Van Gogh is growing
‘And be careful, because even though it’s no small thing that you’ve experienced, yet, if I see rightly, there is something greater in store’

Vincent van Gogh to Theo van Gogh, Dordrecht, Friday 23 March 1877
I, because even small thing that
enced, yet, if I
re is something

Vincent van Gogh, Dordrecht, Friday 23 March 1877
A fter the festive Van Gogh Anniversary Year in 2015, with all its wonderful memories, noteworthy projects and – of course – the opening of the new entrance building, 2016 was always destined to be something of an anticlimax, or so we thought. It would be an ‘ordinary’ year, an opportunity for consolidation. We would have time to pause, catch our breath and find our bearings before pressing onwards and upwards. There would be no grand occasions or astonishing new projects. It would be ‘business as usual’ as we focused on our core activities, doing so in the dedicated, ambitious and thoroughly grounded manner which the Van Gogh Museum has made its own.

As we begin to write this Annual Report, we must concede that 2016 was anything but ordinary, and certainly not dull. Once again, the Van Gogh Museum staged some outstanding temporary exhibitions. In future we shall do five times a year. We engaged in many interesting coproductions with our international partners, all of whom proved as generous with their time and resources as ever. And we were responsible for many inspiring and engaging initiatives to bring art and culture into the lives of young and old alike.

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

First of all, attendance figures showed a massive increase. For the first time ever, we passed the magic figure of two million visitors. In fact, we welcomed no fewer than 2.1 million. It seems likely that the new entrance
building, with all those extra square metres of floorspace, did much to help us set this new record.

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

A very different project involved collaboration with the world-famous Dutch DJ Armin van Buuren, who created a unique multimedia tour entitled *Embrace Vincent* especially for the museum. Visitors could view eleven of Armin’s favourite paintings while listening to a soundtrack combining a personal narrative with tracks from his latest album. The launch of *Embrace Vincent* was timed to coincide with the Amsterdam Dance Event in October. Armin van Buuren himself was in attendance and over fourteen million people worldwide watched the proceedings via a live video stream. It was an occasion we shall remember with great fondness.

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

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

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

In hindsight, it is astonishing to see just how much the Van Gogh Museum accomplished in the space of one ‘ordinary’ year. In June, the new *Meet Vincent van Gogh Experience* was launched in Beijing, China. This fully immersive, multimedia 3D presentation takes the visitor into Van Gogh’s world using projections, interactive installations and video clips. It offers
an insight into the artist’s life and work in a mix of education and entertainment that is very appropriate to the modern era.

*Meet Vincent van Gogh* demonstrates how the Van Gogh Museum has successfully risen to the challenges facing today’s art institutes. Some challenges are the result of international developments. Geopolitical instability can deter people from travelling, for example. Others are rather exciting: technology continues to develop at an astonishing rate, making the impossible possible. Today’s museum visitor doesn’t have to visit a museum at all. He can experience its delights in virtual form without straying too far from home. The *Meet Vincent van Gogh Experience* will visit places where the artist’s paintings are unlikely to be shown. Fragile artworks no longer have to be transported from one museum to another. There are opportunities to reduce our economic reliance on real-world visitors and admission charges. From the commercial perspective it is now essential that we do so. This is a matter to which we shall return elsewhere in this Annual Report.

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

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

Even in an ‘ordinary’ year, we see a major dynamic in both our artistic endeavours and our business operations. The Van Gogh Museum is therefore extremely fortunate to have so many engaged friends and partners. The name of Vincent van Gogh continues to appeal to the imagination. Public interest in his life and work seems unlikely to wane. This accounts for the generous support we are fortunate to receive from sponsors, donors, the government and private individuals. It is thanks to them that we have been so successful in pursuing our mission and are often able to go just a little bit further than would otherwise be possible.

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

Axel Rüger,
Director

Adriaan Dönszelmann,
Managing Director
27 September 2016, Guardia di Finanza law enforcement agency, Naples, Italy

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

Read more >
21 October 2016,
Entrance to the Van Gogh Museum, Amsterdam

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

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

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

Read more >
20 December 2016, Entrance to the Van Gogh Museum, Amsterdam

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

Read more >
Art and education
ON THE VERGE OF INSANITY
VAN GOGH AND HIS ILLNESS


De waanzin nabij. Van Gogh en
Not just the lobe but the entire ear
The Van Gogh Museum has adopted a new schedule whereby it will present five temporary exhibitions each year: three in Amsterdam and two at The Mesdag Collection in The Hague. In 2016, the exhibitions at the Van Gogh Museum itself were *Easy Virtue*, *On the Verge of Insanity* and *Daubigny, Monet, Van Gogh: Impressions of Landscape*.

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

**Munch : Van Gogh**  

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

It was a year of remarkable exhibitions with extremely diverse themes. From February to June, the museum shone a spotlight on prostitution in fin-de-siècle France. In July, we turned our attention to Vincent van Gogh’s mental health. The year’s final exhibition was devoted to the landscapes of Daubigny, Monet and Van Gogh.
Easy virtue: Prostitution in French Art, 1850–1910
19 February - 19 June 2016

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

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

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


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

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

Bed, after 1860, made from painted, gold-plated and treated wood, 211 x 200 x 217 cm. Ville de Neuilly-sur-Seine in the *Easy Virtue* exhibition.
On the Verge of Insanity: Van Gogh and his Illness
15 July – 25 September 2016
In July 2016, British art historian Bernadette Murphy published a book entitled *Van Gogh’s Ear: The True Story*. She was present at the opening of this exhibition, which had been inspired by her research. In an archive in California, Murphy had found a letter in which a doctor had sketched what remained of Van Gogh’s ear after the artist had taken a knife to it in 1888. Murphy regarded it as proof that Van Gogh had not merely nipped the lobe or a section of auricle: he had cut off the entire ear.

