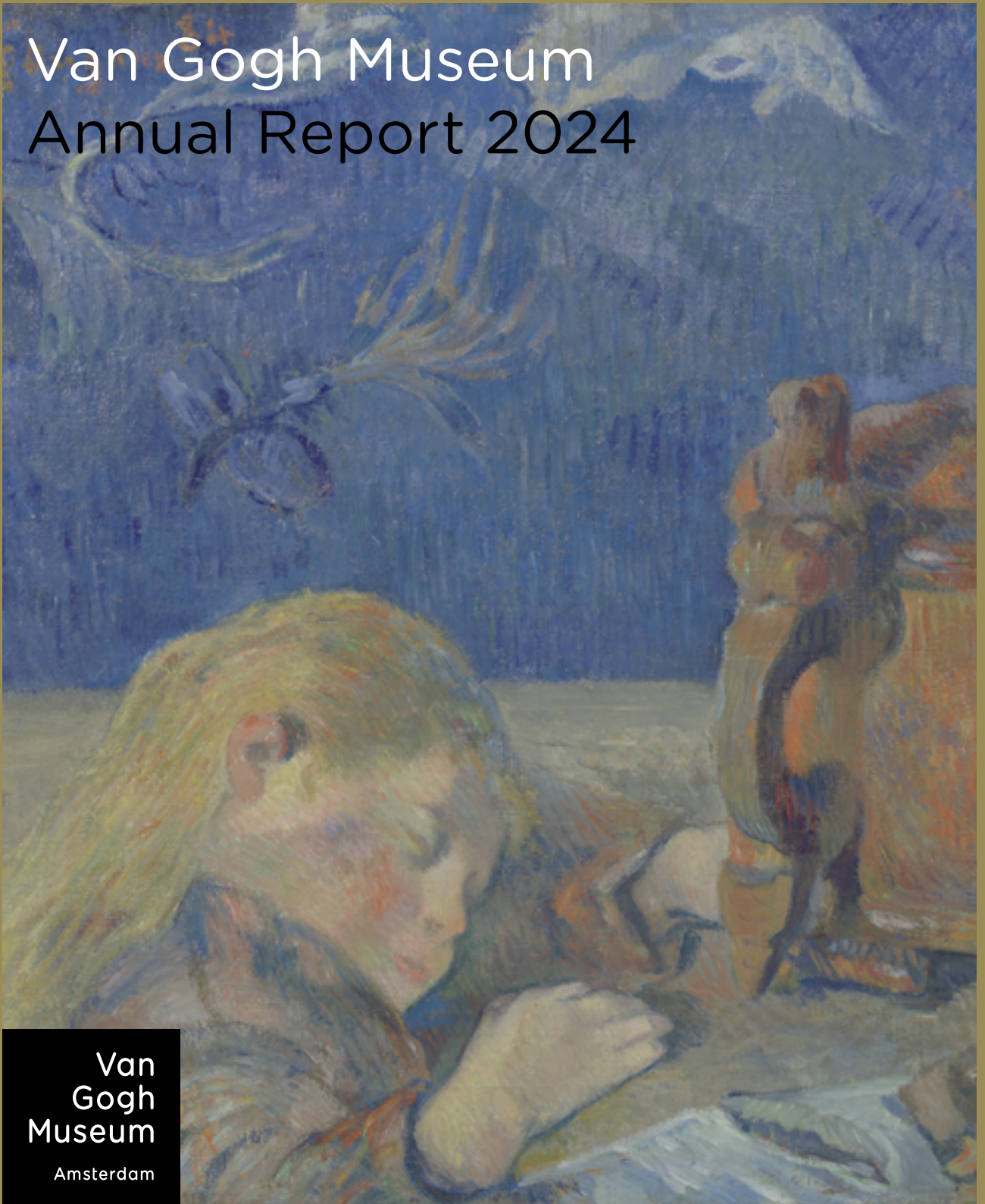


Van Gogh Museum Annual Report 2024

Van
Gogh
Museum

Amsterdam



Van Gogh Museum

Annual Report 2024

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Foreword



Director Emilie Gordenker and
Managing Director Rob Groot

2024 was an outstanding year for the Van Gogh Museum. The strategy that launched in 2021 – in which quality was given priority over quantity – has clearly proved to be a success and was particularly evident in this reporting year. In 2024, more than 1.8 million people visited the museum. An unprecedented 16,475 visitors came to The Mesdag Collection in The Hague. The Van Gogh Museum is and remains a popular museum with an international reputation. It is also becoming increasingly visible and more appealing to visitors from the Netherlands, of which there were almost 330,000 in 2024. The museum has made a concerted effort to improve the visitor experience – both in the Van Gogh Museum in Amsterdam and The Mesdag Collection in The Hague – and this is reflected in extremely positive feedback. The museum shops achieved record sales. And important acquisitions have enhanced the collection significantly.

The exhibition programme over the past year was varied, of remarkable quality, and highly successful. *Van Gogh along the Seine*, a pioneering exhibition that focused on Asnières as a destination for painters, was still on display in the initial weeks of 2024. The show shed new light on this location and why it appealed to Van Gogh and his contemporaries in their quest to find new, modern ways of painting. *Matthew Wong|Vincent van Gogh: Painting as a Last Resort* opened on 1 March. This major retrospective, the first in Europe, showcased the colourful, expressive work of the Chinese-Canadian artist. Although he looked to many fellow artists for inspiration, often through Instagram, his most significant source of inspiration was Van Gogh, whom he admired on an artistic and personal level. *The New York Times* called Wong (1984–2019) ‘one of the most talented painters of his generation’. The exhibition was a sensation, and received extremely

high ratings from visitors. In the autumn *Vive l'impressionnisme! Masterpieces from Dutch Collections* commemorated the 150th anniversary of French Impressionism. This project raised a new research question: what works were collected in Dutch private and public collections and what was the taste for French Impressionism in the Netherlands? The exhibition, which brought together work from 15 private and public collections, was a collaboration with the Museum Boijmans Van Beuningen, and featured work by artists including Claude Monet, Edgar Degas, Auguste Rodin and Camille Pissarro. It was an eye-opener for visitors and scholars alike. In addition, a number of small temporary exhibitions and presentations on the second floor of the Rietveld enlivened the permanent collection.

The Mesdag Collection achieved its highest attendance to date. *Trees That Tell: A Tribute to Endangered Nature* was on display from March to July, featuring work by the Dutch artist Christiaan Kuitwaard (1965) and poet Jan Kleefstra (1964). Their paintings and poetry express their concern with declining biodiversity. *Rosa Bonheur. Spirit of Animals*, the first exhibition in the Netherlands dedicated to this French artist (1822–1899), followed in September. Bonheur was famous in her time for her sensitive, monumental paintings of animals. This highly popular exhibition focussed on Bonheur's passion for animals and her meticulous working method, as well as her remarkable life story.

Several significant works were added to the collection in 2024, the most important of which was *Olive Grove in Collioure*, an early work by Henri Matisse. A painting by Matisse had long been high on the museum's wish list and this is a stunning and significant example. The Van Gogh Museum also acquired the painting *Clovis Sleeping* by Paul Gauguin, a key work in his oeuvre. Many important works on paper were

also added to the collection this year, particularly the impressive four-panel folding screen by Pierre Bonnard.

Although 2024 is the final year of the museum's current Strategic Plan 2021–2024, and a time to harvest its results, it was also a year to look forward. The Management Team, Supervisory Board and the entire staff developed a new plan for the period 2025–2028, as well as related policy documents. The success of the current strategic plan led to the decision to continue in the same direction, but to tweak the vision and specific goals. The emphasis of the new plan remains on quality above quantity, as well as a strong emphasis on inclusion. It goes without saying that the Van Gogh Museum always aims to maintain its leading position as the international centre of expertise on Vincent van Gogh and his contemporaries, as well as being a leader in acquisitions, exhibition making, reputation and visitor services. Clearly stated goals and KPI's underpin the Strategic Plan 2025–2028, which is available on the Van Gogh Museum's website.

An independent Review Committee (*visitatie-commissie*) that evaluates state-funded museums every four years in accordance with the Dutch Heritage Act visited the Van Gogh Museum on 7 June 2024. The resulting report was extremely positive, and full of praise for the current strategic direction. The committee remarked that ‘the specialist knowledge and expertise about the collection at the museum is exceptional, as is the research it conducts and the income that the museum generates’. The Board of Directors endorses the Review Committee's conclusions, and has already taken steps to act on its recommendations.

Although the museum is flourishing, there is a dark cloud on the horizon. The museum buildings (Van Gogh Museum, The Mesdag Collection and

the office building) are in urgent need of extensive renovations due to delayed maintenance. Structural upgrades and replacements, including systems for climate control and security, in the Van Gogh Museum on the Museumplein must be carried out with some urgency. Investments in sustainability are also required. This project will most likely be implemented in 2028–2030. A programme of requirements and a corresponding timeline is being developed. During the past year, the Board of Directors were in active talks with the Ministry of Education, Culture and Science regarding the project’s financing.

The Van Gogh Museum aims to be a wonderful place to work with a smoothly functioning internal organisation. The Board of Directors recognises that this requires time and effort, and much has been done in the reporting year to improve internal communication and to clarify decision making and processes. There has been significant progress, which is reflected in the results of an interim staff survey: the Net Promoter Score (NPS) increased by an impressive 13 points, and the overall rating improved significantly as well. There is still work to be done, and this will be a priority in the coming



The exhibition *Matthew Wong | Vincent van Gogh: Painting as a Last Resort* invited visitors to enjoy more than 60 works by the Chinese-Canadian artist.

years. There was some staff turnover in 2024, which led to the replacement of two members of the Management Team. Fayçal Ben Abdellaziz began as the new Head of Marketing & Communications on 26 August 2024. José Dibbets became the new Head of Operations, on 1 January 2025, replacing Niek Borgsteijn who held this position in the interim.

The financial position of the Van Gogh Museum is healthy: it concluded the 2024 financial year with a positive result of € 2.9 million. Attendance was slightly higher than expected, and the average visitor spend in the shops increased compared to previous years. There was also an increase of € 2.3 million in support from funds and foundations for art acquisitions.

We would like to express our deepest thanks to all of our stakeholders for their invaluable support. First and foremost, we are indebted to the Vincent van Gogh Foundation, the formal owner of the majority of the Van Gogh Museum’s collection, which is closely involved with everything the museum does. We are also grateful to the museum’s Supervisory Board, which supported us with constructive, expert advice. The structural support from the Ministry of Education, Culture and Science is essential to the Van Gogh Museum’s efforts to continue to fulfil its mission, as is that of our founding partner Sompo Japan Insurance Inc.

We truly value the generous support of our main partners ASML, DHL and the Vrienden-Loterij, as well as of our other partners, sponsors, public funders, individual supporters, funds and foundations, donors and the friends of the Van Gogh Museum, who all help us to achieve our mission. We are deeply grateful to them all.

Above all, we would like to thank our staff from the bottom of our hearts. Without their professionalism, dedication and commitment, this would never have been such a successful and meaningful year. We do everything for our visitors – both new and returning – and we are very grateful that they found their way to our museums.

Emilie Gordenker, Director
Rob Groot, Managing Director

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The Van Gogh Museum in 2024: an overview



Visitors

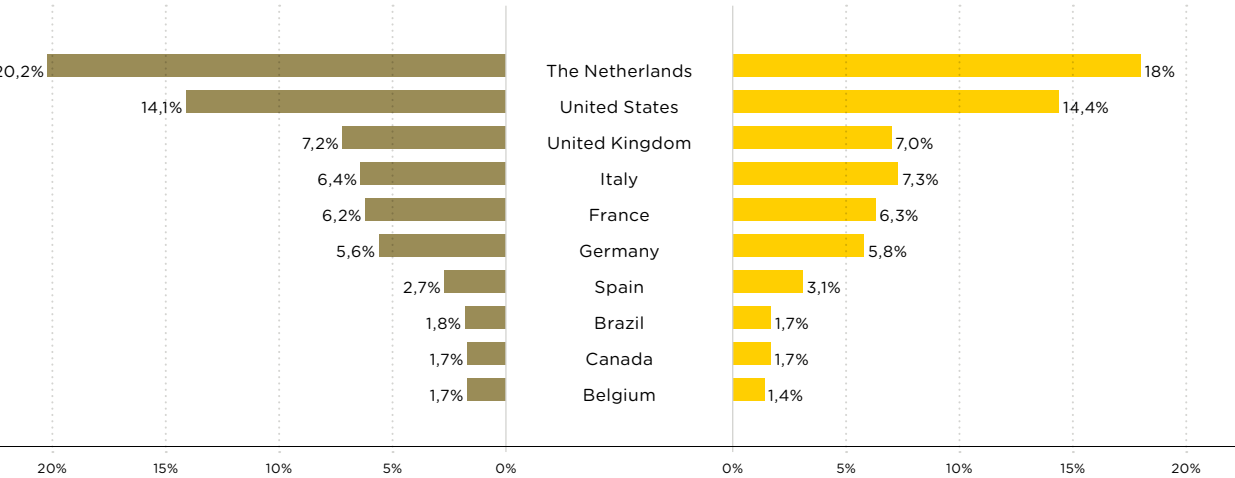
With a total of 1,842,742 visitors, almost all of the available tickets to the Van Gogh Museum were sold in 2024. This is an increase of 10% compared to the previous year. During the past year, monthly variations were due to renovations or modified opening hours. The number of visitors from the Netherlands exceeded expectations: almost 330,000 (18%). An emerging trend is that visitors are increasingly booking their visits in advance, as they would for the cinema, theatre, or a concert. As a result, more than 30,000 visitors from the Netherlands were able to visit the museum during the busy summer month of August.

This year, the exhibitions *Matthew Wong* | *Vincent van Gogh* and *Vive l'impressionnisme!* were significant driving forces behind the high number of visitors from the Netherlands. The Wong exhibition achieved a rating of 85% ('very good' or 'excellent'), making it one of the top three exhibitions according to Dutch visitors since surveys began ten years ago. Visitor ratings for the Van Gogh Museum in a more general sense were also very high. The Net Promotor Score (NPS) for 2024 was 71 points, one point higher than the previous year, in part thanks to the impressive ratings given for the Wong exhibition. This year also saw the introduction of a new rating that reflects the overall assessment

Visitors view the collection in the Rietveld Building.



Top-10 home countries in 2023/2024

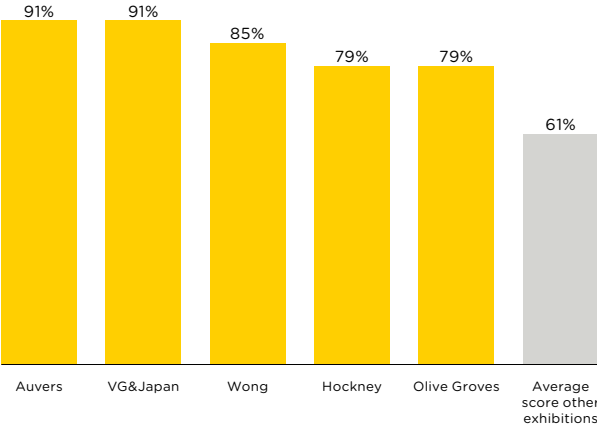


Share per country in percentages.
The scores of 2023 on the left and 2024 on the right.

of the visit. Van Gogh Museum visitors rated their visit with a 9.1 out of 10. The permanent collection continues to surprise and inspire visitors with the human narratives and in-depth insights into the collection. This applies to both first-time and returning visitors. More comprehensive analysis has revealed that visitors are spending longer in the building. The museum regards this as a compliment, as it is an indication of how focussed visitors are on the collection. This also explains why many visitors still feel that the museum is crowded, despite visitor numbers being lower than in previous years.

The Mesdag Collection

The number of visitors to The Mesdag Collection rose by an impressive 75% in 2024. A more varied programme and greater public awareness – driven by two temporary exhibitions – resulted in increased attendance. Both of these exhibitions told powerful stories that reflected the spirit of the times, attracting visitors to The Mesdag Collection. *Trees That Tell* achieved 40% more visitors than anticipated, and nearly 145% more



Top 5 highest-rated exhibitions by visitors living in The Netherlands

visitors saw *Rosa Bonheur* than expected. There were a total of 16,475 visitors, the largest number since 1996.

Ticketing

The Van Gogh Museum migrated to a new ticketing platform in September. This new system, CM.com, simplifies the online purchasing process, making it more professional and user-friendly. Unfortunately the museum’s ticketing page on its website was the target of a number of cyber-attacks during the period from March to May. Additional security measures were immediately introduced, but the attacks resulted in financial losses.

Exhibitions and presentations at the Van Gogh Museum

The exhibition *Matthew Wong|Vincent van Gogh: Painting as a Last Resort* was on display at the Van Gogh Museum from 1 March to 1 September.



Exhibition about Matthew Wong, an artist who was deeply inspired by Van Gogh.

The work of the Chinese-Canadian artist Matthew Wong (1984–2019) is dynamic, colourful and expressive. Although Wong looked to many artists for inspiration, Vincent van Gogh was one of his most significant influences. This is most evident in Wong’s use of colour, the thick brushstrokes with which he applied his paint, and the deeply personal themes he explored. Wong saw his own life reflected in that of Van Gogh: ‘I see myself in him. The impossibility of belonging in this world.’ Van Gogh Museum researcher Joost van der Hoeven curated a selection from Wong’s internationally acclaimed oeuvre, creating the largest exhibition of Wong’s work in Europe to date. A striking number of visitors from the Netherlands, often encouraged by their personal networks, saw the show. Many indicated that they were inspired by the exhibition, or that it gave them food for thought, surprised and moved them, or genuinely touched them. The human narrative (including the theme



The presentation *Landscapes of Sentiment* introduced landscapes on paper from the museum’s collection, by artists including Emile Bernard, Odilon Redon, Félix Vallotton and Paul Signac.