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


Copy of Bernadette Murphy’s book *Van Gogh’s Ear.*

Art historian Bernadette Murphy discusses the letter accompanying the drawing of the ear.
Brief van Félix Rey aan Irving Stone met tekeningen van de vermissing van het oor van Vincent van Gogh, 18 augustus 1930
Letter from Félix Rey to Irving Stone with drawings of Vincent van Gogh’s mutilated ear. 18 August 1930
Interest in research and restoration has grown significantly. The possibilities open to us continue to expand, particularly in the field of materials technology. I think it’s important for the Van Gogh Museum to follow its own agenda. This is why the Van Gogh Museum Academy is such a good initiative.

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

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

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

What is the Van Gogh Museum Academy?

The Van Gogh Museum Academy generates knowledge about Vincent van Gogh, which it shares with academics and scientists in all disciplines and anyone else with an interest in the subject matter. The Academy is therefore a platform for the dissemination of knowledge. It promotes synergy between diverse experts and provides inspiration which will prompt new research.
Van Gogh inspires: Matisse, Kirchner, Kandinsky. Highlights from the Merzbacher Collection
24 August – 27 November 2016
Werner and Gabrielle Merzbacher own one of the most important private art collections in Europe. The Swiss couple’s generous loan of fourteen works formed the basis of an exhibition showing how Van Gogh’s work influenced both Fauvist and Expressionist artists. The freedom of colour and form they sought is very evident in the vibrant and emotionally charged paintings of Van Gogh.

Catalogue: small bilingual publication (Dutch /English).

Daubigny, Monet, Van Gogh. Impressions of Landscape
21 October 2016 - 29 January 2017
Van Gogh regarded Charles-François Daubigny (1817–1878) as a leading light in ‘the great revolution in art’. The revolution in question was Impressionism. Like many of his contemporaries, Daubigny liked to paint idyllic rural scenes. In that respect, he was a landscape artist pur sang. His free, sketch-like style and unconventional composition were, however, extremely innovative: he redefined the genre.

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

A floating atelier

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

An enigmatic grape-picker, Sérusier and a masterpiece of Pointillism are among the major acquisitions made in 2016. Together, the new acquisitions strengthen the collection to offer an even more complete account of art in the time of Vincent van Gogh.
Farm in Brittany (c. 1890), Paul Sérusier
The primitive representation of the landscape and the bright colours in this painting by Paul Sérusier show similarities with the later work of Paul Gauguin. Both were members of the Pont-Aven School, a group of artists active in Brittany from 1886 to 1894.

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

Van Gogh corresponded with Gauguin and his colleague Émile Bernard, with whom he also exchanged sketches and paintings. As far as we know, Van Gogh never saw any of Sérusier’s work. Nevertheless, certain common features can be seen. In Farm in Brittany, for example, the landscape is painted as a series of geometric shapes in bright colours, while flowing lines have been reduced to their essence. Although Van Gogh was never quite so rigorous, he did strive to achieve a similar effect. This is another reason that the painting is such an important acquisition. Sérusier’s 1892 painting The Haymaker is subtitled Homage to Van Gogh. The acquisition was made possible thanks to the generous contribution of the BankGiro Loterij.
The Grape Harvest (1880), Jules Bastien-Lepage

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

The Grape Harvest is a large canvas dating from 1880. It depicts a woman in a vineyard carrying two empty baskets. Her face is turned away from us as she looks back over her shoulder. It is the combination of the enigmatic pose (what is she looking at?), bold brushstrokes and a broad palette of subdued colours that make the painting so attractive. The Grape Harvest is a nineteenth-century masterpiece in its own right. As a work by a contemporary who influenced Vincent van Gogh, it is also a very important addition to the museum’s collection. It was purchased with support from the BankGiro Loterij.
The ‘Ponton de la Félicité’ at Asnières (Opus no. 143) (1886), Paul Signac

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

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

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

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

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

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

Each year, a grant of five thousand euros is awarded to a young art historian (who has graduated within the past three years) to support research leading to publication. The proposed research must be concerned with Western European art history in the period 1830 to 1914 and be relevant to the Van Gogh Museum’s area of interest.
Armin and Vincent: ‘Come check it out!’
Armin van Buuren has been voted the World’s Best DJ on no fewer than five occasions. In 2016, he produced a multimedia tour entitled *Embrace Vincent* especially for the Van Gogh Museum. Armin selected eleven of his favourite Van Gogh paintings and matched each with a brief commentary and a track from his new album *Club Embrace*.

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

Places were of course limited but everyone was able to follow proceedings via a live Facebook stream. This extraordinary collaboration between ‘Armin and Vincent’ was viewed by an astonishing 14 million people worldwide. The multimedia tour was available to museum visitors until the end of November. Fifteen new schools joined our youth programme just so they could take part. An English version was included for our international visitors.
Museum is proud of Mesdag and Daubigny
The Mesdag Collection has been managed by the Van Gogh Museum since 1991 and falls under the responsibility of the Public Affairs Sector. In recent years, the Mesdag Collection has emerged as a dynamic museum with a rich collection and an active exhibitions policy. There are now two temporary exhibitions a year and a number of incidental presentations.