Reactions from visitors to Matthew Wong|Vincent van Gogh

‘It was beautiful, powerful, and deeply moving – all at once. It gives you energy! The curators of the exhibition really did a great job!’

‘Not only did I get to know an amazing new artist, I also managed to look at Van Gogh’s works through a different lens! Suddenly Van Gogh became (even) more “relevant”, his work was brought closer to our age somehow, if this makes any sense.’

‘The silence/meditation gallery on the top floor was brilliant. It really allowed me to get closer to the painting, and it profoundly touched me.’

of mental health), in combination with the art, played a crucial role.

Running concurrently with the Wong exhibition was *Landscapes of Sentiment* on the second floor of the Rietveld Building. This presentation featured dreamlike and mysterious landscapes on paper from the museum’s own collection by artists including Emile Bernard, Félix Vallotton and Paul Signac.

The exhibition *Vive l’impressionnisme! Masterpieces from Dutch Collections* opened on 11 October. Curator Fleur Roos Rosa de Carvalho organised the exhibition together with Sandra Kisters, Director of Collection and Research at Museum Boijmans Van Beuningen in Rotterdam, in collaboration with fifteen Dutch and private lenders. The exhibition celebrated 150 years since the term Impressionism was coined, and featured French Impressionist masterpieces



The exhibition *Vive l'impressionnisme!* Masterpieces from Dutch Collections presented French Impressionist works from museum and private collections. Alongside paintings, the exhibition also showcased prints, pastels, drawings and sculptures.

the Southern French region of Provence, as was Vincent van Gogh. Cowen made large analogue prints on thick photographic paper, and experimented with different chemicals in the development process. The exhibition *Jeff Cowen: Provence Works* at Huis Marseille, Museum for Photography in Amsterdam ran concurrently with the presentation at the Van Gogh Museum.

For Vincent's Eyes Only opened on the second floor of the Rietveld building on 15 September. This presentation of a special group of 27 drawings that Emile Bernard sent to his artist friend Vincent van Gogh offered a unique and intimate insight into their friendship and correspondence.

Remarkable loan

The Van Gogh Museum presented a special loan of Camille Pissarro's *Girl in the Grass* from 14 November 2024 to 9 March 2025. The painting

was on loan from the Kunsthalle Bremen – Der Kunstverein in Bremen, but was once owned by the Jewish art collector Jaap van den Bergh. Rather than a straightforward restitution, the Kunsthalle Bremen and the descendants of the Van den Bergh family came to an agreement that included a publication and the loan of the painting to a museum in the Netherlands. The Van Gogh Museum was delighted to display the work. The agreement also led to new research into the tragic family history. This research was supported by the Cultural Heritage Agency of the Netherlands, the NIOD Institute for War, Holocaust and Genocide Studies' Expert Centre Restitution and the Kunsthalle Bremen.

Exhibitions at The Mesdag Collection

The exhibition *Trees That Tell: A Tribute to Endangered Nature*, of works by the Dutch painter Christiaan Kuitwaard (1965) and poet Jan Kleefstra (1964) opened in March. Kuitwaard

by artists including Claude Monet, Edgar Degas, Auguste Rodin and Berthe Morisot. Their finest paintings from public and private Dutch collections were exhibited alongside Impressionist pastels, drawings and prints, as well as sculptures and decorative arts from Dutch collections. In addition to this, an installation by light artist Nick Verstand, called *Boulevard of Broken Dreams*, showcased opportunities missed to acquire key Impressionist works for the Dutch national collection.

Jeff Cowen: Vincent van Gogh, a display integrated into the permanent collection, took place from 22 June to 13 October. The American photographer Jeff Cowen (New York, 1966) was inspired by the outstanding nature of

Reactions from visitors to *Vive l'impressionnisme!*

'I couldn't answer the question about whether the museum surprised me this time... It doesn't come as a surprise to me, the museum and the exhibitions are always excellent!'

'I liked having the opportunity to see work by female Impressionists that I hadn't seen before.'

'The main purpose of my visit was to see the exhibition, and I really enjoyed it – the landscapes especially warmed my heart. The Audio Guide was really insightful, it gave useful context and helped me see things with fresh eyes. My compliments to everyone at the museum!'

The Van Gogh Museum was loaned the remarkable painting *Girl in the Grass* by Camille Pissarro for four months.





Nature, poetry and painting blended in the spring exhibition *Trees That Tell: A Tribute to Endangered Nature*.



Rosa Bonheur. Spirit of Animals was the first exhibition in the Netherlands dedicated to the French artist.

and Kleefstra's working method conjures associations with the Hague School: painters who enjoyed working outside and had an affinity with nature. Anecdotally, it seemed that a younger audience than usual came to see the exhibition.

Rosa Bonheur. Spirit of Animals, the first solo exhibition of work by Rosa Bonheur (1822–1899) ever to have taken place in the Netherlands, opened at The Mesdag Collection on 20 September. Bonheur achieved international fame during her lifetime, but quickly faded from public view after her death. Her work, inspirational life and – for the time – modern take on animals has garnered renewed attention recently. Through her work, Bonheur wanted to show people that animals also have a soul.

Research

The Collection Plan 2024–2028 and the Strategic Research Plan 2024–2028 were completed in 2024. The most important aspect of the Collection Plan is the acquisition policy. The document also comprehensively addresses the genesis, description and composition of the collection (including its legal status and significance), registration and documentation, preservation and management, and the use of the collection (in relation to research, education, publications, its presentation and outgoing loans). The new Collection Plan is based on the Collection Plan 2019–2024, but outdated information was modified or removed (such as department names and job titles), new information was added, significant acquisitions made in the previous strategic period included, and the acquisition policy updated accordingly.

The Strategic Research Plan outlines the museum's research programme and defines three main focus areas: specifically on Van Gogh, focused on the collection, and needed for

exhibitions. The plan reflects on previous research, provides an overview of the current situation, and looks ahead to upcoming projects in this strategic period. The Plan also addresses technical research, the collaboration with ASML as the museum's Partner in Science, the Conservation & Science Centre (work in progress) and the position of the Van Gogh Museum as a centre of expertise.

As the international centre of expertise on the work and life of Van Gogh and his contemporaries, the Van Gogh Museum is dedicated to researching every aspect of the artist's life and its own collection. Curators and conservators are continually working on the collection catalogue that encompasses the paintings and drawings by Van Gogh's contemporaries in the museum collection, the works that Vincent and Theo collected during their lives. The phased digital publication of the entries, which was launched in 2023, continued this year.

Associate Curator Sara Tas is currently engaged with long-term research into the importance of Dr Gachet to Vincent van Gogh and the Van Gogh Museum. She is focussing on the extensive part of the Van Gogh Museum's collection of works by Gachet, his artist friends and his students. This research is generously supported by the Gerda Henkel Stiftung, which is also funding Researcher Bregje Gerritse's doctoral dissertation about the early reception and reputation of Vincent van Gogh's work in the Parisian art world between 1886 and 1914.

Senior Researcher Roelie Zwikker is conducting research into Vincent van Gogh (1890–1978), the nephew of the artist and the founder of the Van Gogh Museum for her doctoral dissertation. This Vincent van Gogh is known colloquially

as ‘the engineer’ in order to avoid confusing him with his uncle, the artist. The forthcoming biography will offer insight into the life and career of this multifaceted man, and is a collaboration with the University of Groningen Biography Institute.

The Van Gogh Museum is home to more than 200 paintings and nearly 500 drawings by Vincent van Gogh. The results of scientific research into these works are recorded in a series of seven collection catalogues. Work is currently underway on the last volume in the series of collection catalogues focusing on Van Gogh’s paintings: those from the final years of his life (1888–1890), when he lived in Arles, Saint-Rémy and lastly Auvers-sur-Oise (publication in 2026). The research explores both the art historical aspects of the paintings, as well as their physical and technical characteristics. The work is being conducted by researchers and conservators from the museum itself, in collaboration with staff from the Cultural Heritage Agency of the Netherlands (RCE).

The programme ‘Van Gogh Museum Visiting Fellow in the History of Nineteenth-Century Art’ makes it possible for an acclaimed art historian to hold an annual seminar at the museum. In 2024, this was Debora Silverman, Distinguished Research Professor Emerita of History and Art History, UCLA, and University of California Presidential Chair in Modern European History, Art and Culture. Silverman gave a lecture on 16 June about the intriguing and multifaceted story behind the ‘Stoclet Frieze’, created by Gustav Klimt in a Brussels palace between 1905 and 1911.

The Van Gogh Museum conducted technical research into Paul Gauguin’s painting *The Little Cat*, currently in a private collection at the end

of 2023. The work was made in 1888, when Gauguin and Van Gogh worked together in Arles. *The Little Cat* has been on display at the museum with related paintings from the museum collection and an explanation of the research findings since November 2024. Research revealed that the painting was once part of a larger work. A beetle was also discovered on the right-hand edge of the painting, which got stuck in the paint when the work was painted.

Curator Fleur Roos Rosa de Carvalho is reconstructing the creative process between artist and lithographer for a print series by four Nabis, which was published by Ambroise



Highlights of the extensive collection in the Van Gogh Museum Library.

Vollard between 1896 and 1900, for a publication entitled *From Proof to Perfection*. This project is supported by The Getty Paper Project, the Elise Wessels Foundation, the IFPDA and the Cultuurfonds.

No fewer than 90 bibliophiles from the Association internationale de bibliophilie (AIB) visited the Van Gogh Museum on Friday 27 September. Participants discovered highlights from the library and the Van Gogh Museum’s print collection. Several weeks later, on 15 October, the Collection Information Department received about 35 visitors during the CIDOC International Conference at the Rijksmuseum. The theme of this year’s conference was *Sustainable Connections: Building Knowledge Networks*. The visitors were able to see a number of key works from the library or attend a session in which staff presented their research and notable upcoming projects.

Conservation, restoration and research
The Van Gogh Museum is home to an extensive collection of Japanese prints consisting of more than 600 works and 18 accordion books, all of which were collected by Vincent van Gogh. A conservation project was launched in 2024 to preserve and treat this special collection in the years ahead, in accordance with the latest standards. Preparatory work included the replacement of all mounts and storage boxes. The first group of prints has now been treated, with old repairs removed and minor damage stabilised. All of the prints from this batch have now been remounted, using a reversible and conservation-friendly approach. Once treatment

has been completed, the entire collection will be photographed. Items from other parts of the collection have also been fully photographed and made digitally accessible.

A number of important paintings in the museum’s collection were restored during this reporting year, including *Olive Grove* by Van Gogh, the recently acquired painting *House in the Winter Sun* by Gabriele Münter, and two works by Emile Bernard, a portrait of his grandmother and *Women by the Waterside, with Pitchers*, which he painted while in Egypt. The results of a difficult and time-consuming restoration of a portrait of Jo van Gogh-Bonger, painted by Johan Cohen Gosschalk, were especially successful. Yellowed varnish and many old layers of overpainting were removed to reveal a colourful, highly personal portrait of Jo at her desk. The painting will go on display for the first time in June 2025. This restoration was supported by a donation from Stichting Lieve.



Kathrin Pilz restoring painting *Olive Grove*.



Before and after restoration of Johan Cohen Gosschalk's portrait of Jo van Gogh-Bonger, showing dramatic improvements.



Two paintings by Camille Corot in The Mesdag Collection turn out to have once been a single artwork. One of the Van Gogh Museum's conservation assistants observed that the scenes must have been connected. More detailed research into the painted surface and an examination of X-ray images of the work helped determine with certainty that the two canvases were originally a single painting. As chance would have it, *Landscape with a Horseman* and *Landscape with an Angler* entered the collection of Sientje Mesdag-van Houten and Hendrik Willem Mesdag at different times. The canvas was probably cut in two between 1875 (when Corot died) and 1878 (when *Landscape with a Horseman* was acquired). The Mesdags acquired *Landscape with an Angler* eleven years later. Unfortunately it is unknown whether the Mesdags realised that the landscapes were once joined, but the paintings were given similar frames. Following this discovery, the works were conserved, helping to bring out the original colours and the compositions.



The two conserved works by Camille Corot together in the gallery at The Mesdag Collection in The Hague. They were once a single painting.

The department is currently conducting technical research on all paintings by Isaac Israëls in the museum's collection in anticipation of an exhibition on Israëls and Jo van Gogh-Bonger, to be held in autumn 2025. Several paintings will be restored. In the years ahead, the Van Gogh Museum will achieve its ambition of opening a Conservation & Science Centre thanks to the extension of the partnership with ASML (see below under Development). The new centre will be interdisciplinary, where science, technical research and conservation and restoration will come together within the museum's walls.

Collection Information

The Van Gogh Museum uses a dedicated collection registration system to keep track of its collection. The museum started using the Adlib system in 2009, but the Van Gogh Museum was notified that the final version of Adlib Museum+ would reach end of support (EOS) on 31 December 2024, and that this application would be superseded by Axiell Collections. Following a thorough and meticulous selection procedure, the Collection Information Department decided to proceed with the logical successor, Axiell Collections Premium – Museum/Library & Archive. A major advantage of this system is that various data sources, such as the collection, library and archives, can be effectively integrated within the application. The implementation of and migration to Axiell Collections took place successfully between 2023 and June 2024.

Acquisitions

The most significant acquisition in 2024 was *Olive Grove in Collioure* by the French artist Henri Matisse, who painted this work during or following his first stay in the Southern French town of Collioure. This period marked a turning point in his career, as he took his first steps towards a style that was later called 'Fauvist'. This is an early example of Matisse's mastery of combining figurative subjects with daring, expressive colours, which is precisely what Matisse admired in Van Gogh's work, as well as his expressive brushwork and emotional intensity. The acquisition of a work by Matisse, the best-known representative of the Fauves, had long been high on the museum's wish list. *Olive Grove in Collioure* is a major addition to the collection.

The Van Gogh Museum also added the painting *Clovis Sleeping* by Paul Gauguin – a key work in his oeuvre, and the first Impressionist painting by the artist – to its collection. Gauguin combined his Impressionist technique and use of colour with a deeper layer of meaning in this work: he depicted his five-year-old son Clovis from life, asleep next to a large Norwegian tankard, but combined this with imaginary elements. The decorative motifs in the background suggests the sleeping child's dream world.

The Van Gogh Museum also acquired several works on paper, including the drawing *The Sower* by Jean-François Millet. For this great French painter of rural life, sowing embodied the most meaningful aspect of country life. The motif, together with reaping and harvesting, also has a cyclical and Biblical significance. Van Gogh had boundless admiration for Millet's oeuvre and take on life. Vincent and his brother Theo collected many print reproductions works by Millet, which the artist copied repeatedly. Van Gogh explored the motif of the sower in over thirty variations, both on paper and canvas.



Paul Gauguin, *Clovis Sleeping*, 1884, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Rembrandt Association [with the additional support from its Dorodarte Kunst Fonds and the annual contribution of the Cultuurfonds] and the members of the Yellow House Circle)



Jean-François Millet, *The Sower*, 1850, conté crayon on paper, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij)



Henri Matisse, *Olive Grove in Collioure*, 1905, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund [the public fund supporting the visual arts and cultural heritage], the Rembrandt Association [with the additional support from its Van Rijn Fonds, its Liesbeth van Dorp Fonds, its Fabritius Fonds and its Claude Monet Fonds] and the members of The Yellow House Circle)



Félix Bracquemond, *Portrait of Marie Bracquemond*, c. 1869, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij)

The Van Gogh Museum also added the intimate *Portrait of Edwin Edwards* by Henri Fantin-Latour to its collection. Edwards was an etcher and painter, and a friend of Fantin-Latour. This is the first drawing by this French painter to enter the Van Gogh Museum's collection. The museum also acquired a portrait by Félix Bracquemond, showing his wife and fellow artist Marie Bracquemond, a significant figure within the Impressionist movement, examining a drawing or print. The museum also purchased her drawing *The Apple Picker*, a more nuanced and elaborate version than the drawing it already had in the collection. In this summery scene, even the most minute leaves and blades of grass are captured with remarkable clarity.

Another notable acquisition in 2024 was an impressive four-panel folding screen by Pierre Bonnard. The Tuileries Garden were hailed by guidebooks as the most popular boulevard in Paris, and as a paradise for children, following their expansion in 1889. Bonnard transformed the figures and traffic into a calm composition of flat silhouettes and patterns against a white background, topped by a decorative border of carriages and horses. The French painter and printmaker was inspired by Japanese art, and was therefore called the 'Nabi très japonais'. The shadow theatre at Le Chat Noir, a renowned artists' cabaret in Montmartre, was another major source of inspiration. The addition of this folding screen to the museum's collection means that Bonnard's graphic oeuvre from his Nabis period is now fully represented.



Pierre Bonnard, *Folding screen: Nursemaids' Promenade, Frieze of Carriages (Le Paravent: La Promenade des nourrices, frise de fiacres)*, 1896-1897, Van Gogh Museum, Amsterdam

Education

The museum’s educational programmes on offer expanded again in 2024. The audio guide, an interactive guide to Van Gogh’s life and work, is now available in twelve languages, including Ukrainian. The tour has a very high pick-up rate of 37% (688,159 visitors).

The Van Gogh Museum offers ‘Family Days’ during school holidays, which include a range of activities for visitors of all ages. The Information Desk in the lobby of the Rietveld building offers a treasure hunt, there are family audio guides, dedicated guided tours and daily walk-in drawing workshops. A number of family yoga sessions were also held at the museum. The Van Gogh Museum received 24 families and volunteers who read stories aloud in partnership with the VoorleesExpress (read-aloud sessions). They organised an interactive session, reading the book *Vincent and Camille* aloud with an appearance by Camille the hand puppet, followed by a visit to the museum or a drawing workshop.

All of the lectures, guided tours and workshops accompanying the exhibition *Rosa Bonheur. Spirit of Animals* at The Mesdag Collection were fully booked from the moment they launched. The Mesdag Collection offered additional programming. In addition to the supervised activities, visitors could try their hand at an independent drawing assignment after viewing the exhibition. Many drew foxes and deer, sometimes to the musical accompaniment of other visitors playing the piano.

The Van Gogh Museum received 22,160 primary and secondary schoolchildren, and 855 vocational education mbo students in 2024. The museum also offers educational materials for teachers. The digital educational platform *Van Gogh at School* (a collaboration with museum partner LessonUp) enabled 1,700 teachers in numerous countries to give nearly 8,000 lessons during this reporting year, for an estimated 186,000 primary and secondary schoolchildren and mbo students. Free smart-board lessons exploring the life and work of Vincent van Gogh are available in Dutch, English and French. New additions to the platform this reporting year included teaching materials about Van Gogh’s love of nature, which is also related to mental health and well-being.

Reactions from visitors to Rosa Bonheur. Spirit of Animals

‘I loved the treasure hunt! And also the fun presents at the end :)’

‘Wow, we really enjoyed the impressive exhibition of Rosa Bonheur’s work. It is so vividly lifelike; you almost want to stroke the paintings. The rest of the collection in this magnificent building is also great. We will certainly be back.’

‘Rosa Bonheur: beastly beautiful!’

Mental well-being is a priority for the Van Gogh Museum. Academic research has confirmed that art can help improve health and general well-being. In these difficult times, when many young adults report experiencing stress and sombre feelings, following a two-year pandemic that greatly impacted mental well-being, art can help to prevent or alleviate psychological complaints.

In 2024, the Van Gogh Museum started hosting lessons about mental well-being for vocational education (mbo) students.



Every year, the Museum-pleinbus brings school-children from years 6, 7 and 8 to the museum for a guided tour of the permanent collection.



In advance of the 2024–2025 academic year, the Van Gogh Museum launched the new educational programme *Mental Health and Citizenship*, for primary and secondary school-children and vocational education students. This programme uses the work and life of Vincent van Gogh as a starting point to address the subject of mental health in the classroom. The museum also uses Vincent’s life and work to engage positively with the discussion of mental health through *Open up with Vincent*, another mental health initiative. *Open up with Vincent* was developed in collaboration with young adults, care associations and professionals specialised in mental health. The programme features activities such as mindfulness sessions and painting workshops at the museum, on location elsewhere and online. Teaching materials have also been developed for primary and secondary schoolchildren, and there are monthly yoga lessons at the museum. The programme is supported by the Agis Innovation Fund.

‘We believe it is important to contribute to breaking the stigma surrounding mental health. Especially now, when many young people are experiencing negative emotions, Van Gogh’s art and life story can make a positive contribution to openly discussing the subject. Also at school.’

Gundy van Dijk,
Head of Education at the Van Gogh Museum

Following its successful introduction in the United States, initial steps were taken to expand the *Heart for Art* programme – a collaboration with DHL – into Latin America in 2024. The museum worked together with local partner Asociación Amigos del Museo Nacional de Bellas Artes to launch a pilot period in November, in which experienced educators from the Van Gogh Museum gave teachers in Buenos Aires, Argentina, online lessons, so that they can offer lessons independently. This programme has already reached thousands of schoolchildren, fostering their creativity and love of art.

Inclusion

The Van Gogh Museum is an organisation for everyone, it embraces the most diverse possible visitors and strives to be an inclusive employer. It believes that this will lead to a more successful, relevant and creative museum. The initial phase of the programme *Van Gogh Connects* (2017–2021) aimed to improve inclusivity and diversity at the Van Gogh Museum. Thanks to the support of Fonds 21 and American Express, the museum was able to broaden the regular programme this year in order to ensure that diversity and inclusion are sustainably embedded within the organisation. In the next phase of *Van Gogh Connects*, the museum is collaborating with educational institutions, social organisations and the Beeldbrekers (the ReFramers), a group of young adults from all walks of life who apply their expertise to make the museum more inclusive. The key question is how the museum can become and remain relevant to the young adult target group. Activities, workshops and impact research are all integral to this process. As the museum learns from the results, it will adjust and revise activities and reassesses the impact. The museum is dedicated to making inclusivity a more instinctive part of our



Sign language guided tours are held several times a year.



From left to right: ReFramers Michelle van den Berg, Habon Ismail, Chaeli Braaf, Sara Halilovic and Naveen Gayadien.

organisation, one that will learn on the go (see also p. 83).

A new project called *I am Jo!* is a creative empowerment programme for, by – and especially featuring – women from Amsterdam. The first group of participants completed the programme in 2024. Participants learn and grow by exchanging knowledge and skills, and have the opportunity to apply and strengthen their independence and resilience. Jo van Gogh-Bonger was the archetype of an independent and enterprising woman, and her story inspires those of today’s women.

The programme *Van Gogh Meets* allows the Van Gogh Museum to focus on seniors who want to enjoy a leisurely visit to the museum: residents of care homes and assisted living facilities, but also seniors living independently at home. In 2024, 252 seniors visited the museum as part of this programme.

The Museum Plus Bus is another initiative for seniors: a bus especially for groups who are unable to visit the museum independently. Thanks to the support of participants of the VriendenLoterij, the fifteen museums that participate offer a free bus service, as well as entrance to the museum and refreshments. This year, the Museum Plus Bus visited the Van Gogh Museum 21 times, bringing 866 participants to the museum.

As Partners in Mobility, Hyundai and the Van Gogh Museum are dedicated to making the museum more accessible. The partners organised a ‘Connection Day’ for the fifth time in 2024. On this special day, seniors – who often have difficulty experiencing art independently – are introduced to the work and life of Vincent



Residents of a Cordaan care institution and their companions travelled to the Van Gogh Museum in Hyundai electric cars.

van Gogh. This year, residents from care institution Cordaan travelled to the museum in Hyundai electric cars for a guided tour of the temporary exhibition *Vincent van Gogh* | *Matthew Wong: Painting as a Last Resort*.

The Mesdag Collection also contributes to improving inclusivity with a number of programmes designed to reach target groups who might find it too challenging to visit the Van Gogh Museum. The Mesdag Collection offers low stimulus hours, during which visitors can view the collection and garden in a quiet way, when the lights are dimmed and a quiet room is available. Visitors are welcomed by trained staff and there are stools available to take into the galleries. There is also a sensory map, which indicates areas where sound or lighting might be overstimulating, and is available on The Mesdag Collection's website and in the museum. Anyone who is unable to make their way through the museum independently is welcome to bring a companion with them for free. The most important gallery texts have been published as

a pdf document, which visitors can download in advance or once at the museum. Visitors can also borrow a booklet with these gallery texts in large font from the Information Desk. Live-streamed guided tours of the permanent collection are occasionally on offer, which give visitors with limited mobility the opportunity to enjoy an interactive museum experience.

'With *I am Jo!*, the Van Gogh Museum is making a special contribution to the celebration of Amsterdam's 750th anniversary. This project both celebrates the history of a powerful woman and inspires new generations. It is a compelling example of how art and history can come together to connect and empower us, both now and in the future.'

Sietse Bakker, Programme Director, Amsterdam 750

Digital Communication

There were more than seven million visitors to the Van Gogh Museum's website in 2024. The online collection catalogue won a Lovie Award in 2023, and was nominated for a Dutch Interactive Award. The museum reached a milestone with more than 500,000 newsletter subscribers. A new thematic website was successfully introduced during the Matthew Wong exhibition. A series of mindfulness videos was published on YouTube as part of the mental health theme, and the first online video press conference announcing the major Anselm Kiefer exhibition to be held in 2025, was produced in November. User generated content (content created and shared by users) was successful on Instagram, such as the animations made by Andrey Zakirzyanov from Prague, which



Security guard Mohammed Boukhrouf was interviewed for *The New York Times* about his passion for Van Gogh's life and work. 'Vincent van Gogh is like a childhood friend of mine', says Mohammed. 'Now it feels like he's my employer'. '5 Art Museum Security Guards Share Their Favorite Pieces', *The New York Times*, 30 July 2024

achieved more than fifteen million views. The museum's social media channels achieved joint reach of more than 155 million persons, and approximately ten million followers.

Corporate Communications & PR

The museum succeeded in generating sustained national and international media attention for exhibitions, publications and events at the Van Gogh Museum and The Mesdag Collection in 2024, across print, digital, radio, and television platforms. *Matthew Wong* | *Vincent van Gogh. Painting as a Last Resort* received media attention throughout the exhibition period in all major Dutch daily newspapers, numerous lifestyle magazines and international media such as *The New York Times*. At the end of 2024, the *NRC* included *Matthew Wong* in its list of 'the 20 best exhibitions of 2024'. The autumn exhibition *Vive l'impressionnisme!* was also featured in many publications and radio interviews, including in *Vogue*, *De Telegraaf* and *De Nieuws BV*.

The Mesdag Collection attracted extensive media coverage with *Trees That Tell: A Tribute to Endangered Nature*, including a television documentary that aired several times. The exhibition *Rosa Bonheur. Spirit of Animals* exceeded all expectations, and was covered in detailed feature articles in newspapers including *de Volkskrant*, *NRC*, *De Telegraaf*, the *Algemeen Dagblad* and *Trouw*, magazines such as *De Groene Amsterdammer*, *OPZIJ* and *Harper's Bazaar* and various items on radio (NPO 1, NPO 4) and television (*Ivo op Zaterdag*, *Nieuwsuur*).

The Van Gogh Museum won the prestigious SAN Accent Award for the collaboration with Pokémon, which was covered widely in industry media, in May. *De Telegraaf* published an

interview with Director Emilie Gordenker in September, which explored the museum’s strategy to improve the visitor experience and to prioritise quality over quantity. Singer Eefje de Visser’s concert at the Van Gogh Museum during the Amsterdam Dance Event (ADE) sold out in no time. The performance was aired on *3voor12 Radio* on *3FM*, reaching a young target audience (15-35 years of age). The NPO, the Netherlands’ national public broadcaster, devoted a special programme to ADE, with fragments from the concert and an interview with De Visser, recorded in the Van Gogh Museum.

The acquisition of *Clovis Sleeping* by Paul Gauguin received both Dutch and international media coverage, as did the remarkable loan of *Girl in the Grass* by Camille Pissarro. The tragic legacy of war and the publication of the eponymous book was even covered by *The New York Times*, and in the Netherlands, platforms including *NRC* and Radio 1 also reported on the subject.

Campaign: the Van Gogh Museum in the picture

‘The Story of the Van Gogh Museum’ was thoughtfully developed and shared with the entire organisation. This story is not shaped by what we say we are, but by how we are experienced by others. By everything that we do, and how we do it. It outlines who and what we are as a museum, what our strengths are, what we are building together, and how we will achieve this. The human narrative of Vincent van Gogh is what makes the Van Gogh Museum special. His work was an incredible source of inspiration to many, and it continues to be, but it is the blend of his art and life story that truly moves people. People can engage with the human narrative, which can lead to inspiration, motivation, comfort, hope or recognition. The Story is written for everyone who works at, for, or with the Van Gogh Museum.

Publications

The exhibition catalogue *Matthew Wong | Vincent van Gogh. Painting as a Last Resort* show how the Chinese-Canadian artist Matthew Wong’s (1984-2019) use of colour was highly expressive, and his bold, dynamic brushstrokes imbued his work with personality. Wong was self-taught, and studied European-American and Chinese art history, and Vincent van Gogh was perhaps his most important source of inspiration. Both artists expressed their inner worlds with similar directness. The parallels between the lives of Wong and Van Gogh are also striking: both took a long time to find their calling in life, which they ultimately found in painting. The catalogue explores this connection in greater detail through a presentation of Wong’s impressive oeuvre. The book is published by TIJDSBEELD, is edited by Joost van der Hoeven, and features contributions by Joost van der Hoeven, Richard Shiff, Sofia Silva and John Yau.



The lavishly illustrated exhibition catalogue *150 Years of Impressionism. The Netherlands Sees the Light* was written by curators from various cultural institutions, and is published by THOTH. This publication serves as a reference book, bringing together information about French Impressionist masterpieces in Dutch collections for the first time. The catalogue explores how the works came into Dutch collections and who was instrumental, often visionary private collectors, whose foresight and decisive actions played a vital role in securing masterpieces that are now part of Dutch national heritage.



Rapper Ray Fuego presents the first edition of the book *Vincent van Gogh. His Life to Jantine van Gogh*.

Another notable publication is *Vincent van Gogh. His Life*, written in clear and easy language (level A2/B1) and published by Eenvoudig Communiceren in Amsterdam. Author Marian Hoefnagel specialises in writing books in plain language for teenagers and adults. This book follows the Van Gogh Museum’s mission to make Van Gogh’s story and art accessible to a wider audience.

The publication *Rosa Bonheur. Passionate Painter of Animals*, edited by curators Renske Suijver and Sara Tas, with contributions from Leïla Jarbouai (Musée d'Orsay) and Sandra Buratti-Hasan (Musée des Beaux-Arts de Bordeaux), accompanied the exhibition at The Mesdag Collection. The richly illustrated publication (Waanders Uitgevers) sheds new light on how Bonheur grew to become the most important animal painter of her time. She achieved success in the Netherlands and internationally.

The Van Gogh Museum launched the digital platform (catalogues.vangoghmuseum.com), in order to share academic publications and findings online. The Van Gogh Museum will use this platform to publish materials about the part of the collection that includes paintings, drawings and prints by nineteenth-century artists that were collected by Theo and Vincent van Gogh between 1880 and 1890. The first part of this collection catalogue was published online in 2023 and continued in 2024. The major advantage of publishing a collection catalogue online is its global accessibility, as well as the opportunity to add content over time with new insights and references to literature and exhibitions.

Events

Vincent on Friday

Vincent on Friday (VoF) is a very special series of evenings at the Van Gogh Museum organised in collaboration with young, local talents, which feature live music and innovative programming. These original programmes are designed to break down barriers and appeal to a diverse group of young adults. The Friday evenings are realised in collaboration with *Van Gogh Connects* and the ReFramers. Six editions of Vincent on Friday were organised in 2024, with live performances, talks, guided tours, and DJs. Two particular collaborations are detailed below.

VoF x Paradiso

The iconic pop venue Paradiso was invited to co-curate the programme for the special May edition of Vincent on Friday. The Van Gogh Museum and Paradiso are both located in the same Amsterdam neighbourhood, and are united by a shared history of showcasing young talent and subcultures. Both institutions are passionate about art, music and diversity, and are hubs for encounters and artistic expression. The evening in May was inspired by the theme of ‘Dreams’ and visitors could have their dreams interpreted, write a diary, translate their dreams into art, visit a nightmare room, and learn about lucid dreaming. The evening was brought to a fitting close with a spectacular jazz concert by *Dusk*, whose spiritual jazz and evocative visuals left the audience in a dreamlike state.

Amsterdam Dance Event (ADE): Eefje de Visser

ADE is the world’s leading festival for dance culture and electronic music. The Van Gogh Museum last collaborated with ADE in 2017, but a unique opportunity arose in 2024:

The programme for a special edition of Vincent on Friday was developed in collaboration with Paradiso. The theme of the evening was ‘Dreams’.



Eefje de Visser performed an acoustic session in the Atrium during the Amsterdam Dance Event.

← A special edition of Vincent on Friday was dedicated to the Matthew Wong exhibition.



Visitors to the Van Gogh Museum during Museum Night.



After nearly a decade, the *Meet Vincent van Gogh Experience* has come to an end. Inspired by the museum's unique collection of Van Gogh's letters, the Experience told the story of Vincent's life in his own words. It offered visitors of all ages from all around the world a surprising and inspirational introduction to Vincent van Gogh, and to how his work and life story are still culturally relevant today. After stops in Beijing, Seoul and Barcelona, the Experience travelled to London, where it was cut short due to the COVID-19 pandemic. In Lisbon, the Experience remained open during the remainder of the pandemic. Following a period in Madrid, the Experience's final stops were in Santiago de Chile and Buenos Aires. In 2017, the *Meet Vincent van Gogh Experience* won the prestigious Thea Award for Outstanding Achievement, Immersive Museum Exhibit.



The collection of Moleskine notebooks developed in collaboration with the Van Gogh Museum.

a one-off, intimate performance by Eefje de Visser in the museum's Atrium. During this special unplugged show, De Visser played acoustic guitar and piano, performing a selection of her songs alongside several vocalists.