The museum’s revived fortunes are evident from the attendance figures. In 2013, The Mesdag Collection welcomed only 6,000 visitors. That number has since doubled to 12,000 in 2016. (This is actually fewer than the 15,000 visitors achieved the previous year but it must be remembered that 2015 was the centenary of Mesdag’s death.)

The Mesdag Collection is a relatively small venue of regional significance. It is open for 25 hours a week, Wednesday to Sunday. As the ‘little sister’ of the Van Gogh Museum, it benefits from being part of a large and highly professional museum organization.

New website
www.demesdagcollectie.nl/en

The Mesdag Collection’s new website went ‘live’ on 7 July 2016. It could be developed relatively quickly because it was possible to draw on the technical expertise gained when developing the Van Gogh Museum’s website. The Mesdag Collection’s site is quite advanced for a museum of this size. In addition to the usual visitor information (opening times Weds to Sun, 12 noon till 5 pm), it provides background information.
about the Mesdags, the era in which they lived and their passion for collecting. The site has a similar look-and-feel to that of the Van Gogh Museum.

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

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

Nature’s picture: Photography meets painting in the 19th century
5 March – 5 June 2016
A remarkable encounter between two disciplines: early landscape photographs (including some extremely rare *clichés verres*) shown alongside paintings by Camille Corot, Charles-François Daubigny and other members of the Barbizon School. The exhibition revealed how painters and photographers of the late nineteenth century influenced each other and, in some cases, collaborated.

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

General Manager of The Mesdag Collection
Wite de Savornin Lohman

Exhibitions in the Mesdag Collection in 2016
Dining at the Artist’s Table: from Still Life to Food Design
26 August – 30 October 2016
Never before has the lady of the house, Sientje Mesdag-Van Houten, been the central figure in an exhibition. She was an artist in her own right, specializing in still lifes of food, and she and her husband would often organize grand dinners. In this exhibition, works from the couple’s collection were combined with contemporary art and food design photographs.

As in previous years, the Mesdag Collection’s autumn exhibition formed the practical component of the Van Gogh Museum’s training programme for young curators, The Art of Exhibiting. The course covers various aspects of organizing an exhibition, from fundraising to transporting valuable artworks and marketing. The exhibition was made possible by generous donations from the De Gijselaar Hintzen Fund, Fonds 1818, Gravin van Bylandt Foundation, Han Lammers Fund, Prince Bernhard Culture Fund South Holland and our donors on the crowdfunding platform Voordekunst.

Cromheecke draws Daubigny: An Artist’s Life in Pictures
2 December 2016 – 5 March 2017
Belgian artist Luc Cromheecke is best known for his work in the strip cartoon genre. He has produced a comic book about the life of the French landscape artist Daubigny. The official launch of Daubigny’s Garden and the accompanying exhibition attracted a somewhat different public, but they were of course no less welcome.
Art enriches lives in the classroom and the care home
The Van Gogh Museum has always been good at reaching diverse target groups. We have yet to achieve complete inclusivity – a museum for absolutely everyone – but we are trying very hard. Our ambitions in this regard are set out in the education policy plan 2017-2020.

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

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

Making knowledge about the life and work of Vincent van Gogh accessible to everybody is the key mission of our organization. We adapt our approach according to the target group, whether primary school students, vulnerable seniors or people with a hearing impairment.
The outreach programme Kunst maakt de mens really does help to improve the health and well-being of vulnerable seniors. They are often told what they can’t do. A positive approach is so much more effective. Let’s show them what they can do!

Head of Education Marthe de Vet

Kunst maakt de mens

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

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

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

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

Van Gogh at School

On 15 August 2016, the Van Gogh Museum launched *Van Gogh at School*, an online education programme for elementary (primary) schools. The site includes lessons about Vincent van Gogh and his work, together with useful information with which teachers can plan their own lessons. All content is available free of charge and can be saved or edited using the new ‘LessonUp’ tool. The material includes high-resolution
Van Gogh at school is available in Dutch and English versions and includes lessons suitable for all levels of primary education. Material for secondary schools is currently in preparation. Between 15 August and 31 December, the Dutch version of the programme’s website received 8,500 visitors and the English version was viewed by 2,800 visitors. The lessons were viewed 12,650 times. The most popular lesson (with 1,994 views) was How many sunflowers? Van Gogh at School has been made possible by the kind support of the Stavros Niarchos Foundation.

Study day for primary school teachers
On 9 November, the Van Gogh Museum co-hosted a study day for primary school teachers with the theme, ‘Philosophizing with Art’. The event, a joint initiative with the Stedelijk Museum Amsterdam and the Rijksmuseum, was part of a series intended to support professional development. The study days are for primary school teachers one year and secondary school teachers the next. Their content is based on the vision document produced by Platform Onderwijs 2032, which sets out the knowledge and skills required to prepare children to participate in our rapidly changing society. The study days offer teachers ideas for their own professional practice and classroom activities.