Museum Night

During the 2024 edition of Museum Night, contemporary art world innovators took the stage, inspired by *Vive l'impressionnisme!* The evening focussed on the future of art, and was co-curated by Bar Bario, a creative hub that supports marginalised communities. Bar Bario prioritises inclusivity and a strong connection with QTBIPOC communities. Museum Night at the museum included a performance by the Skin Deep Collective, Maha Eljak's punk inspired show and a presentation from Charity Charly's *Tra Fasi*, which highlights the alternative music culture of Suriname. Antiek Tattoo showcased tattoo art, while Ranson Archives brought

forgotten Caribbean musical traditions to life. Kala Cité delivered infectious beats, while VJ Academy lit up the Atrium with live visuals.

Commercial Activities and Partnerships

The Van Gogh Museum won a Licensing International Excellence Award in Las Vegas, in the 'Best Product – Publishing, Social Expression, or Back to School' category, for the collaboration with Moleskine. The Van Gogh Museum also won two Brand & Lifestyle Licensing Awards (The B & LLAs) – presented to companies and organisations for excellence in product innovation, brand licensing management and retail – in the 'Best Licensed Heritage or Institution Brand' category. The CARIUMA x Van Gogh Museum sneaker collection won the award for best 'Sustainability Brand Licensed Product or Range'. These awards represent global acknowledgement for outstanding achievements in the field of brand licensing.

The Museum Shop in the Atrium of the Van Gogh Museum.



Human Resources

The HR Team organised a third edition of the ‘Better Balance’ month in November, which is dedicated to supporting employees’ mental and physical health, career paths, job satisfaction, and personal development. Co-workers were invited to participate in sleep workshops, painting sessions and speed dates with colleagues, and fruit was made available in the pantries. The HR Team also launched a Microsoft Teams group for managers, offering tips and suggestions for developing leadership competencies, along with inspirational content such as TED Talks, articles and short assignments.



Members of the Security Team.

An abbreviated staff satisfaction survey launched at the end of November, aimed to assess progress on the museum’s shared goals and focus areas, and as a follow-up to the 2023 staff survey. The results of this interim assessment showed that scores improved across the board, particularly the Net Promoter Score (NPS), which increased by an impressive 13 points. There is still work to be done to strengthen collaboration between teams and improve communication between management and staff. The HR Team has relaunched the internal group of diversity, equity and inclusion (DEI) ambassadors (‘the Connectors’), and recruited new members.

Sustainability

The Van Gogh Museum is committed to sustainability, and aims to inspire and motivate others to take action against climate change, with the goal of creating a positive impact on the environment. The museum set clear sustainability goals, focusing on CO₂ emissions, energy, materials, circularity, waste management, climate adaptation, health, social engagement, and collaboration. The museum takes a holistic approach, working with seven programmes in order to advance sustainability and measure its impact: sustainable exhibitions; hospitality, waste and cleaning; commerce; sustainable purchasing; travel & collection and building sustainability.

Greener in 2024

A number of practical measures were implemented to improve sustainability in 2024, such as phasing out disposable cups in the staff canteen and office areas. As of November, the traditional plastic bags in the Museum Shop were replaced by a reusable type made of recycled household appliances, including refrigerators. All polyester products have been traded for recycled polyester, and several popular products were removed from the range because they could not be produced sustainably. The new benches outside the museum are made from repurposed uniforms. In hospitality, waste management and cleaning at the museum, circularity is key – the focus is on turning waste into a resource and working towards closed material loops.



The new, reusable bag is made from recycled household appliances.

Building management

The renovation project that began in 2023, which aimed to improve the visitor experience, was completed in February 2024. The educational space (Open Studio) is now finished. The opening in the floor above the escalator between the Atrium and the Rietveld building has been closed off to make room for an expanded restaurant. The result is a fresh design that aligns more closely with the museum’s image, clearer signage, and improved facilities for both staff and visitors.

More extensive renovations are planned for 2028–2030, as the museum building was originally designed for 60,000 visitors a year, not for the more than 1.8 million people who now visit annually. Wear and tear on the building is considerable. Structural upgrades and replacements are now necessary, including systems for climate control and security, along with investments in sustainability. Extensive discussions were held during the year with the Ministry of Education, Culture and Science regarding financing the project.

The Mesdag Collection’s building also requires ongoing attention, such as the paint-work and compliance with fire safety regulations. To improve sustainability, investments were made in more energy efficient boilers and a new cooling system, and a new lift was installed.

Financial position

2024 proved to be a strong year financially. The Van Gogh Museum’s self-earning capacity improved, as a result of a rise in attendance and better retail revenues than projected. Both the conversion rate and average spend per visitor in the museum shops exceeded previous levels. In addition, contributions towards art acquisitions rose by € 2.3 million. Expenditure also increased by € 7.5 million compared to the

previous year, due to the higher number of visitors and the acquisition of artworks. More staffing was required to cater to the increase in visitors, while the rise in retail sales led to a higher cost of goods sold in the museum’s shops. The financial result for 2024 amounts to € 2.9 million. This has been added to the general reserve, in order to provide a buffer against potential future setbacks. Significant investments will be required in the buildings in future years (see above, under Building management). Extensive maintenance is currently scheduled for 2028-2030. The financial results are covered in more detail in chapter 6: ‘Financial report’.

Works Council

In 2024, the Works Council formulated its own mission: the Works Council advocates for a workplace where every employee is recognised as an expert, can take pride in their work, and operates in an atmosphere of inherent trust. The Works Council’s actions and deliberations are consistently guided by this mission.

The Works Council devoted a significant part of the year to engaging with colleagues across the organisation as well as handling requests for advice and consent. As part of a series called ‘The Works Council is Coming to You!’, two Council members joined departmental meetings to introduce themselves and listen to what matters to staff. The findings were compiled and presented – anonymously – to the Board of Directors as advice.

The Works Council met with the Board of Directors on five occasions in the reporting year. There were also two meetings between the Works Council and the Supervisory Board. The main topics were unchanged from the previous year: organisational culture and (the need for) connection featured prominently in these conversations. This year, the Works

Council handled the following requests for advice and consent: a request for advice on the streamlining of operations, and requests for consent regarding sustainable employability, regarding a Health & Safety Officer, changes to the reception roster, and remote working arrangements.

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. Following the appointment of the new Chair of the Board in December 2023, a new Strategic Plan for the 2025-2028 period was developed during this reporting year. The 2024 annual event for all members was held in London on 30 September and 1 October, coinciding with the exhibition *Van Gogh: Poets and Lovers* at the National Gallery. In addition to a visit to the exhibition, there were lectures exploring how contemporary artists can modernise and strengthen Vincent van Gogh’s legacy. The members also finalised the Strategic Plan 2025-2028, and established working groups to support its implementation.



Members of Van Gogh Europe at the exhibition *Van Gogh: Poets and Lovers* at the National Gallery in London.

3

Partners and
donors



The Van Gogh Museum is deeply grateful to everyone who supports the museum, in whatever form. A selection of notable contributions, collaborations and activities from 2024 are highlighted below. A complete overview of all of the Van Gogh Museum’s partners and supporters is available on pp. 51-53.

Founder

The Van Gogh Museum Foundation holds the largest part of the Van Gogh Museum collection. The Foundation also supports various projects and exhibitions organised by the museum.

Founding partner

The Van Gogh Museum thanks founding partner Sompo Japan Insurance Inc. for the enduring partnership, and for the previous donation for the Kurokawa Wing, which turned 25 in 2024.

The Van Gogh Museum Fund

As of the end of 2020, private donations, the annual contribution from the VriendenLoterij and the named funds are administered by Van Gogh Museum Fund. The objective of the fund is to promote and support the activities of the Van Gogh Museum Foundation, whether materially or otherwise.

A particularly generous gift of € 1 million was donated to the Endowment fund in 2024, when a donor established a € 1 million long-term fund. This endowment is meant to sustain the core activities of the museum for the long term. The museum welcomed a number of new Yellow House Circle members, and several new named funds were set up. The Van Gogh Museum Fund supported the acquisition of Paul Gauguin’s *Clovis Sleeping* with a contribution of € 1.4 million – a combined contribution from the VriendenLoterij and the members

of the Yellow House Circle. The Rembrandt Association donated € 1 million to support the acquisition of this special artwork.

The Van Gogh Museum Fund publishes its own annual report (www.vangoghmuseum.nl/nl/over/steun-het-museum/over-het-van-gogh-museum-fonds).

Main partners

The Van Gogh Museum collaborates with ASML to research ways of optimising the preservation of Vincent van Gogh’s paintings and to facilitate educational activities that allow pupils to experience the vital importance of science and technology for art and culture. The Van Gogh Museum is delighted that this partnership has been extended by four years. The Dutch high-tech company will remain a main partner of the museum until the end of 2028. A main component of the partnership is the foundation of the Conservation & Science Centre, to conduct cutting-edge research into the most important works that Van Gogh made during his time in Brabant.

The success of the DHL x Van Gogh Museum *Heart for Art* educational programme, launched in the United States in 2022, is continuing after expansion into Buenos Aires and Cordona (Argentina) in 2024 (see above under Education).



Emilie Gordenker, Director of the Van Gogh Museum, and Christophe Fouquet, CEO of ASML.

‘Van Gogh started his innovative search for light and colour in Brabant. ASML shares Vincent’s innovative attitude and fascination with light, and feels a close connection with Brabant, as did Vincent. We are constantly looking for ways to ensure that our communities benefit from our technological innovation. At ASML, we aim to contribute to solving societal challenges, including preserving cultural heritage for future generations. The partnership with the Van Gogh Museum gives us the opportunity to use science to discover which techniques and materials Van Gogh used, and to explore which innovative technologies that we use in our industry can be utilised to help preserve this important collection of art.’

Christophe Fouquet,
CEO of ASML

Partners

Van Lanschot Kempen is dedicated to preserving and building wealth sustainably, for its clients and for society. As part of these efforts, Van Lanschot Kempen supports the temporary exhibitions at the Van Gogh Museum. In 2024, the company supported the production of a film about Matthew Wong, introducing viewers to the artist and what motivated him.

CS Digital Media’s advertisement screens helped the Van Gogh Museum to promote its exhibitions and the Vincent on Friday evening programme to people in Amsterdam.

In 2024, Hyundai and the Van Gogh Museum organised the fifth edition of the Connection Day (see above under Education).

Sponsors

American Express supported the museum in its mission to inspire a diverse audience with the life and work of Vincent van Gogh. Centurion cardholders were invited to visit the exhibition *Vive l’impressionnisme!* during an exclusive evening opening.

The Mesdag Collection garden, adjacent to the Peace Palace, offers a tranquil setting for visitors to relax during their time at the museum. Thanks to Intratuin Amsterdam, all hedges were replaced. The entire garden subsequently underwent a makeover.

KLM Royal Dutch Airlines – specialists in the safe air transport of art – supported the successful Matthew Wong exhibition by transporting works to Amsterdam from abroad.

As it had in previous years, vegetable and flower breeder Takii Europe B.V. celebrated the start of summer with a wall of sunflowers – the ideal photo opportunity for visitors to Museumplein. This collaboration puts Vincent’s favourite flower in the limelight.



Takii Europe B.V. sponsors the wall of sunflowers on Museumplein, celebrating the start of summer.



Vincent’s Dinner for the museum’s private supporters, funds, foundations and sponsors, organised by Hotel De L’Europe.

Hotel De L’Europe in Amsterdam organised the annual Yellow House Dinner and Vincent’s Dinner for the museum’s private supporters, funds, foundations and sponsors. The Van Gogh Museum Suite at the hotel was also completed in 2024, and has been booked by guests from all around the world.

Corporate Circle

2024 was a year of consolidation and actively maintaining ties with the museum’s Corporate Circle members. A successful edition of the Corporate Circle Japan reception was held at the residence of the Dutch Ambassador in Tokyo. The Corporate Circle Event was held at the museum to mark the 25th anniversary of the Kurokawa Wing on 24 June. This event was attended by the Japanese Ambassador and a delegation from the Dutch & Japanese Trade Federation (DUJAT).

The museum welcomed several new Corporate Circle members during this reporting year: Pulitzer Amsterdam, Ahold Delhaize, Netflix, Bekking & Blitz (licensing partner and supplier), Tsuchiya Co., UMA Concepts and Amsterdamse Wijnkoperij.

Funds and foundations

The Van Gogh Museum received support for two remarkable acquisitions in 2024. The Rembrandt Association generously supported the purchase of *Clovis Sleeping* by Paul Gauguin. The Mondriaan Fund and the Rembrandt Association both supported the acquisition of the painting *Olive Grove in Collioure* by Henri Matisse.

‘Thanks to the involvement of our members and trusted partners, the Rembrandt Association was able to contribute to the acquisition of Paul Gauguin’s intriguing painting *Clovis Sleeping*. This major acquisition has rapidly become a favourite among our members and, as the most beloved acquisition of the year, now features on the new Rembrandtkaart. With *Vive l’impressionisme!*, the Van Gogh Museum demonstrated in 2024 that it is entirely possible to organise a world-class exhibition without costly international loans, showcasing instead the extraordinary richness of the Dutch public art collection.’

Gert-Jan Janse,
Director of the Rembrandt Association

Fonds 21 has supported the long-term *Van Gogh Connects* programme since 2017. This phase of the project is focused on making art and culture accessible to a diverse audience, and on improving social opportunities for young people (see above under Inclusion). The critically acclaimed exhibition *Matthew Wong | Vincent van Gogh: Painting as a Last Resort* was supported by Fonds 21.

The Mondriaan Fund supported the exhibition *Vive l’impressionisme!*, which celebrated 150 years of Impressionism in the Netherlands.

The Gerda Henkel Stiftung supported Bregje Gerritse’s research into the reception of Vincent van Gogh in Paris, and the Sumitomo Foundation made a significant contribution to the conservation of a selection of Japanese prints in the museum collection.

The Bennink Foundation supported the long-term outreach programme *Van Gogh Goes to School*, which allows museum educators to visit schools in deprived neighbourhoods and to introduce schoolchildren to the work and life of Vincent van Gogh. In 2024, the Van Gogh Museum and the urban women’s network *Samen Sterk met Werk* headed to Amsterdam neighbourhoods for the project *I am Jo!* (see above, under Inclusion).

In 2024, the Agis Innovation Fund supported *Open up with Vincent*, a programme focused on mental health.

Vincent’s Circles

The Van Gogh Museum has several circles of private donors: Vincent’s Friends, the Sunflower Circle, the Theo van Gogh Circle and the Yellow House Circle. The museum was delighted to welcome new members to all of the circles during this reporting year. Thanks to the donor circles, the museum was able to acquire new works for the collection, present authoritative exhibitions, train junior researchers and curators, carry out conservation projects and develop educational programmes. The contribution from the Sunflower Circle was vital to the realisation of the exhibition *Matthew Wong|Vincent van Gogh: Painting as a Last Resort*. The Yellow House Circle supported the acquisition of the painting *Clovis Sleeping* by Paul Gauguin.

A range of activities were organised throughout the year to thank the museum’s donors for their invaluable support and to involve them with the museum, such as the Yellow House Circle Dinner (on location next to a Van Gogh masterpiece), the annual Sunflower Circle Evening and art trips to the United Kingdom, Switzerland and the United States for members of the Theo van Gogh Circle and the Yellow House Circle.

Named funds

The Van Gogh Museum thanks the private supporters who have set up a named fund at the museum. Their generous support helped the museum realise remarkable projects and achieve its goals. Thanks to the Junior Curators’ Fund and the Junior Researchers Grant, the Van Gogh Museum is able to train researchers and curators to become Van Gogh specialists.

Bequests

In November 2024, the Van Gogh Museum participated in the ‘Bequeath to Culture Week’, a national campaign to raise awareness of leaving legacies to cultural institutions. The museum addressed the importance of legacy giving through various channels, helping to generate visibility for this topic.

Several people indicated their intention to include the Van Gogh Museum in their will this year. These special donors are brought together in the Jo van Gogh-Bonger Circle. Their support helps preserve the museum and its collection, ensuring that future generations can continue to enjoy Vincent van Gogh’s heritage.



Overview of partners and donors

Ministry of Education, Culture and Science

Founder

Vincent van Gogh Foundation

Founding partner

Sompo Japan Insurance Inc.

Main partners

ASML
DHL
VriendenLoterij

Partners

CS Digital Media
DHL Express
Heineken N.V.
Hyundai Motor Netherlands B.V.
Van Lanschot Kempen

Sponsors

American Express
Bloomberg L.P.
De L’Europe Amsterdam
Intratuin Amsterdam
KLM Royal Dutch Airlines
Takii Europe B.V.

Van Gogh Museum Corporate Circle Patrons

ABN AMRO
Ahold Delhaize
American Express
AON
Arcagna
ARTEX AG
ASML
ASSA ABLOY
AXA XL Netherlands
Bazelmans Audio Visual
Bekking & Blitz
Bloomberg L.P.
Cartier
Christoffe Champagne
Cisco

Conservatorium Hotel
CS Digital Media
CXN Freight Systems, Inc.
De L’Europe Amsterdam
DHL Express
Heineken N.V.
Hizkia van Kralingen
Hotel Okura Amsterdam
Hyundai Motor Netherlands B.V.
ICBC
Intratuin Amsterdam
Kikkoman Foods Europe B.V.
KLM Royal Dutch Airlines
Lincoln International
Loyens & Loeff N.V.
Meerdervoort Vastgoedfondsen
Mizuho Bank Europe N.V.
Nippon Television Europe
Nomura Netherlands N.V.
Pulitzer Amsterdam
Royal Talens
Schaap & Citroen Jewellers
Smart WorkPlace
Sompo Japan Insurance Inc.
Sungrow
Takii Europe B.V.
Takiya Co., Ltd.
The Asahi Shimbun
The Chunichi Shimbun
Tokyo Shimbun
Tsuchiya Co. Ltd.
UMA Concepts B.V.
Van Lanschot Kempen

Funds and foundations

Agis Innovatiefonds
Bennink Foundation
Blockbusterfonds
Cultural Participation Fund
Cultuurfonds
Fonds 21
Gemeente Amsterdam
The Getty Foundation
Gerda Henkel Stiftung

Green Family Art Foundation
Hersenstichting
M.A.O.C. Gravin van Bylandt Stichting
Mondriaan Fund
Rembrandt Association
Stichting dr. Hendrik Muller’s Vaderlandsch Fonds
Stichting Zabawas
Sumitomo Foundation
Turing Foundation
VandenEnde 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

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.

And the named funds that wish to remain anonymous.

Special donations

Matthew Wong Foundation
The Matthew Wong Foundation has made a generous contribution to the Van Gogh Museum Fund, including the endowment of a dedicated fund to support the training and development of researchers and curators associated with the museum. In addition, the Foundation has contributed to the museum’s Endowment Fund, with the aim of providing long-term, sustainable financial support for the Van Gogh Museum’s exhibition programme.

PACCAR Foundation
A substantial contribution from the PACCAR Foundation supported the renovation of spaces including the education studio.

Howard and Roberta Ahmanson
Howard and Roberta Ahmanson extended their generous support, enabling the Van Gogh Museum to continue training a junior researcher into a Van Gogh expert in 2024.

Vincent’s Circles

Yellow House Circle Life Members
Mark Pigott KBE KStJ
Ms Cordia-van der Laan
Mr and Mrs Van Zadelhoff

Yellow House Circle
Mr and Mrs Abraham
Howard and Roberta Ahmanson
Arte House
Mr and Mrs Attanasio
Mr and Mrs Cheung Chung Kiu
Georgea Costa Netto and Hendrik Jan Blom
Mr and Mrs Davis
Mr Dugan
Mr Dunand
Job and Susi Dura-Zijderveld
Mr Errera
Mr and Mrs Fentener van Vlissingen
Jan and Ariëtte Haars
Mr Haboldt
Mr and Mrs De Heus-Zomer
Mr and Mrs Holthouse
Fulvio and Nicole Honegger
Mr and Mrs Howard
Yan Huo
Mr and Mrs Kirkdoffer
Ms Kozuki
Mr J. Lee
Mr H. Lieve †
Frans Muller and Maaïke Siemons
Mr E. Nijkerk
Orentreich Family Foundation
Mr and Mrs Robertson
Piet van der Slikke and Sandra Swelheim
Mr and Mrs Warburg
Ms Rosaline W.Y. Wong
Ms E. Yu
Ms Ziel

And the benefactors who wish to remain anonymous.

Theo van Gogh Circle
Lilian and Hein Beuth
Blom-de Wagt Foundation
Mr J. Brenninkmeijer and
Ms G. Brenninkmeijer-Kristiansen

Ms C.A. Collier
Mr and Mrs Van Gerwen
Maarten and Henriëtte Mol
Ju Pais and Walter Overbeek
Mr H.A. van Rijbroek
Mr D. Stolp and Ms A. Hamminga
Mr A. Verlinde and Mr O. Hoes
Ms W. van Riet

And the benefactors who wish to remain anonymous.

Sunflower Circle
Mr A. Adams
M.B. Adopai
Anytime
Mr J. Baud and Ms F. Charbon
Aad van den Berg
Josh Berman
Mr S. Boon
Roger van Boxtel and Judith van Emmerik
Julia Braeger
Ms P. de Bruin and Mr G.A. de Rijk
Christie’s
Cobra Café
Mr H.F. Cohen
Todd M. Cooper
Mr and Mrs Demuynck
Mr A.J. Dijstelbloem
Mr P. van Duinen
Rukshana Edwards
Sharyn Feller and David Harris
Joseph Frumkin and Debra Mayer
Yuko Fuse
Mr and Mrs Gerritse-Tuinema
Family Gold
Michael Issac Gruber
Hans and Manuschkä de Haan-Koelega
Mr F. J. ter Heide
Ms J. Hortulanus
Mr H. Jäggi
Ms D. de Jong and Mr G. van Zinnicq Bergmann
Joanne Kellermann
Kuijpers
Mr H. Laauwen and Ms S. van den Brink
Lumina Learning Netherlands - Theo ten Hagen and
Karolien Klerkx
Mr J. Maas and Ms T.A. Maas-de Brouwer

Diane Macy
Prethee Martina
Mr and Ms Mees-van Ree
Ms H. van der Meij-Tcheng
Monica Melkert-León - Artomas
Mr R. Meppelink
Ms E.N. Nordmann and Mr J.R. Wikler
Ms C. Paauwe-Meijer
Ms C. Padula-Govaert
Partners at Work
Mr P.H. van Rijn and Ms E. Patijn
Mr and Mrs Salomons
Mr Adrian Sassoon
Helen Scheidt Gronauer
Mr M.R.W. Scherpenhuijsen Rom
Katharina Schlaipfer
Mr and Mrs Schmetz
R. Schreuder
Mr C. Schreurs
Michael Smith
Sotheby’s
Marian Spier
Mr K. Stelling
Mr P.F.W. Strengers
Mr and Mrs Tas
Ty Taylor
Mr P. Tieleman
Bryan and Yasmin Trach
Melinda Vaccaro
Van Gogh Studio
Mr A.O. Veron
Jan and Jannemieke Verstijnen
Bas Visée and Annette Moll
Martijn Voorhuis and Nicolette Brink
Ms S. Vorst
Ester de Vreede
Mr P. Wakkie
Ms A.T.R. Wielinga-Venker
Ms M. Wigger
Mr and Mrs Van Wijnbergen

And the 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.



4

Supervisory
Board update

Composition

In 2024, the composition of the Supervisory Board was as follows:

- Ms J.E.M. (Jacobina) Brinkman (Chair, appointed until March 2025)
- Mr H.J. (Hendrik Jan) Roel (Treasurer, appointed until November 2024)
- Ms M. (Maurine) Alma (member, appointed until June 2026)
- Ms M. (Marian) Spier (member, reappointed until August 2028)
- Ms L. (Laurence) des Cars (member, appointed until February 2027)
- Mr M. (Martijn) Snoep (member, appointed until August 2027)

In 2024, Mr Hendrik Jan Roel was reappointed for four years.

Subjects

In 2024, the Supervisory Board held four regular meetings with the directors. At these meetings, the Supervisory Board was briefed on the general state of affairs at the Van Gogh Museum, based on detailed reports. During the past year, the museum was visited by an independent review committee, in accordance with stipulations in the Dutch Heritage Act. The Supervisory Board is pleased with the committee’s conclusions and praise for the new direction in which the museum is moving, with the emphasis on quality rather than quantity. This course will be continued in the new strategy, which was developed by the directors and the Supervisory Board in 2024.

Financial oversight is a key responsibility of the Supervisory Board. During the meetings, the financial reports, results, budget and visitor numbers were all discussed. The Supervisory Board approved the annual accounts following the external auditor’s explanation of the audit. The Supervisory Board has also been informed about the following topics:

- The museum premises and the associated financial challenges. In 2024, the Board of Directors identified the systems in need of replacement, the structural adjustments required, and the necessary investments in sustainability. The Supervisory Board fully appreciates that major renovations to the museum building in Amsterdam are necessary in order to ensure that it can continue to operate, remains safe for visitors and staff, and can safely house the collection. The renovations are planned for 2028-2030. According to the financial analysis, the renovation costs surpass the available accommodation grant and cannot be met through self-generated income. The Supervisory Board shares the independent Review Committee’s opinion that the Ministry of Education, Culture and Science should take responsibility for finding a financial solution to the premises situation.
- Recent developments regarding ICT, The Mesdag Collection, licensing, ticket prices and risk management.
- The new acquisitions, including the painting *Olive Grove in Collioure* by Henri Matisse, *Clovis Sleeping* by Paul Gauguin, and various drawings and prints, including the Jean-François Millet’s drawing *The Sower*. These acquisitions were approved by the Supervisory Board, in accordance with the statutes.
- The development of the Strategic Plan 2025-2028.
- The activities of the Works Council. In two meetings with the Works Council, members of the Supervisory Board were brought up to date on matters of specific relevance to Van Gogh Museum staff.

The annual strategic session was focused on challenges linked to museum premises.

In closing

We reflect on a remarkably successful year, once more full of innovative activities and inspiring exhibitions. The Supervisory Board would like to thank the Vincent van Gogh Foundation, the State and all of the Van Gogh Museum’s partners and donors. In 2024, their (financial) support was once again vital for the continuity of the museum. The Supervisory Board reserves a special word of thanks for the Board of Directors and of the museum’s employees, because it is largely thanks to their dedication that 2024 was such a successful year.

Jacobina Brinkman, Chair

5

Mission and history



Mission

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

Core values

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

Vision

The 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, all of his artworks that he had made and collected passed to his beloved brother Theo van Gogh. Theo died in January 1891, six months after his brother. The collection subsequently passed to Theo van Gogh’s widow, Jo van Gogh-Bonger, and her son, Vincent Willem van Gogh. When Jo died in 1925, her son Vincent Willem van Gogh (‘the engineer’) became custodian of the entire collection. In 1962, with the consent of the State of the Netherlands, he transferred the 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. This 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 houses a remarkable collection of 19th-century masterpieces by French painters from the Barbizon and Hague Schools, amassed by renowned marine painter Hendrik Willem Mesdag and his wife Sientje Mesdag-van Houten. The Mesdag Collection and the Van Gogh Museum together form the ‘Van Gogh Museum Foundation, formerly Rijksmuseum Vincent van Gogh / Rijksmuseum H.W. Mesdag’. The collections of both museums complement each other and offer a comprehensive overview of late 19th-century art.



Van Gogh Museum



The Mesdag Collection



6

Financial report

Total income in 2024 was € 75.5 million. This is considerably higher than in 2023 (€ 66.9 million), due to higher self-generated income (direct and indirect income and contributions from private funds). This income increased by approximately € 8.1 million compared to 2023 as the result of higher visitor numbers (1,842,742 visitors in 2024; 1,686,766 visitors in 2023), increased retail turn-over, and an increase of € 2.3 million in contributions for the acquisition of art. Conversion rates and spend per visitor in the museum shops were also higher than usual.

The Van Gogh Museum’s expenses in 2024 were € 75.7 million: € 7.5 million higher than in 2023. This increase corresponds with the higher visitor numbers in 2024 and the acquisition of artworks. The increase in visitor numbers meant that additional staffing was necessary, and in line with higher retail revenues, the cost of goods sold for the museum shops also rose.

The financial result, consisting of interest income and interest expenses, was € 2.2 million positive in 2024 (2023: 1.4 million positive). This is mainly due to a positive result on the investment portfolio and interest income on the liquid assets.

The release from the acquisition fund amounts to € 1.0 million, and the share in the result of the participating interest is € 0.01 million.

The above has led to a positive result of € 2.9 million for the Van Gogh Museum in 2024 (in 2023: € 2.8 million positive). The entirety of this positive result will be added to the general reserve.

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

Balance sheet as at 31 December 2024

(after appropriation of profit)

	31 December 2024	31 December 2023 *
	EUR	EUR
Fixed assets		
Intangible fixed assets	112,775	3,327,761
Tangible fixed assets	13,190,282	33,373,269
Financial fixed assets	18,360,379	19,985,514
	31,663,436	30,197,238
Current assets		
Inventories	3,329,722	36,986,755
Receivables	31,740,278	274,024
Cash and cash equivalents	20,404,621	13,281,051
	55,474,621	56,686,544
	87,138,057	86,883,782
Equity		
General reserve	34,142,767	31,390,472
Reserve PP10	286,307	
Allocated reserves	19,054,070	16,349,500
	53,483,144	50,541,830
Acquisition fund	-	1,019,737
Provisions	20,502,484	17,992,795
Long-term liabilities	2,629,151	4,365,149
Current liabilities	10,523,278	12,964,271
	87,138,057	86,883,782

* The 2023 figures have been adjusted for comparison

Statement of income and expenses 2024

	Balance 2024	Budget 2024	Balance 2023 *
	EUR	EUR	EUR
Income			
Own income			
Direct revenues	37,048,066	36,125,991	32,099,630
Indirect revenues	22,685,281	18,419,222	21,871,568
Contributions from private resources	4,550,256	1,418,850	2,230,818
Total own income	64,283,603	55,964,063	56,202,016
Subsidies			
Structural government subsidies	11,150,483	9,466,992	10,741,591
Incidental government subsidies	-55,342	-	-
Total subsidies	11,095,141	9,466,992	10,741,591
Total income	75,378,744	65,431,055	66,943,607
Expenses			
Personnel expenses	34,017,683	32,857,428	30,927,829
Amortisation of intangible- and depreciation of tangible fixed assets	2,095,735	2,409,552	2,115,240
Other operating expenses	39,550,619	32,999,105	35,178,248
Total expenses	75,664,037	68,266,085	68,221,317
Balance from ordinary business operations	-285,293	-2,835,030	-1,277,710
Balance of financial income and expenses	2,194,588	300,000	1,427,017
Share in result participations	12,282	-	67,314
Change in acquisition fund	1,019,737	2,380,000	2,585,237
Corporate income tax	-	-	-
Operating result	2,941,314	-155,030	2,801,858

* The 2023 figures have been adjusted for comparison

Categorial and functional operating accounts 2024

	categorial	functional	→	Total	Public-activities	Collection management	General Management
	↓						
	Own income						
1	Public income in the Netherlands (2 + 3):			31,306,780	31,306,624	156	-
2	Ticket sales			31,202,974	31,202,818	156	-
3	Other public income			103,806	103,806	-	-
4	Public income abroad			-	-	-	-
5	Total Public Income (1 + 4)			31,306,780	31,306,624	156	-
6	Sponsor income			3,292,047	1,549,256	1,742,791	-
7	Co-producer compensation			-	-	-	-
8	Other direct income			2,449,239	2,441,743	7,496	-
9	Total other direct income (6 + 7 + 8)			5,741,286	3,990,999	1,750,287	-
10	Total Direct income (5 + 9)			37,048,066	35,297,623	1,750,443	-
11	Indirect income			22,685,281	22,604,699	-	80,582
12	Private resources - private individuals incl. Associations of friends			238,873	120,185	118,688	-
13	Private resources - companies			12,500	-	12,500	-
14	Private resources - private funds			3,017,745	745,324	2,272,421	-
15	Private resources - charity lotteries			1,281,139	-	1,281,139	-
16	Total contributions from private resources (12 + 13 + 14 + 15)			4,550,256	865,509	3,684,748	-
17	Total own income (10 + 11 + 16)			64,283,603	58,767,831	5,435,191	80,582
18	Income in kind			-	-	-	-
19	Total structural OCW (20 + 21 + 22 + 23)			11,150,483	8,917,385	1,263,710	969,388
20	OCW: Regulation re. specific cultural policy (public activities)			1,837,213	1,837,213	-	-
21	OCW: Heritage Act re. housing			8,511,174	7,080,172	461,614	969,388
22	OCW: Heritage Act re. collection management			802,096	-	802,096	-
23	OCW: Framework for operating subsidies for research and science			-	-	-	-
24	Total structural Province			-	-	-	-
25	Total structural Township			-	-	-	-
26	Total structural public subsidy other			-	-	-	-
27	Total structural subsidies (19+24+25+26)			11,150,483	8,917,385	1,263,710	969,388
28a	Incidental public subsidies OCW emergency measure exploitation			-	-	-	-
28b	Incidental public subsidy NOW			-55,344	-32,019	-11,397	-11,928
28c	Incidental public subsidy TVL			-	-	-	-
29	Total subsidies (27+28)			11,095,139	8,885,366	1,252,313	957,460
	TOTAL INCOME (17 + 18 + 29)			75,378,742	67,653,197	6,687,504	1,038,042
	EXPENSES						
1	Personnel expenses			34,017,683	19,680,564	7,005,236	7,331,883
2	Housing expenses			9,706,232	7,927,761	679,267	1,099,204
3	Depreciation			2,095,735	759,450	358,726	977,559
4	Acquisitions			8,566,843	-	8,566,843	-
5	Other expenses			21,277,544	14,551,418	1,987,751	4,738,375
	TOTAL EXPENSES (1+2+3+4+5)			75,664,037	42,919,193	18,597,823	14,147,021
6	Balance from ordinary activities (Total income - Total expenses)			-285,295	24,734,004	-11,910,319	-13,108,979
7	Balance of interest income / expense			2,194,588	-4,792	-511	2,199,891
8	Movements acquisition fund			1,019,737	-	1,019,737	-
9	Income tax			-	-	-	-
10	Extraordinary income			-	-	-	-
11	Result of subsidiary			12,283	-	12,283	-
	Operating result to be distributed (6 + 7 + 8)			2,941,314	24,729,212	-10,878,810	-10,909,088
99	Allocation General Administration			-	-10,216,427	-692,661	10,909,088
	EXPLOITATION RESULT (6 + 7 + 8 + 9 + 10+11+ 99)			2,941,314	14,512,785	-11,571,471	-