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

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

26 februari 19:00 - 22:00
Elke laatste vrijdagavond van de maand in het Van Gogh Museum

Lichte zeden: prostitutie in de Franse kunst
Simone van Saarloos en Hester Scheurwater
Nationale Opera & The G-Team
• Cocktails • VJ’s

25 maart 19:00 - 22:00
Elke laatste vrijdagavond van de maand in het Van Gogh Museum

Corine Koole & Lilja Björk Hermannsdóttir
Permanente Jake Credit en Martin C de Wael
Lichte zeden: prostitutie in de Franse kunst
• Cocktails • VJ’s

29 april 19:00 – 22:00 i.m. The School of Life
Elke laatste vrijdagavond van de maand in het Van Gogh Museum

Lammert Kamphuis, Wiebe Schols & Aart Goedhart
Buro Curious & Wordbites
FilosofischStilte x Fluorescent Light Cube
Madame Jeanette (1800s)
On the last Friday evening of the month, young tech-savvy Amsterdammers and other ‘early adopters’ take over the Van Gogh Museum. At these Vincent on Friday events, DJs, musicians, video artists and designers prove that Van Gogh’s heritage is very much alive, vibrant and even danceable!

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

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

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

We reformulated the programme to tie in with local initiatives and the activities of the various collectives and subcultures in the city. This enabled us to reach an even greater number of young people. Discounted admission charges were introduced for Dutch students. We also adjusted the target age group, which is now defined as ‘under 30’ rather than ‘under 35’.
We want to engage as many people as possible with the museum, locally, nationally and internationally. With Vincent on Friday we have been doing so very successfully by inviting young people to place Vincent in the here and now. It is a very low-threshold concept.

Head of Marketing Cas Boland

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

What is Vincent on Friday?

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

Concept

Our mission is to present the life and work of Vincent van Gogh to as many people as possible, be they children, young adults, older adults or seniors. Young people aged 18-30 form a target group which can be particularly difficult to reach. To bridge the gap, we ask young, dynamic, alternative artists and creatives for their interpretation of the life and work of Vincent van Gogh. Their ideas form the basis of Vincent on Friday. Wherever possible, we try to establish links with the current temporary exhibition. We demonstrate that Vincent’s heritage is as relevant today as it ever was. His life and work are a source of inspiration for today’s young artists. Young people discover how both modern interpretations and the original works can capture the imagination.

Interdisciplinary

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

In figures

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

Piet Parra x Vincent on Friday, 29 January
The main guest at the first Vincent on Friday of the year was graphic designer Piet Parra. He was joined by singer-songwriter Sofie Winterson and the illustrators of the bloggers’ collective Nachtbrakers.

Easy Virtue 1 x Vincent on Friday, 26 February
A colourful line-up included columnist Simone Saarloos, The G-Team (DJs), the Paardenkracht photo booth (visitors could pose as a courtesan) and various VJs. Activities included a life drawing class and a guided tour led by photographer and film director Roeland Kerbosch.

Easy Virtue 2 x Vincent on Friday, 25 March
This evening featured a fashion show hosted by ‘nightlife personality’ Jake Credit. The Paardenkracht photo booth made a return visit. Other activities included life drawing in charcoal.

The School of Life x Vincent on Friday, 29 April
This evening was devoted to ‘friendship and brotherhood’ and was presented in association with Lammert Kamphuis, Wicher Schols, and Aart Goedhart, who form the philosophers’ collective The School of Life. There was a performance by Brendan Walsh (cello) and Hugo de Haas van Dorsser (text), followed by more music from producer FilosofischeStilte and DJ Madame Jeanette.

Volkshotel on location x Vincent on Friday, 27 May
This evening was organized in association with the creatives of the Volkshotel. Poetry Pusher (Justin Samgar) read his letter to Vincent, Tears of Joy took Vincent online with the help of emojis, while Zest presented a light installation (was Vincent colour blind?).

June - August: summer break

The Creators Project x Vincent on Friday, 30 September
The line-up was headed by The Creators Project, part of the VICE Digital online platform. Marcel van Brakel and Frederik Duerinck straddle the boundary between art and technology. They presented their vision of the death of Vincent.

Sonic Acts x Vincent on Friday, 28 October
The landscape from a different perspective, presented in association with Sonic Acts, the festival for innovative, and interdisciplinary art forms. Contributors included Joost Rekveld and Jana Winderen (‘Dark Ecology’), Karl Lemieux and Benny Nilsen (performance), Signe Lidén (film) and DJ Yon Eta.

Seize the Night x Vincent on Friday, 25 November
A sneak preview of Loving Vincent, the world’s first fully painted feature film, which deals with the final days of Vincent’s life. An interview with its director Hugh Welchman followed. The evening also included a tour of the museum and some short films.

Instock x Vincent on Friday, 20 December
Instock is an Amsterdam restaurant dedicated to tackling the problem of food wastage. This evening considered the twin themes of sustainability and... the potato. Vincent’s painting The Potato Eaters formed a focal point, as did Pieper Beer which is brewed in Amsterdam using surplus potatoes. Also on the programme were a jam-making workshop, a lecture on potatoes by scientist Boy Vissers, a still life of rotting fruit, DJ Silvester, De Gordina’s and Avi on Fire.
The phone call from Italy came out of the blue but the message was more than welcome. Italian officials thought they had recovered two Van Gogh paintings stolen from the museum in 2002. Conservator Nienke Bakker immediately flew to Naples to examine the canvases. She had no hesitation in confirming that they were indeed the original View of the Sea at Scheveningen (1882) and Congregation Leaving the Reformed Church in Nuenen (1884/5). Moreover, they both appeared to be in reasonably good condition.

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

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

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

Congregation Leaving the Dutch Reformed Church in Nuenen (1884/85), Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).
stepping outside our walls in Amsterdam. The print collection could never be exhibited in the real world, not only because of the sheer size of the collection but also because some are extremely fragile and susceptible to fading if exposed to light. All can now be seen in their full glory in the virtual world.