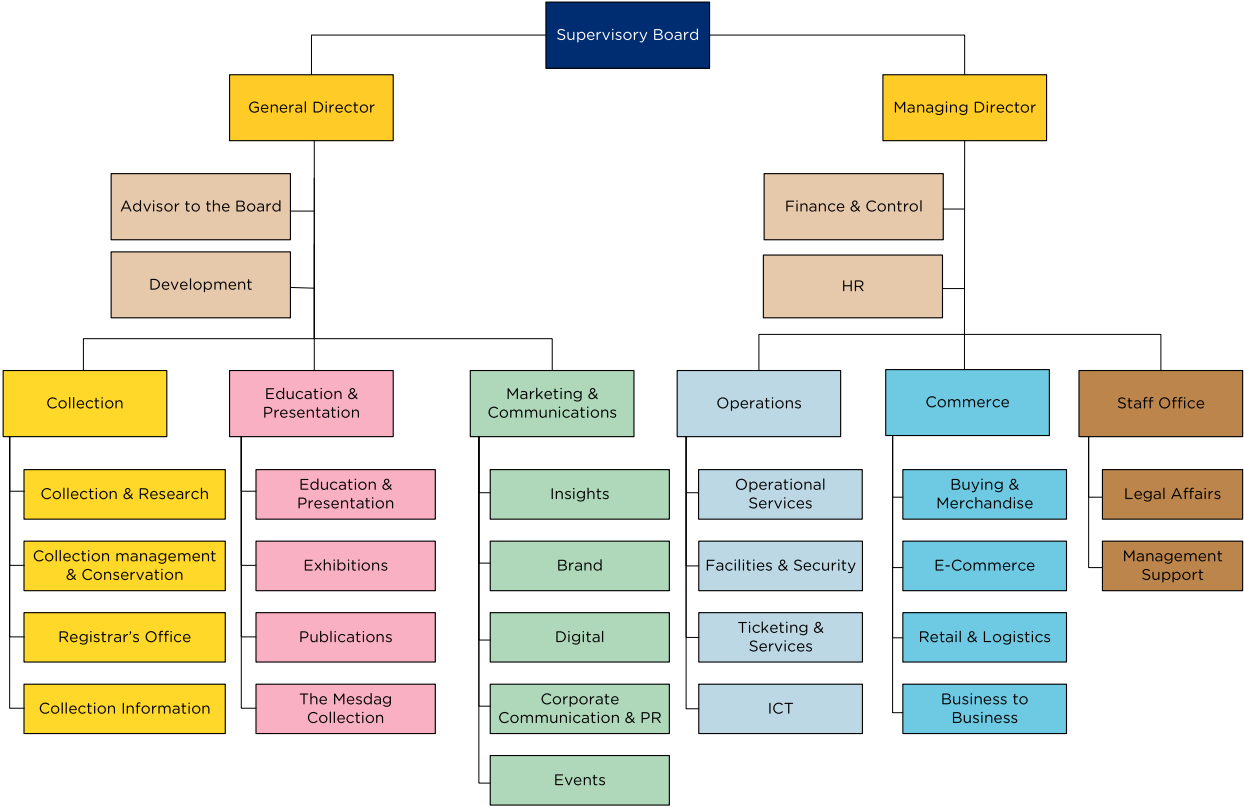


I. Overview of the organisation

The Board of Directors consists of General Director Emilie Gordenker and Managing Director Rob Groot. In 2024, in addition to the members of the Board, the Management Team consisted of: Marije Vellekoop (Head of Collection), Amanda Vollenweider (Head of Education & Presentation), Fayçal Ben Abdellaziz (Head of Marketing & Communications), José Dibbets (Head of Operations), Jacqueline van Diessen (Head of Commerce) and Babette Meerdink-Schenau (General Counsel and Head of the Staff Office). Willem van Gogh is Advisor to the Board.

- Members of the Works Council**
- Azeglio Bartolucci
 - Geeta Bruin
 - Rianne van Dam
 - Ellen Dekker
 - Marjorie Grames
 - Nouschka Hommes
 - Charlotte Kösters
 - Eelco Mirck
 - Bratislav Radivojević
 - Anita van Stel (not a member, Administrative Secretary)

Organisation chart 2024



Supervisory Board

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

Mr H.J. (Hendrik Jan) Roel
(treasurer, appointed until November 2028)
Primary position: CFO of CitizenM
Ancillary activities: Member Board of Trustees and Chair Audit Committee Hotelschool The Hague; Member of the Supervisory Board and Chair Audit Committee GS1 Nederland.

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

Ms M. (Marian) Spier
(member, appointed until August 2028)
Primary position: CEO of IAMarian
Ancillary activities: Member of the Governance Committee Van Doorne; Member of the Board VandenEnde Foundation; Chair SIDN Fonds, Founder of FEM-START

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

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

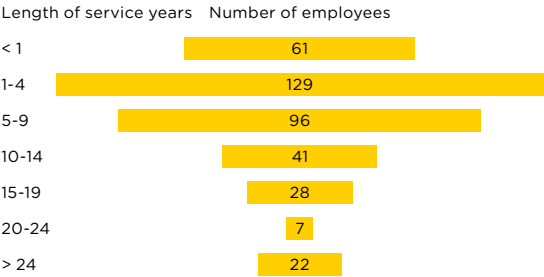
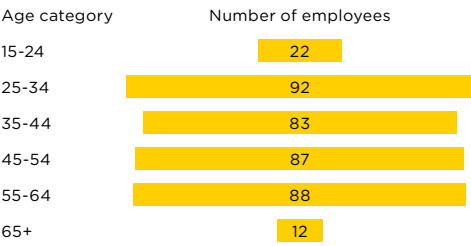
Vincent van Gogh Foundation

Ms J. (Janne) Heling (Chair)
Mr V.W. (Willem) van Gogh (Secretary)
Ms M.C. (Machteld) van Laer-Cramer (Treasurer)
Ms C.A.M.E. (Christianne) Matthijssen (Member of the Board)

II. Staff

Overview of staff composition at the Van Gogh Museum Foundation as at 31.12.2024

Number of FTE	332
Number of employees	384
Full-time employees	52%
Part-time employees	48%



III. Acquisitions

Acquisitions

Giovanni Boldini (1842-1931), *Portrait of Paul César Helleu*, c. 1905, colour lithograph on paper, 54.5 × 40.5 cm, Van Gogh Museum, Amsterdam, p3095S2024

Pierre Bonnard (1867-1947), *Chamber screen with nannies walking, frieze with carriages (Le Paravent: La Promenade des nourrices, frise de fiacres)*, 1896-1897, colour lithograph on paper, 143 × 185 cm, Van Gogh Museum, Amsterdam (purchased with support of the VriendenLoterij), pa0095

Félix Bracquemond (1833-1914), *Portrait of Marie Bracquemond*, c. 1869, chalk, paper on canvas, 47.5 × 36.5 cm, Van Gogh Museum, Amsterdam (purchased with support of the VriendenLoterij), d1238S2024

Marie Bracquemond (1840-1940), *The Apple Picker (Cueilleuse de pommes)*, 1880, chalk, pencil and watercolour on paper, 56 × 38 cm, Van Gogh Museum, Amsterdam, d1237S2024

Félix Bracquemond, after work of: Isidore Laurent, *Portrait of Charles Baudelaire*, 1869, etching on paper, 30.5 × 24 cm, Van Gogh Museum, Amsterdam, p3096S2024

Félix Hilaire Buhot (1847-1898), *Moonrise at Dinard (Lever de lune à Dinard)*, 1891, etching, aquatint, drypoint and roulette on paper, 36.2 × 48.9 cm, Van Gogh Museum, Amsterdam, p3103S2024

Henri Delavallée (1862-1943), *The Eiffel Tower by Night (La Tour Eiffel la nuit)*, 1892, etching and aquatint on paper, 37.5 × 30.3 cm, Van Gogh Museum, Amsterdam, p3106S2024

Henri Fantin-Latour, *Portrait of Edwin Edwards*, 1875, chalk on paper, 28.3 × 27.6 cm, Van Gogh Museum, Amsterdam (purchased with support of the VriendenLoterij), d1234S2024

Paul Gauguin (1848-1903), *Clovis Sleeping*, 1884, oil on canvas, 46.4 × 56.1 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Rembrandt Association (with the additional support from its Dorodarte Kunst Fonds and the annual contribution of the Cultuurfonds) and the members of the Yellow House Circle), s0554S2024

Marie Gautier (1867-1960), *Six Frogs*, c. 1895-1900, colour etching and watercolour on paper, 18 × 27 cm, Van Gogh Museum, Amsterdam, p3102S2024

Vincent Willem van Gogh to Jo van Gogh-Bonger, picture postcard, 9 February 1919, colour lithograph and letterpress printing on paper, Van Gogh Museum, Amsterdam, b9129S2024

Vincent Willem van Gogh to Jo van Gogh-Bonger, picture postcard, 13 November 1918, colour lithograph and letterpress printing on paper, Van Gogh Museum, Amsterdam, b9130S2024

Francis Jourdain, *The Wave (La Vague ou la Mer)*, c. 1900, colour etching and aquatint on paper, 55.3 × 36.5 cm, Van Gogh Museum, Amsterdam, p3097S2024

Henri Matisse (1869-1954), *Olive Grove in Collioure (Oliviers à Collioure)*, 1905, oil, pencil and ink on canvas, 46 × 55 cm, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support from its Van Rijn Fonds, its Liesbeth van Dorp Fonds, its Fabritius Fonds and its Claude Monet Fonds) and the members of the Yellow House Circle), s0555S2024

Jean-François Millet (1814-1875), *The Sower*, 1850, chalk on paper, 24 × 18 cm, Van Gogh Museum, Amsterdam (purchased with support of the VriendenLoterij), d1321S2024



Paul Gauguin, *Clovis Sleeping*, 1884, Van Gogh Museum, Amsterdam

Jean-François Millet (1814-1875), *Man Leaning on His Spade* (*L’homme appuyé sur sa bêche*), c. 1829-1875, etching on paper, 22.9 × 17,6 cm, Van Gogh Museum, Amsterdam, p3098S2024

Louis Monziès (1849-1930), after work of Henri Fantin-Latour, *Portrait of Edwin Edwards and Elizabeth Ruth Edwards* (née Escombe), 1875, etching and engraving on paper, 40.9 × 30.7 cm, Van Gogh Museum, Amsterdam (purchased with support of the VriendenLoterij), p3100S2024

Armand Rassenfosse (1862-1934), *Portrait of Henri de Toulouse-Lautrec*, 1896, etching on paper, 19.4 × 14.6 cm, Van Gogh Museum, Amsterdam, p3099S2024

Armand Rassenfosse (1862-1934), *Portrait of Henri de Toulouse-Lautrec*, 1896, colour etching and pencil on paper, 18.5 × 15.9 cm, Van Gogh Museum, Amsterdam, p3105S2024

Armand Rassenfosse (1862-1934), *Portrait of Henri de Toulouse-Lautrec* (recto) and *Three Studies of Henri de Toulouse-Lautrec*, c. 1896, pencil and chalk on paper, 21.6 × 14 cm, Van Gogh Museum, Amsterdam, d1236S2024

Maud Hunt Squire (1873-1954), *Cherries* (*Les Cerises*), 1907, etching and aquatint on paper, 9 × 12 cm, Van Gogh Museum, Amsterdam, p3196S2024

Maud Hunt Squire (1873-1954), *Bargaining* (*Marchandage*), 1907, etching and aquatint on paper, 12.5 × 16 cm, Van Gogh Museum, Amsterdam, p3197S2024

Maud Hunt Squire (1873-1954), *Deux filles sur le port*, 1907, etching and aquatint on paper, 12 × 15 cm, Van Gogh Museum, Amsterdam, p3198S2024

Unknown, after work of: Henri Fantin-Latour, 1879, *Portrait of Edwin Edwards*, illustration in *La Vie moderne*, line block with letterpress printing on paper, 33.4 × 25.8 cm, Van Gogh Museum, Amsterdam (purchased with support of the VriendenLoterij), p3101S2024

Gifts

Marie Bracquemond (1840-1940), *The Apple Picker* (*Cueilleuse de pommes*), 1880, chalk, pencil and watercolour on paper, 56 × 38 cm, Van Gogh Museum, Amsterdam, p3194S2024

Antonie Johan Marinus Steinmetz (1867-1950), *Portrait of Barbara van Houten*, photograph, Van Gogh Museum, Amsterdam, b9132S2024

Unknown, photograph, 1890, pictured: Antonius Matthias Hirschig (1867-1939), Charles Francis Browne (1859-1920), John Noble Barlow (1860-1917), George Schuyler Hodges (1864-1953), Pingon/ Pinson? (name not clearly legible), Van Gogh Museum, Amsterdam (gift of David Tovey), b9131S2024

Donation of family documents consisting of a print of Theo van Hoytema, a design drawing and ex libris of Vincent Willem van Gogh by Johan Cohen Gosschalk, a photographic reproduction of a portrait of Josina Wibaut, and three photographs of the interior of the house of Jo van Gogh-Bonger on Koninginneweg 77 in Amsterdam, as well as a photograph of an exhibition with works of Johan Cohen Gosschalk at Art Gallery C.M. van Gogh in Amsterdam in December 1912.

Gift Familie Visser 't Hooft

Three ring binder folders with etchings and drawings of Barbara van Houten (1862-1950), d1239S2024-d1281S2024; p3107S2024-p3186S2024; b9132S2024, and a ring binder scrapbook with drawings of Barbara van Houten (1862-1950), d1282S2024-d1320S2024, and graphics van Albert Roelofs (1877-1920), Willem de Zwart (1862-1931) and Willem Witsen (1860-1923), p3187S2024, p3188S2024, p3189S2024, p3190S2024, p3191S2024, Van Gogh Museum, Amsterdam.



Marie Gautier, *Six Frogs*, c. 1895-1900, Van Gogh Museum, Amsterdam

IV. Exhibitions and presentations

Van Gogh Museum

Exhibitions

Van Gogh Along the Seine
13-10-2023 – 14-01-2024

*Matthew Wong|Vincent van Gogh:
Painting as a Last Resort*
01-03-2024 – 01-09-2024

*Vive l'impressionnisme!
Masterpieces from
Dutch Collections*
11-10-2024 – 26-01-2025

Presentations

Landscapes of Sentiment
07-02-2024 – 23-06-2024

Jeff Cowen & Vincent van Gogh
22-06-2024 – 13-10-2024

Beeldbrekers Present: No Filter?
28-06-2024 – 22-09-2024

*For Vincent's Eyes Only.
Drawings of Emile Bernard*
26-09-2024 – 12-01-2025

The Mesdag Collection

Exhibitions

*Trees that Tell: A Tribute
to Endangered Nature*
22-03-2024 – 21-07-2024

Rosa Bonheur. Spirit of Animals
20-09-2024 – 19-01-2025



The presentation *For Vincent's Eyes Only* showcased 27 drawings that Emile Bernard sent to Vincent van Gogh.



The exhibition *Rosa Bonheur. Spirit of Animals* at The Mesdag Collection in The Hague.



The exhibition *Matthew Wong|Vincent van Gogh: Painting as a Last Resort*.

V. Research projects

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

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

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

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

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

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

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

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

Research into Isaac Israëls –
Painting techniques and restoration
René Boitelle, Maranthe Lamers,
Guusje Harteveld, Sophie Vullings

Research into Arnold Koning
Oda van Maanen, Sophie Vullings

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

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

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

Research *Adolescence as
a cultural phenomenon and
a theme in the visual arts
(1870-1914)*
Lisa Smit

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

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

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

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

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

VI. Educational activities

Education

In 2024, 5,848 pupils from years 6, 7 and 8 visited the Van Gogh Museum using the Museumpleinbus. As part of the *Van Gogh Goes to School* outreach programme (on-site workshops), this year a total of 300 guest lessons were given at schools in deprived neighbourhoods within 60 kilometres of the Van Gogh Museum.

In 2024, the digital educational platform *Van Gogh at School* (a collaboration with LessonUp) enabled 1,700 teachers in numerous countries to give nearly 8,000 lessons, reaching approximately 186,000 pupils.

On 18 April, the museum collaborated with the Rijksmuseum and Stedelijk Museum to organise a primary school teachers' day, in which 151 teachers participated.

The Masterminds & Masterpieces lessons were integrated into the upper secondary education science lesson module *Van Gogh under the Microscope*.

The *Your Story, My Story* vocational education (mbo) programme was developed together with mbo students. 855 students participated in this programme. In September, new lessons for mbo students on mental health were launched on LessonUp. As part of mental health week, walk-in painting workshops

were organised for students at the ROC van Amsterdam (Laan van Spartaan location).

In September, a workshop was organised for Nuffic (for 20 primary and secondary school teachers) and for Erasmus+ (for 37 teachers).

On 7 October, a listening game for secondary schoolchildren and mbo students was launched in collaboration with *Luister Eens*. 60 participants took part.

On 21 November, a teachers' day was organised for 45 secondary school and mbo teachers, in collaboration with CJP. On the same day, a teachers' day was organised for 20 science teachers, in collaboration with UVON.

The educational programme *Heart for Art* was expanded into Latin America in 2024. Another 1,000 teachers were trained in Argentina, in collaboration with Amigos del Bellas Artes.

The Mesdag Collection once again participated in the Cultuurmenu in The Hague, with a lesson for primary schoolchildren in year 3. The lesson ties in with art and language subjects, and also addresses themes such as the environment and equal opportunities. In 2024, 107 secondary schoolchildren and 1,098 primary schoolchildren visited The Mesdag Collection.