The online collection includes rich metadata. Interactive tags and hyperlinks establish countless artistic and historical connections. Influences, elements of style, techniques and even the type of paper used are searchable. The printers with whom the artists worked or the magazines in which their work was published: all such information leads the user on a journey of discovery through the collection. The late nineteenth century was the apotheosis of the French print as an art form. Both Theo and Vincent van Gogh were avid collectors. The new website was made possible thanks to donations from the Vincent van Gogh Foundation and Fonds 21.
In 2015, the Van Gogh Museum ran a multimedia campaign counting down to the opening of the new glass entrance building. On 26 May 2016, it was announced that the campaign had won the SAN Accent Award in the Leisure category, again confirming the success of Van Gogh Anniversary Year 2015.

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

On 27 May, the definitive Chinese translation of the complete correspondence of Vincent van Gogh was presented at a gala book launch in Shanghai. Mr Zhang Xiaomin, president of Shanghai Fine Arts Publisher, said: “Chinese readers all over the world can now share in this cultural and artistic heritage of outstanding international importance.” The publication marks the culmination of five years’ work by a team of translators led by Prof. Lin Xianghua. The cover is based on Wim Crouwel’s original design for Vincent van Gogh – The Letters: the Complete Illustrated and Annotated Edition. The new Chinese translation is available in both a standard edition and a collector’s edition. It was made possible by support from the Van Gogh Museum, Huygens ING and the Dutch Foundation for Literature.
As a major contributor to the cultural programme accompanying EuroPride 2016, the Van Gogh Museum created a 3D pavement chalk reconstruction of the Yellow Brick Road from *The Wizard of Oz*, an iconic film for the LGBTQI community. The inviting pathway, lined by rainbow flags, led from the ticket kiosks into the main entrance hall. “The doors of the Van Gogh Museum are wide open to everybody, and of course that includes the LGBTQI community,” commented director Axel Rüger. “Today, we encourage everyone to tread the Yellow Brick Road and enter the museum where they will discover a world of colour and inspiration. The Van Gogh Museum is a proud supporter of diversity. We wish everyone a fantastic Amsterdam Gay Pride and EuroPride!”

At the official opening of this temporary artwork, the role of Dorothy was ably played by our very own Sarah Dekker (management assistant, Public Affairs) while her dog Moos gave a very convincing performance as Toto. Both were featured on the national television news.
It was a find too good to be true. Respected art historians from Canada and the United Kingdom described it as “the most revolutionary discovery in the history of Vincent van Gogh’s oeuvre.” Experts at the Van Gogh Museum took a different opinion, stating that the collection of 65 drawings described in Vincent van Gogh, the Lost Arles Sketchbook (November 2016), did not belong to Van Gogh. The book was published simultaneously in four language editions. Immediately following its launch in Paris, the museum made a public statement. It emphatically distanced itself from the find and drew attention to several aspects of style, technique and iconography which cast the authenticity of the sketchbook into serious doubt. “Far from convincing,” stated senior researcher Teio Meedendorp in an interview published in the 15 November edition of NRC Handelsblad.

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

Press Officer Janine Fluyt

In December, the Van Gogh Museum’s partnership with car manufacturer Hyundai resulted in Korean translations of the museum floorplan, the multimedia tour and the visitor information on our website. The museum entered into a three-year spon-
Our sponsorship agreement with the South Korean car manufacturer in mid-2016. We wish to increase the number of Korean visitors to the museum and have already been successful in doing so. During the first three quarters of 2016, we welcomed over thirty thousand visitors who gave their country of origin as South Korea. In 2014, the number was just 8,000. Hyundai’s kind support has enabled us to reach out to this important target group. At the launch of the online translations, Hyundai announced that it intended to place two IONIQ cars at the museum’s disposal for the duration of our partnership. One is in the familiar Sunflowers design, the other has an Almond Blossom livery.

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

Will the real Vincent please stand up? It was an impressive parade of namesakes, but who is who? For Museum Night 2016 (5 November), we organized the ‘We love Vincent’ event. Yes, we meant that Vincent. Our Vincent. But apparently there are others. During the evening we made the acquaintance of art critic Vincent van Velsen, silkscreen artist Vincent Uilenbroek, video producer Vincent Vriens, astronomer Vincent Icke, sylvan perambulist Vincent Morisset (‘A Walk in the Woods’) and FunX DJ Vincent Reinders (founder of 22tracks), not forgetting Vincent cocktails, Vincent snacks and the Vincent love quiz.
Visitors
Erasmus University helps us cope with peak periods
With 2.1 million visitors, the Van Gogh Museum established a new record in 2016. Moreover, our market research reveals that visitor satisfaction has risen. While success is welcome, it does bring certain obligations. How can we ‘steer’ visitors safely through the building in a way that does not detract from their appreciation of the works on show? Various measures have been put in place.

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

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

Such external factors are important but they are not the entire story. We have been working tirelessly to increase the visibility of the museum, and with success. Our various campaigns and activities during Van Gogh Anniversary Year 2015, not least the opening of the new entrance building, have had the desired effect. We have also undertaken successful initiatives in other countries, while our social media presence (on Twitter, Facebook and Instagram) has clearly not gone unnoticed; our ‘fanbase’ is growing by the day.
We wish to optimize visitor capacity. We should have to turn people away as little as possible. We must ensure that guests are well spread out, both in time and location, so that as many people as possible can experience the exhibits as we would wish. This philosophy is at the root of our spectacular increase in attendance.

Director Public Affairs Milou Halbesma
Visitor distribution
The Van Gogh Museum continues to attract an increasing number of visitors. Our maximum capacity is 10,000 visitors per day and there have been several occasions on which that limit has been reached. Although such popularity is welcome, it also brings responsibilities and obligations. Visitor distribution has become a strategic issue. We must be able to plan at the daily level as well as allowing for seasonal variations. Various measures have been implemented in the interests of safety, security, comfort and the all-round visitor experience. The overall objective is to level out the peaks and troughs. Queues at the ticket desks, cloakrooms, shops and the museum café will be shorter, which will enhance the visitor experience. One means of doing so is to encourage visitors to come early in the morning or late in the afternoon. Optimizing the use of time and space is not only more pleasant for visitors but has benefits for staff, the building and the collection.

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

Highlights
Record:
2.1 million people visited the Van Gogh Museum in 2016, an increase of 8% compared to the Van Gogh Anniversary year 2015.
Busiest days:
25 March (10,015 visitors) and 6 May (10,473 visitors).
Busiest week:
15-21 August (54,204 visitors).
Once millionth visitor:
6 July.
Two millionth visitor:
21 December.
Time slots
Visitors buying their tickets online can choose a time slot. Provided they arrive at the designated time, they will avoid the queues. This is publicized with the slogan, ‘Skip the line, book online’. Visitors are admitted up to thirty minutes beyond the reserved time. Similar arrangements are in place for visitors with a museum pass or the ‘I amsterdam City Card’. Time slots are an excellent visitor distribution tool. Moreover, online ticket sales give us another contact opportunity which enhances customer service and allows us to improve the visitor experience. Online channels accounted for 27% of ticket sales in 2016, compared to 18% in 2015.

Visitor prognosis model
The Van Gogh Museum requested Erasmus Q-Intelligence (EQI), a team of experts from the Econometrics Institute at Erasmus University Rotterdam, to develop a computer model which can forecast visitor flows. EQI carefully monitored visitor numbers between December 2015 and April 2016. The data was then subject to quantitative analysis, the results of which were presented in May. The team was then able to develop a computer program which offers a prognosis of visitor numbers in both the short term and longer term. It enables the museum to plan aspects such as staffing capacity and associated costs more effectively.
We collect anonymous visitor data in a number of ways. The multimedia tour gives us invaluable information that allows us to provide better facilities and service. The visitor experience is always our key concern.

Head of Visitor Service Jort Slingerland
Multimedia tour

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

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

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

Top 50 Day Trip Attractions

In April 2017, NBTC Holland Marketing published its list of the fifty most popular attractions in the Netherlands. As in previous years, the Van Gogh Museum scores well. Among Dutch respondents, we are in third place, just behind the Rijksmuseum, with the Efteling theme park in first place. The list of venues which attract the most foreign visitors tells a slightly different story. The Van Gogh Museum is now in first place, followed by Zaanse Schans and the Anne Frank Museum.
decrease. Its use encourages visitors to make individual choices, pausing to listen to the information rather than following the crowd. The multimedia tour thus makes a tangible contribution to the visitor experience.

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

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

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

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

Visitors from China (8th place), Russia (11th) and South Korea (12th) outnumber those from neighbouring Belgium (15th). South Korea is a notable newcomer entering the table in twelfth place. In November 2016, a Korean translation was added to the multimedia tour, having been made possible by the kind support of our sponsor Hyundai.
Happy Or Not?
On 22 August 2016, the Van Gogh Museum rolled out its ‘Happy or Not’ terminals, a very low-threshold means of gauging customer satisfaction. Visitors can give instant feedback by simply tapping the touch-sensitive screen, and over half (53%) of them did so. The vast majority of responses were positive. Asked to rate their museum visit, 19% described it as ‘good’ and 75% as ‘very good’. 
Social Media
The Van Gogh Museum’s social media presence continues to grow. During the report year, our Facebook fanbase increased from 740,000 to 1,500,000 followers. The number of Twitter followers increased from 147,000 to over 574,000. At 31 December, the museum had 5.6 million followers on Google+. This places us in third position in the international Top 5 art museums, alongside the Museum of Modern Art (New York), the National Gallery (London), the Metropolitan Museum of Art (New York) and the Saatchi Gallery (London). Not only the number of fans on social media is gratifying; all show higher than average engagement with the Van Gogh Museum.

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

2 February: launch of French Printmaking 1890–1905
www.vangoghmuseum.com/prints

29 February: 1 million Facebook fans

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

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

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

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

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

The trailer for the film Loving Vincent achieved 24 million Facebook views and 500,000 ‘likes’
One millionth visitor

On 6 July, we welcomed the year’s one millionth visitor, Jennifer Noble from the United States. She was presented with an impressive bouquet of sunflowers by Milou Halbesma, Director Public Affairs. The milestone was reached three weeks earlier than in 2015. Total attendance that year was 1.9 million, a record at the time but one that has since been convincingly broken.
Commercial activities
Sunflowers with Vincent’s ‘seal of approval’
The Van Gogh Museum has done much to professionalize its commercial activities. The museum shops and the webshop have been updated and now meet all modern requirements. We have made grounded choices with regard to merchandise and licensing, resulting in a marked increase in revenue. The Meet Vincent van Gogh Experience was launched in China in 2016.