Families

The Pokémon at the Van Gogh Museum presentation ended in early 2024. 120,000 copies of the Pokémon treasure hunt were distributed; twelve times more than the annual average. Family Days were organised during the school holidays, with guided tours, children's workshops, read aloud sessions and XL colouring pages. The treasure hunt for children aged 6 to 12 has been renewed.

Mental health

As part of *Open up with Vincent*, a teachers' afternoon for 60 participants was organised on Blue Monday (16 January), in collaboration with Museum van de Geest.

A special art project was launched in October, in collaboration with Levvel (a mental welfare organisation supporting young people in Amsterdam).

The team from *Open up with Vincent* gave workshops during the 'Celebrate Strength' congress, organised by Thrive Amsterdam (19 January), as well as at the art and mental health symposium organised by Museum van de Geest on 9 October. The museum's guides completed training on Stigma Awareness and Slow Looking (at Art).



The ReFramers curated *No Filter?*; an exhibition by and for young adults.

For the exhibition *Van Gogh in Auvers*, the Ivonne van de Ven Foundation (experts by experience) helped the museum to place additional focus on Van Gogh's state of mind in Auvers, including his suicide.

With the support of the Agis Innovation Fund, a feedback group comprising six young experts by experience was established to advise regarding mental well-being.

The second part of the art project *Mental Stories* was completed in February. During three afternoon sessions, young people receiving mental health support created a mixed media work in co-creation with artist Tyas Leeuwerink.

In collaboration with W in de Wijk (a mental health organisation), three programmes were organised for adults with mental health challenges.

In 2024, nine Sunday morning yoga lessons were organised in collaboration with the Nieuwe Yogaschool, and visitors were invited to join six special Friday morning mindfulness sessions.

Young adults and Van Gogh Connects
The ReFramers curated *No Filter?*, an exhibition by and for young people.

A number of projects were developed via the outreach programme (on-site workshops). Workshops were organised in collaboration with creative studio Nowhere in Amsterdam (*Tufting* by Marian Genet and *Painting* by Faria van Creij-Callender), coinciding with the exhibition *Matthew Wong|Vincent van Gogh*.

In collaboration with Meervaart Studio, a series of four workshops was organised under the title ‘Vincent, the Other Story’.

A workshop called *Word by Word* was developed together with the Hogeschool van Amsterdam (SESI Community Center) and Culture Collective, focusing on the written word and Van Gogh’s letters.

For the second time, two editions of *Wrong Number* were organised: in-depth programmes exploring Vincent van Gogh’s life and work.

Vincent on Friday

Six editions of Vincent on Friday were organised in 2024, either inspired by the permanent collection or an exhibition.

- 23 February, ‘Who Makes Our Story’ – 1,465 visitors (sold out)
- 29 March, ‘Out of Your Shell’ – 1,503 visitors (sold out)
- 31 May, ‘Dreams’ in collaboration with Paradiso – 1,382 visitors (sold out)
- 28 June, ‘Who is it?’ in collaboration with Diaspora Radio – 1,233 visitors
- 27 September, ‘Connection with Nature’ – approx. 1,200 visitors (sold out)

- 16 October, ADE, with Eefje de Visser: 650 visitors (sold out)

Vincent on Friday was also responsible for the programming for Museum Night on 2 November, with the theme ‘Future Pioneers’. The museum received approximately 7,000 visitors on Museum Night.

Seniors

Eight senior days were organised in 2024. Approximately 50 workshops were organised on location in the Amsterdam region.

Hyundai and the Van Gogh Museum organised the fifth edition of the Connection Day for seniors.

The Museum Plus Bus travelled to the Van Gogh Museum on 21 occasions in 2024, bringing 866 visitors to the museum.

Accessibility

For each exhibition, two free guided tours are organised for blind and partially-sighted visitors.

The collaboration with IN Gebaren continued in 2024, which meant that guides could continue to deliver the Vincent in Signs programmes. For each exhibition, one or two guided tours are organised for deaf and hard-of-hearing visitors.

The Mesdag Collection

In 2024, there was a stronger focus on public programming at The Mesdag Collection than in previous years. The exhibition *Trees that Tell* was accompanied by two events that offered visitors the chance to paint and write creatively. Approximately 300 people joined the special guided tours and drawing workshops organised



The exhibition *Trees That Tell: A Tribute to Endangered Nature* at The Mesdag Collection.

during the Rosa Bonheur exhibition, and the two lectures attracted some 75 guests. The Mesdag Collection continued offering low stimulus hours. The Open Heritage Days attracted 180 visitors.



VII. Museum publications

Exhibition catalogues

Matthew Wong | Vincent van Gogh. Painting as a Last Resort
Joost van der Hoeven (ed.),
Kenny Schachter, Richard Shiff,
Sofia Silva, John Yau
Publisher: Van Gogh Museum
Trade editions: TIJDSBEELD
Publishing, Thames & Hudson
Distribution: Rubinstein, Exhibitions
International
Design: Janpieter Chielens
Languages: Dutch and English

150 Year of Impressionism. Light Breaking Through in the Netherlands
Fleur Roos Rosa de Carvalho
en Sandra Kisters (ed.), Renske
Cohen Tervaert, Bram Donders,
Lisa Smit et al.
Publisher: Van Gogh Museum in
cooperation with Museum Boijmans
Van Beuningen
Trade edition: THOTH Publishers
Design: Rolf Toxopeus,
Joseph Plateau, Amsterdam
Languages: Dutch and English

Rosa Bonheur. Bezield dierschilder
Renske Suijver, Sara Tas, Leïla
Jarbouai, Sandra Buratti-Hasan
The Mesdag Collection, The Hague
Design: Julian Kleyn, Studio Berry
Slok, Amsterdam
Publisher: Waanders Uitgevers
Language: Dutch

Publications

Vincent van Gogh. Zijn leven
Marian Hoefnagel
Publisher: Eenvoudig
Communiceren
Dutch edition in simple language

Dear Vincent
Michael Bird with illustrations
by Ella Beech
Publisher: Thames & Hudson
(English edition), De Vier
Windstreken (Dutch edition)

Vincent. First Words
Publisher: Ploegsma
Dutch and English edition

Educational and academic publications

Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent
Joost van der Hoeven (ed.),
Franka Blok, Nina Reid, Fleur Roos
Rosa de Carvalho, Lisa Smit,
Renske Suijver, Sara Tas
Online catalogue:
catalogues.vangoghmuseum.com
Digital environment: Q42
Digital design: DEPT®
Language: English

Translations and reprints

Matthew Wong | Vincent van Gogh. Letzte Zuflucht Malerei
Exhibition Kunsthau Zürich
(20-09-2024 - 26-01-2025) and
Albertina, Vienna (14-02-2025 -
19-06-2025)
Joost van der Hoeven, Jonas Beyer
and Philippe Büttner (ed.),
Richard Shiff, Sofia Silva, John Yau
Publisher: Zürcher Kunstgesell-
schaft/Kunsthau Zürich in
cooperation with The Albertina
Museum, Vienna / Hirmer Verlag
GmbH
Language: German

The World According to Vincent
Nienke Bakker, Ann Blokland
Publisher: Thames & Hudson
Co-edition (hardback)
Language: English

Wie Vincent das Leben sah
Nienke Bakker, Ann Blokland
Publisher: Hatje Cantz
Co-edition
Language: German

The Vincent van Gogh Atlas Junior Edition
René van Blerk, Nienke Denekamp
Publisher: Thames & Hudson
Co-edition
Language: English

Vincent et les tournesols
Barbara Stok
Publisher: Editions Paquet
Language: French

Alles voor Vincent – Het leven van Jo van Gogh-Bonger
Hans Luijten
Publisher: Prometheus
Paperback (4th print)
Language: Dutch



VIII. Conservation treatments

Paintings

Van Gogh Museum

Inv.no.	Object data	Treatment	Restorer
s0283	Johan Cohen Gosschalk, <i>Portrait of Jo van Gogh-Bonger writing</i> , 1910	Consolidation, removal of superficial dirt, varnish and overpainting, varnishing, filling, retouching.	E. Smeenk-Metz (extern)
s0257	Vincent van Gogh, <i>Portrait of Gauguin</i> , 1888	Consolidation, removal overpainting, filling, retouching.	S. Dubbeldam (extern)
s0269	Arnold Koning, <i>Farmhouse in a Landscape</i> , 1888	Consolidation.	M. Lamers
s0379	Emile Schuffenecker, <i>Landscape with a Draughtsman</i> , 1888	Removal varnish, removal old retouches and facing material, retouching.	H. Diependaal
s0478	Emile Bernard, <i>Women by the Waterside, with Pichers</i> , 1895	Consolidation, edge doubling.	S. Dubbeldam (extern)
s0547	Gabriele Münter, <i>House in the Winter Sun</i> , 1909	Removal varnish, removal overpainting, retouching.	H. Diependaal
s0032	Vincent van Gogh, <i>The Yellow House (The Street)</i> , 1888	Consolidation.	S. van Oudheusden

The Mesdag Collection

Inv.no.	Object data	Treatment	Restorer
hwm0285	Willem Roelofs, <i>Milking Time</i> , before 1887	Removal of superficial dirt, varnishing, retouching.	R. Boitelle
hwm0170	Willem van Konijnenburg, <i>View of Maastricht</i> , 1892	Removal superficial dirt, removal of varnish, varnishing, retouching.	R. Boitelle
hwm0323	Alfred Verhaeren, <i>Still Life with Entrecôte Steak</i> , 1883	Removal superficial dirt, retouching, varnishing.	R. Boitelle and H. van Putten (external)
hwm0330	Antoine Vollon, <i>Evening Landscape</i> , in or before 1889	Removal superficial dirt, retouching, varnishing.	R. Boitelle and H. van Putten (external)



Gabriele Münter, *House in the Winter Sun*, 1909, Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij)

Van Gogh Museum

b0284V1962, d1230S2023, s0362V1962 (zelfklevend etiket verso verwijderen), b9127S2023, p2489-gS2006, p2489-is2006, p2489-ks2006, p2489-qS2006, ATR7336, p3090S2024, p3091S2024, p3094-001S2024, p3094-002S2024, p3094-003S2024, p3094-004S2024, S0589B2024 (etiket en artikel verso loshalen), d0740M1974, p0035V1962, p0052V1962, p1998S2002, p2041S2002, p0056V1962, d0611V1962, p1082V2000, p1140V2000, p1054V2000, d1232S2023, t271V1962, t284V1962, t285V1962, t290V1962, t1376V1962, b0190aV1962, b0188V1962, t0883V1962, t0809V1962, t0279V1962

By external restorers: p3068S2022, p3062S2022, p3013S2019, p3014S2019, p3012S2019, p2992S2019, p3015S2019, p3016S2019, p3002S2019, p3003S2019, p3004S2019, p3005S2019, p2738S2013, p3060S2022, p3055S2021, p1215V2000, p1611V2000, p0049V1962, t0129V1962, t0150V1962, t0118V1962, t1435V1962, t0669V1962, t0625V1962, t0643V1962, t0581V1962, t0646V1962, p2701S2012, p2601S2011, p3097S2024, p2610S2011, p3061S2022, p3102S2024, p3105S2024, p3099S2024, d1236S2024, t0091V1962, d0672V1962, b2205V1982

Project treatment Japanese prints:

n0004V1962, n0005V1962, n0010V1962, n0011V1962, n0012V1962, n0013V1962, n0014V1962, n0015V1962, n0016V1962, n0024V1962, n0045V1962, n0052V1962, n0053V1962, n0054V1962, n0058V1962, n0061V1962, n0065V1962, n0069V1962, n0072V1962, n0074V1962, n0077V1962, n0087V1962, n0090V1962, n0118V1962, n0123V1962, n0138V1962, n0141V1962, n0145V1962, n0148V1962, n0149V1962, n0150V1962, n0152V1962, n0173V1962, n0174V1962, n0206V1962, n0209V1962, n0210V1962, n0214V1962, n0215V1962, n0224V1962, n0229V1962, n0234V1962, n0236V1962, n0237V1962, n0242V1962, n0243V1962, n0244V1962, n0247V1962, n0248V1962, n0252V1962, n0253V1962, n0256V1962, n0257V1962, n0258V1962, n0267V1962, n0268V1962, n0295V1962, n0296V1962, n0297V1962, n0302V1962, n0303V1962, n0305V1962, n0306V1962, n0307V1962, n0310V1962, n0311V1962, n0312V1962, n0313V1962, n0316V1962, n0318V1962, n0320V1962, n0322V1962, n0323V1962, n0326V1962, n0327V1962, n0328V1962, n0329V1962, n0335V1962, n0336V1962, n0337V1962, n0341V1962, n0342V1962, n0343V1962, n0344V1962, n0345V1962, n0347V1962, n0348V1962, n0349V1962, n0353V1962, n0354V1962, n0355V1962, n0356V1962, n0357V1962, n0358V1962, n0359V1962, n0362V1962, n0363V1962, n0364V1962, n0371V1962, n0386V1962, n0389V1962, n0396V1962, n0398V1962, n0399V1962, n0400V1962, n0405V1962, n0406V1962, n0428V1962, n0430V1962, n0435V1962, n0440V1962, n0443V1962, n0448V1962, n0454V1962, n0455V1962, n0458V1962, n0459V1962, n0460V1962, n0461V1962, n0462V1962, n0463V1962, n0469V1962, n0472V1962, n0476V1962, n0479V1962, n0483V1962, n0484V1962, n0492M1986, n0493M1986, n0495M1986, n0496M1986, n0497M1986, n0498M1986, n0499M1986, n0500M1986, n0503M1986, n0504M1986, n0507M1986, n0508M1986, n0512M1986, n0515M1986, n0516M1986, n0517M1986, n0518M1986, n0519M1986, n0524M1986, n0525M1986, n0526M1986, n0573V1962

The Mesdag Collection

Inv. no	Object data	Treatment	Restorer
hwm0074	Gustave Courbet, <i>Sleeping Girl</i> , 1866	Consolidation, cleaning, filling, retouching.	R. Velsink (external)
hwm0075	Gustave Courbet, <i>Hanging Roe Deer</i> , c. 1856-1858	Consolidation, cleaning, filling, retouching.	R. Velsink (external)
hwm0130	Johannes C. van Essen, <i>In the Dunes</i> , c. 1872-1936	Consolidation, cleaning, filling, retouching.	A. van Lelyveld (external)
hwm0217	Anton Mauve, <i>Pig Pen</i> , ca. 1865	Consolidation, cleaning, filling, retouching.	A. van Lelyveld (external)
hwm0285	Willem Roelofs, <i>Milking Time</i> , voor 1887	Consolidation, cleaning, filling, retouching.	R. Velsink (external)
hwm0300A	Julius van de Sande Bakhuyzen, <i>Moors near Rolde</i> , in or before 1895	Consolidation, cleaning, filling, retouching.	A. van Lelyveld (external)
hwm0296	Theodore Rousseau, <i>The Great Oaks of Old Bas-Bréau</i> , 1857	Consolidation, cleaning, filling, retouching.	A. van Lelyveld (external)
hwm0135	Paul Joseph Gabriël, <i>The Thaw</i> , in or before 1890	Consolidation, cleaning, filling, retouching.	A. van Lelyveld (external)

IX. Overview of outgoing loans

In 2024, 145 objects were loaned to 30 institutions.
The loans comprised: 68 paintings, 21 drawings,
32 prints, 20 letters and 3 artefacts.