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

Van Gogh Museum Enterprises BV

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

Commercial enterprise is encouraged by the Ministry of Education, Culture and Science. We have placed our commercial activities on a firmer footing by professionalizing the Van Gogh Museum Enterprises BV organization and developing several new business models. Within the new organizational structure of the museum, Van Gogh Museum Enterprises enjoys the same status as the existing sectors (Museum Affairs, Public Affairs and Operations). Its director is a member of the Van Gogh Museum management team.
We visited London and met with the retail specialists at the V&A, Tate Modern and British Museum. We saw just how much is possible without detracting from the intrinsic merits of art, particularly in the area of e-commerce and licensing.

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

Synergy
The principles that apply to the museum as a whole apply equally to VGME. Professionalization has had a positive effect on synergy and the development of products and services. VGME is responsible for operating the webshop and the real-world stores on the museum’s premises and nearby Museumplein. It is also responsible for the museum’s official merchandise, Van Gogh Museum Editions (formerly known as the Relievo Collection), licences and Professional Services. The Meet Vincent van Gogh Experience, which was launched in China in 2016, also falls under the responsibility of VGME.
Webshop and museumshop(s)
VGME manages a total of five outlets: four physical stores, including three in the museum itself, and a webshop. The new webshop was launched in February. The new store on Museumplein, which also sells Heineken and ‘I amsterdam’ products, opened on 30 November. The layout of the Van Gogh Museum gift shop in the main entrance hall underwent a radical upgrade. Visibility from the entrance building has been greatly improved.

Merchandise
Van Gogh Museum wishes to develop, produce and sell Van Gogh merchandise of appropriately high quality. Although the paintings of Vincent van Gogh are no longer in copyright, we attempt to monitor how reproductions are used for commercial purposes. This is a difficult task because there is a vast range of products on the market, from Almond Blossom keyrings to Sunflowers duvet covers. Our own Van Gogh products are intended to maintain overall quality. Those products are available through our own outlets, but are also sold by authorized souvenir shops, art institutions which show Van Gogh’s work on either a temporary or permanent basis, and locations with a strong connection to Van Gogh such as Nuenen, Arles and Auvers-sur-Oise. Our focus on quality is not solely commercial in nature. Anything that claims a connection with Vincent van Gogh will influence the image of the museum itself. For marketing reasons, it is important that only products which meet our strict quality criteria can bear the exclusive logo of the Van Gogh Museum. Our focus regions for sales markets and partnerships are currently: 1. Asia, 2. United States and 3. Europe.

Licensing
In 2016, further investments were made in identifying and making contact with potential partners. As noted above, it is in the museum’s own interests to ensure that all products bearing the official Van Gogh Museum logo are of the highest quality. Seeking out attractive partners and
licensing deals is another way in which we can fulfil our mission of making the life and work of Vincent van Gogh accessible to the world at large. Alongside the perennial favourites such as *Sunflowers*, *Almond Blossom* and *The Potato Eaters*, it is appropriate to bring lesser known works to the attention of the public, thus inspiring people to explore the full breadth of Van Gogh’s oeuvre.

During the report year we produced a style guide for partners and customers. In addition to colour specifications, it includes a number of less familiar works from the museum’s collection which we nevertheless feel could form the basis of merchandising products. Our preferred licence partners are those with a Triple A status and a reputation in keeping with that of the Van Gogh Museum and the legacy of Vincent van Gogh the artist. We seek a natural ‘match’ on both the creative and social level. We make well considered, strategic choices. In 2015/2016, we entered into licensing agreements with the clothing manufacturer GAP (which is to produce themed items for the Chinese market) and the multinational seed company Takii Seed, which offers ‘Sunrich’ sunflower seeds in a special gift package with optional vase.

Recent efforts have increased revenue from licensing and royalties by over 100% (see table).

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<th>2015</th>
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Van Gogh Museum Editions
The Van Gogh Museum offers textured reproductions of exceptional quality. Nine of Van Gogh’s masterpieces have been selected for this limited and numbered series. Van Gogh Museum Editions (formerly branded as the Relievo Series) are produced in association with Fujifilm Europe. A special technique combining a 3D scan and high-resolution printing ensures unrivalled quality.

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

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

There are countless people in all parts of the world who are eager to visit the Van Gogh Museum in Amsterdam but, for various reasons, are unable to do so. The Meet Vincent van Gogh Experience has
The interactive installation allows us to take Vincent van Gogh’s legacy to places far and wide. Visitors have a unique opportunity to step into his life as they are immersed in projections of his paintings, photos, video clips, decors and extracts from Vincent’s letters, of which he wrote over eight hundred in his lifetime.

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

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

been created for them. This new and innovative concept will also generate income for the museum without exposing the collection to any risk. Our ability to stage travelling exhibitions or loan works to other museums is limited. The Meet Vincent van Gogh Experience can be taken virtually anywhere. It includes no original works by the artist but allows visitors to discover more about Vincent’s life and times. It brings him closer to us. In the opening scene, visitors find themselves in the cornfield where Vincent sustained his fatal gunshot injury. They hear the shot and see crows taking flight as his brother Theo reads from one of Vincent’s last letters.
On 24 November, it was announced that *Meet Vincent van Gogh* had won the Thea Award for Outstanding Achievement – Immersive Touring Museum Exhibit. This prestigious prize is presented by the Themed Entertainment Association (TEA) in recognition of outstanding achievement by an organization or individual. The award ceremony was held in Anaheim, California, on 22 April 2017.

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

Director Van Gogh Museum Axel Rüger

Thea Award
Organization and facilities
Vincent relocates and adopts flexible working practices.