Toledo Museum of Art, Toledo (Ohio)

Loan *Van Gogh in Auvers*
2023-05-12 to 2024-02-04
s0065V1962

Museum Folkwang, Essen

Chagall, Matisse, Miró. Made in Paris
2023-09-01 to 2024-01-07
p0992V2000, p1166V2000, p1167V2000, p1168V2000,
p1169V2000, p1170V2000, p1171V2000, p1172V2000,
p1173V2000, p1174V2000, p1175V2000, p1176V2000,
p1177V2000, p1178V2000

Drents Museum, Assen

Op reis met Vincent. Van Gogh in Drenthe
2023-09-11 to 2024-01-07
d0386M1977, d0810M1986, hwm0066, hwm0123,
hwm0126, s0053V1962, s0129V1962, s0548S2019

Singer Laren, Laren (North-Holland)

La Grande Bleue. Schilders van de Méditerranée
2023-09-13 to 2024-01-08
s0455V1996

Musée d’Orsay, Paris

Van Gogh à Auvers-sur-Oise.
2023-10-03 to 2024-02-04
b0687V1962, b0722V1962, b0818V1962r, b1020V1962,
b1021V1962, b1022V1962, b1276V1962, b1277V1962,
b1481V1962, b1494V1962, b1993V1980, b3052aV1982,
b3052bV1985, b3265aV1966, b3265bV1966,
b3266V1966, d0190V1962, d0210V1962, d0214V1962,
d0217V1971, d0218V1971, d0219V1962, d0220V1962r,
d0227V1962, d0332V1962, d0414V1962, d0427V1962,
p0466V1962, p0473V1962, s0088V1962, s0105V1962,
s0106V1962, s0107V1962, s0108V1962, s0109V1962,
s0149V1962, s0168V1962, s0195V1962

Kunsthalle Bremen, Bremen

Gebürtstagsgäste. Monet bis Van Gogh
2023-10-07 to 2024-02-18
s0503S2001

Seiji Togo Memorial Sompo Japan Nipponkoa

Museum of Art, Tokyo

Van Gogh and Still Life: From Tradition to Innovation
2023-10-17 to 2024-01-21
s0011V1962, s0020V1962, s0050V1962, s0070V1962,
s0089V1962, s0121V1962, s0123V1962, s0136V1973,
s0181V1962, s0235V1962, s0451N1995

Museo Nacional del Prado, Madrid

*Reversos. Donde no llega la luz (On the Reverse.
Where light does not reach)*
2023-11-07 to 2024-03-03
s0160V1962

Fondation Vincent van Gogh Arles, Arles

L’Atelier du Sud
2023-11-18 to 2024-04-21
s0033V1962

Museum Barberini, Potsdam

Edvard Munch: Lebenslandschaft
2023-11-18 to 2024-04-01
S0519B2016

Royal Academy of Arts, London

Impressionists on Paper: Degas to Toulouse-Lautrec
2023-11-25 to 2024-03-10
d0169V1962r, d0374V1975, d0422V1962

Rijksmuseum Twenthe, Enschede

*The international Landscape. Painting in the open air
in the nineteenth century*
04-02-18 to 2024-06-09
hwm0023, hwm0026, hwm0069, hwm0098, hwm0124,
hwm0238, s0494S1999

Palazzo Roverella, Rovigo

Henri de Toulouse-Lautrec
2024-02-23 to 2024-06-30
p1044V2000, p1060V2000, p1330V2000, p1331V2000,
p1723V2000, p1731V2000, p1743V2000, p2501S2009,
p2512S2009

Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris

Théodore Rousseau. La Voix de la forêt
2024-03-05 to 2024-07-07
hwm0287, hwm0289, hwm0292, hwm0296, hwm0293

Wallraf-Richartz-Museum, Köln

*Paris 1863-1874: Revolution in Art: From the Salon
to Impressionism*
2024-03-15 to 2024-07-28
hwm0006

Musée des impressionnismes Giverny, Giverny

Impressionism and the Sea
2024-03-29 to 2024-06-30
hwm0089

Dordrechts Museum, Dordrecht

Art for a Living
2024-04-19 to 2024-09-08
hwm0253

Munchmuseet, Oslo

Edvard Munch: Trembling Earth
2024-04-27 to 2024-08-25
s0519B2016

Caumont Centre d’Art, Aix-en-Provence

Bonnard et le Japon
2024-04-30 to 2024-10-06
d1200S2018r

Fondation Vincent van Gogh Arles, Arles

Van Gogh and the Stars
2024-06-01 to 2024-09-08
S0174V1962

National Gallery of Australia, Canberra

Gauguin’s World
2024-06-29 to 2024-10-07
s0223V1962, s0513S2006, v0037V1978

Het Noordbrabants Museum, ‘s-Hertogenbosch

*Veranderland - Discover the Landscape of Yesterday,
Today and Tomorrow*
2024-07-06 to 2024-10-27
d0740M1974r

Sieboldhuis, Leiden

Hokusai. The Great Wave
2024-08-24 to 2024-09-29
p1054V2000, p1082V2000, p1140V2000

Museum Barberini, Potsdam

Maurice de Vlaminck. Rebell der Moderne
2024-09-14 to 2025-01-12
s0514S2007

The National Gallery, London

Van Gogh: Poets & Lovers
2024-09-14 to 2025-01-19
d0334V1962, d0344V1962, s0032V1962, s0051V1962

The Getty Center, Los Angeles

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

Kunsthaus Zürich, Zürich

Matthew Wong - Vincent van Gogh
2024-09-20 to 2025-01-04
d0230V1962, s0037V1962, s0111V1962, s0175V1962

Ateneum Art Museum, Helsinki

Gothic Modern. From Darkness to Light
2024-10-04 to 2025-01-26
s0083V1962

Fondation Vincent van Gogh Arles, Arles

Van Gogh et les Étoiles
2024-10-05 to 2025-01-12
s00173V1962

Dordrechts Museum, Dordrecht

Black on White: etching in Holland around 1900
2024-10-05 to 2025-01-12
p0031V1962, p0032V1962, p0104V1962, p0105V1962

Museum de Fundatie, Zwolle

Marianne von Werefkin - Pioneer of Expressionism
2024-10-05 to 2025-03-16
s0547S2019

Dordrechts Museum, Dordrecht

Liberté! Ary Scheffer and French Romanticism
2024-10-19 to 2025-03-23
s0086B1991, hwm0112

Museum of Fine Arts Houston, Houston

Gauguin in the World
2024-11-03 to 2025-02-16
s0223V1962, s0513S2006, s0554S2024, v0037V1978

Groninger Museum, Groningen

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

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

Kunstmuseum The Hague
Carel Adolph Lion Cachet, *Presentation Stand for Painting*, v0097M1994

Groninger Museum, Groningen
Herman Collenius, *Vanitas*, hwm059A

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

Het Noordbrabants Museum, ’s-Hertogenbosch
Permanent presentation 2022-2024
01-09-2022 t/m 01-09-2024
Vincent van Gogh, *Head of a Woman*, s0072V1962
Vincent van Gogh, *Basket of Potatoes*, s0152V1962
Permanent presentation 2024-2025
2024-09-01 to 2025-09-01
Vincent van Gogh, *Head of a Man*, s0069V1962
Vincent van Gogh, *Beer Tankards*, 096V1962

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

Vrije Universiteit, Amsterdam
Kurt Laurenz Metzler, poster board and two sculptures, v014M1975

Drents Museum, Assen
Long loan
Vincent van Gogh, *Peasant Burning Weeds*, s0548S2019

XI. Long-term loans to the Van Gogh Museum

Denver Art Museum, Denver (Colorado)
Gustave Doré, *Couple and Two Children Sleeping on a London Bridge*, d0376B2013

Nelly Agassi, Courtesy of the artist and Dvir Gallery
Nelly Agassi, *Sea you*, v0585B2020

Private collections
Artist unknown, *Trees and Shrubs in the Garden of the Institution*, d0378B2014
Kees van Dongen, *Mina Tandja*, s0293B2011
Henri Fantin-Latour, *Basket with Grapes and an Apple*, s0016B1990
Paul Gauguin, *The Little Cat (Le Petit Chat)*, s0588B2023
Vincent van Gogh, letter from Vincent van Gogh to H.G. Tersteeg, b0265B2003
Vincent van Gogh, *Old Man Drinking Coffee*, p0587B2023
Edvard Munch, *Fertility*, s0519B2016
Odilon Redon, *The Nebula (Face with Aureole)*, d0132B1994
Odilon Redon, *Peach*, s0586B2022
Erik Wensma, *Easel*, v0264B2003

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

Rijksmuseum Amsterdam
Auguste Boulard, *The Meal*, s0075B1991
Gustave Courbet, *Apples*, s0079B1991
Charles-François Daubigny, *October*, s0183B1999
Honoré Daumier, *The Reading*, s0084B1991
Eugène Delacroix, *The Agony in the Garden*, s0086B1991
Jules Dupré, *The Broad Way*, s0008B1986
Henri Fantin-Latour, *Flowers from Normandy*, s0089B1991
Jean-François Millet, *Girl carrying Water*, s0093B1991
Théodule Ribot, *Woman Sewing*, s0096B1991

Stedelijk Museum Amsterdam
Jean-Baptiste-Camille Corot, *Young Woman with a Mandolin*, s0140B1996
Edgar Degas, *The Tub*, v0148B1996
Matthijs Maris, *Head of a Sheep*, s0143B1996
Anton Mauve, *Woodcutters*, s0138B1996
Théodore Rousseau, *The Forest of Fontainebleau*, s0144B1996

Zeeuws Museum, Middelburg
Anthon van Rappard, *Tile Painters*, s0379B2014

XII. External appointments

External appointments: management

Emilie Gordenker	Vice President of Stichting Fulbright Commission the Netherlands Member of the Advisory Board, Nexus Institute Member of the Board of Advisors and member of the Restoration Assesment Committee, Rembrandt Association Member of the Haagsche Schouw Member of the Bizot Group
Rob Groot	Member of the Advisory Board, Hospitainer BV

External appointments: staff

Edwin Becker	Chair of the Becker Foundation, Roermond Member of the Steering Committee of the IEO (International Exhibition Organizers) Chair of the Scientific Council, Royal Museums of Fine Arts of Belgium, Brussels Member of the Jury, Tim Killiam Prize Member of the Jury, Painting of the Year
Annemieke Bouma	Member of the Museums Advisory Committee for the municipality Súd-West-Fryslân
Geeta Bruin	Member of the KOG Paintings Committee Member of the Supervisory Board of Stichting de Vrolijkheid
Faye Cliné	Project initiator museumnetwork Collection & Information of the Museum Association
José Dibbets	Secretary of the VVE De Punter
Hannie Diependaal	Freelance restorer
Gundy van Dijk	Secretary at Museum Plus Bus Member of the Museum De Voorde Supervisory Board, Zoetermeer Member of the Board of Stichting Stil Verleden Secretary at Stichting De Muze, Abcoude Guest lecturer and evaluator, Reinwardt Academie Guest lecturer, University of Glasgow
Mariska Doesburg	Editor COLLECT magazine Guide (Vrije Academie, TEFAF) Communication (ArtZuid)
Bregje Gerritse	Doctoral research: <i>The Reception of Vincent van Gogh in Paris 1888-1914: Art Dealers, Collectors, Critics and Contemporary Artists</i> , University of Amsterdam Member of the Board of Stichting SOUK
Willem van Gogh	Member of the Board of United Way The Netherlands (until 1 July 2024)
Michiel Goosen	Chair of the Museum Archives Taskforce
Jordy Howldar	Licencing work for Copernicus beer and for other companies

Julia Krikke	Member of researchgroup Moving Masters, RKD
Maranthe Lamers	Treasurer ICOM-CC-Fund
Oda van Maanen (employed until June 2024)	Member of the Certification Committee for Trainee Conservators on the Conservation and Restoration of Cultural Heritage Master’s at the University of Amsterdam
Teio Meedendorp	Member of the Board of <i>Kunstlicht</i> , Academic Journal for Visual Art, Visual Culture and Architecture
Anniek Meinders	Member of the Board of the Carnegie Foundation, The Peace Palace, The Hague
Saskia van Oudheusden	Member of the Research group Conserving Wax-Resin Lined Paintings, Amsterdam (University of Amsterdam)
Cheyenne Pattiwaël	Workshop teacher Outreach Intermediar
Martijn Pronk	Member of the Digital Strategy Advisory Board, National Library of Israel Member of the Board of Stichting Allard Pierson
Fleur Roos Rosa de Carvalho	Member of the Board of ESNA (European Society for Nineteenth-Century Art) Member Comité national de l'estampe
Heleen Ruijg	Member of the Board of the Van Rijn Circle of the Rembrandt Association
Wite de Savornin Lohman	Member of the Board of the Caius Circle of the Rembrandt Association Member of the Board VanLoon672, Museum van Loon
Edith Schreurs	Member of the Web Commission CODART
Carola van Steenberg	Member of the Board of the Dutch Group of Registrars
Sara Tas	Curator exhibition <i>Jeff Cowen: Provence Works</i> , Huis Marseille (22 June - 13 October 2024)
Ghyslaine Tromp	Project Support D&I, Martin van Engel External evaluator Reinwardt Academie Member of the Board Get Lost Agency
Marije Vellekoop	Member of the Board of the Research School for Art History, Amsterdam Member of the Van Gogh Worldwide Steering Committee
Jarle Veldman	Design exhibitions Museum Arnhem and Amsterdam Museum, Studio MetMet
Hilde Verheul	Treasurer Stichting Het Onzegbare
Amanda Vollenweider	Chair Van Gogh Europe Foundation Treasurer ICOM Nederland Member of the Board Museum Bommel van Dam
Laurine van de Wiel	Member of the programmaraad van Cultuurmarketing Member of DIN Circle (Data & Insights Network) Member of the Board of Stichting Kunstpubliek
Ilias Zian	Advisor Amsterdam 750 Member of the Board of Stichting Moving Arts Project Member of the Board of Stichting ArtWorlds Chair of the Art and Culture Committee, Pride Amsterdam

XIII. Publications by employees

Name	Co-authors	Title	Publisher / Journal
Joost van der Hoeven		‘Painting as a Last Resort: An Introduction’	<i>Matthew Wong</i> <i>Vincent van Gogh: Painting as a Last Resort</i> (exh. cat.), Van Gogh Museum, Kunsthaus Zürich, Albertina Museum, TIJDSBEELD, pp. 19-99
Joost van der Hoeven	Lisa Smit	‘De zoon, de droom en het onderbewuste’	<i>Bulletin Vereniging Rembrandt</i> , Jaargang 34, no. 2, pp. 23-26
Hans Luijten		‘The first Van Gogh in an Art Shop Window in Amsterdam’	<i>Van Gogh Museum Articles</i> , online publication Van Gogh Museum, September 2024
Hans Luijten		‘Family matters: the letters of the Van Gogh family’	<i>Simiolus. Netherlands Quarterly for the History of Art</i> 45, nr. 1/2 (2024), pp. 62-76
Teio Meedendorp	Louis van Tilborgh, Saskia van Oudheusden	‘Authenticity issues with works by Vincent van Gogh’	<i>The Burlington Magazine</i> vol. 1666, no. 1459, October 2024, pp. 1044-1055
Teio Meedendorp		‘When did Van Gogh paint <i>The Smoker</i> ’	<i>Van Gogh Museum Articles</i> , online publication Van Gogh Museum, November 2024
Teio Meedendorp		‘Van Goghs ruw neergeworpen penseelstreken’	<i>Kunstschrift</i> 48 (2024), nr. 3, pp. 22-31
	Muriel Geldof, Erika Smeenk-Metz, Kathrin Pilz, Luc Megens, Suzan de Groot, Inez van der Werf, Rika Pause, Christel van Hees, Klaas Jan van den Berg and Ella Hendriks	‘Layered interpretations: Van Gogh’s practice of reworking his Nuenen paintings’	<i>Bridging the Gap: Synergies between Art History and Conservation</i> , Archetype Publications, December 2024, pp. 95-112
Fleur Roos Rosa de Carvalho		‘Preface’; ‘A Ray of Light through the Mists of My Country’: The Reception of French Impressionist Art in the Netherlands (1870-1900), ‘Unique impressions: The Graphic Art of the Impressionists’; ‘Boulevard of Broken Dreams’	<i>150 year of Impressionism. The Netherlands Sees the Light</i> (exh. cat.), Van Gogh Museum, THOTH, pp. 10-12; 13-27; 152-183; 206-211
Fleur Roos Rosa de Carvalho		‘Nederland en het Franse impressionisme – Liefde op het tweede gezicht’	<i>Bulletin Vereniging Rembrandt</i> 2024, no. 2, pp. 24-27

Name	Co-authors	Title	Publisher / Journal
Lisa Smit		‘My Inner Being Deeply Shaken: Vlaminck’s Reception of Van Gogh’s Art’	<i>Maurice de Vlaminck. Modern Art Rebel</i> , (exh. cat.), Barberini Potsdam
Lisa Smit		‘The Changing Guises of Impressionist Painting’	<i>150 year of Impressionism. The Netherlands Sees the Light</i> (exh. cat.), Van Gogh Museum, THOTH, pp. 46-53
Lisa Smit	Joost van der Hoeven	‘De zoon, de droom en het onderbewuste’	<i>Bulletin Vereniging Rembrandt</i> 2024, no. 2, pp. 23-26
Lisa Smit		‘Vragenvuur van het VR-bestuur’	<i>Dromen najagen, verzamelen met lef</i> , Farewell collection for Arent Fock, Vereniging Rembrandt
Renske Suijver		‘Théodore Rousseau, L’Arbre tordu penché au Carrefour de l’Épine’	Servane Dargnies-de Vitry (ed.), <i>Théodore Rousseau (1812-1867). La voix de la forêt</i> , (exh. cat.), Petit Palais, pp. 178-179
Renske Suijver		‘Schetsen van een bezielde natuur’	Renske Suijver, Sara Tas (ed.), <i>Rosa Bonheur. Bezield dierschilder</i> , The Mesdag Collection, Waanders
Renske Suijver	Sara Tas	‘De kracht van het dier. Vooruitstrevende studies van Rosa Bonheur’	<i>Vind. Geschiedenis, archeologie, kunst en antiek</i> nr. 55 (2024), pp. 50-53
Sara Tas	Juliet Kothe, Sirean Chen Cowen		<i>Jeff Cowen, Provence Works</i> , Walthar Koenig, Köln
Sara Tas		‘Een internationale ster’	Renske Suijver, Sara Tas (ed.), <i>Rosa Bonheur. Bezield dierschilder</i> , The Mesdag Collection, Waanders
Sara Tas	Renske Suijver	‘De kracht van het dier. Vooruitstrevende studies van Rosa Bonheur’	<i>Vind. Geschiedenis, archeologie, kunst en antiek</i> no. 55 (2024), pp. 50-53



The Van Gogh Museum Studio hosts special workshops for children.



The collection of the Van Gogh Museum in the Rietveld Building.

Credits

The Van Gogh Museum Annual Report 2024 was drafted in collaboration with the museum's directors and employees.

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Françoise Bolechowski: p. 31 (under)
Jelle Draper: pp. 5, 8, 10, 13, 24 (above), 32, 33 (above), 35, 37 (3x), 38 (2x), 39 (2x), 40, 44, 48, 49, 58, 61 (above), 62, 68, 84, 101
Michael Floor: pp. 14, 15, 18 (above), 22 (under), 85
Simone Janssen: p. 6
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James Stokes, p. 54 (De L'Europe Amsterdam)
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