The renovation of Gabriel Metsustraat 8 is in full swing and the new Van Gogh Museum offices will be complete in the autumn of 2017.
High level performance demands good management and regular maintenance. That applies equally to people and processes and to the physical accommodation. The Van Gogh Museum is committed to meeting the highest standards of sustainability. Our ambition is that the new office building, to be completed in late 2017, will have BREEAM rating of ‘Very Good’ or better.

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

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

Relocation
The new office building at Gabriël Metsustraat 8 will be completed during the autumn of 2017. At last, the vast majority of office staff will work under the same roof within a short distance of the museum itself. The new arrangements are expected to improve cooperation and communication between the sectors and departments. We shall then be in an even better position to pursue the mission of the Van Gogh Museum. It is an important move in every sense, and one which is eagerly anticipated.
Gabriël Metsustraat forms the southern boundary of Museumplein. Our new office building at number 8 was built in 1907 as a college of domestic science. It is a Grade II listed building, protected by municipal planning regulations. The permit for the interior renovation was granted in November 2016. The full-scale conversion into a multifunctional office building with archives, a repository and public areas is a very ambitious and demanding project, not least because the Van Gogh Museum has stipulated that it must meet the same high sustainability requirements as the museum buildings themselves.

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

Flexible working practices
In the past, the staff of the Van Gogh Museum have worked at various locations. When the museum decided not to renew the lease on the Stadhouderskade offices, a large number of staff relocated to temporary accommodation on Nieuwezijds Voorburgwal in the city centre. The rigorous clear-out of the offices at the old address and the introduction of a small number of ‘hot desks’ at the temporary offices are a sign of things to come. Once we relocate to Gabriël Metsustraat, hot-desking and remote working will become the norm.

Workshops are being held to prepare staff for the new arrangements. Clear rules and guidelines (such as a ‘clean desk policy’) have been formulated to ensure a smooth transition. The adoption of flexible working will coincide with the rollout of a new IT infrastructure, designed according to the latest scientific research into workflow optimization.
The introduction of working practices that are independent of time, location and device is very complex. But it will be so convenient to be able to log into the system and work even when on a business trip to Japan.

Director Business Operations
Esther de Jong
Sustainability (CSR)

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

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

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

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

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

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

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

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

The Stedelijk Museum has expressed an interest in PP10’s services. In the months ahead, we shall examine whether the business model and service package can be expanded.
Sponsors, partners and alliances
We are proud and very grateful to have so many generous supporters: companies, private individuals and non-profit organizations who clearly appreciate the work of the Van Gogh Museum. In 2016, several new partners made substantial contributions, enabling us to achieve some long-cherished ambitions.
It is the ongoing support of friends, partners, sponsors and donors, whether local, national or international, that enables the Van Gogh Museum to pursue its mission in so many different ways. We are extremely grateful for the financial support we receive. Some donations are made in respect of a specific project, while others involve longer-term sponsorship. All contributions are used in pursuit of our mission: to make the art of Vincent van Gogh and his contemporaries accessible to everyone, thus providing cultural enrichment and inspiration.

**Friends**

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

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

Supporting Friends form the ‘Sunflower Collective’, which has an annual contribution of €1,000. This helps to support temporary exhibitions, research and accessibility in both the physical and educational sense. Members of the Sunflower Collective play an important role in securing the legacy of Vincent van Gogh. The Sunflower Collective continues to grow in size, partly due to the popular Bring-a-Friend events and the sterling efforts of our ambassadors.
The Van Gogh Museum Global Circle comprises the museum’s Patrons, each of whom contributes at least €5,000 a year. Patrons regularly come together at networking events, gala openings and other special occasions. Their donations support countless activities and projects such as workshops for children and seniors, interactive presentations to accompany the temporary exhibitions, and measures to promote accessibility.

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

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

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

At this event, held in Amsterdam’s Tropenmuseum, the record amount of €62.8 million was shared between 69 cultural organizations, including the Kröller-Müller Museum, the Rijksmuseum and the Mauritshuis. The Van Gogh Museum was presented with a cheque for €7,150,746, plus almost €75,000 which lottery players had stipulated should be donated to the museum.
Sunflower Dinner
The annual dinner for members of the Yellow House was held in the museum on 10 May against the backdrop of Vincent van Gogh’s Sunflowers. Guests enjoyed an exquisite menu inspired by the iconic painting and expertly presented by the chefs of Restaurant Bord’Eau at Amsterdam’s Hotel De L’Europe. The event was attended by many of our ambassadors. All agreed it was a resounding success.

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

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

Van Gogh digital and online

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

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

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

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

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

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

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

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

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

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

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

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

Van Gogh goes to School
Each year, the Van Gogh Museum welcomes some forty thousand children on organized school visits. Approximately half are from Dutch primary (elementary) schools. Nevertheless, there are still many schools in this sector which, for whatever reason, cannot offer this type of educational outing. Through its Van Gogh goes to school programme, the museum seeks to redress the balance and introduce all children in the Netherlands to the life and work of Vincent van Gogh. The programme has been made possible by the kind support of the Mijorumer Fund.

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

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

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

Commercial activities

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

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

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

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

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

At the European level, there is now even closer cooperation between organizations devoted to preserving and promoting the legacy of Van Gogh. During Van Gogh Anniversary Year 2015, over thirty museums, heritage groups, local authorities and other organizations in the Netherlands, Belgium, France and England joined forces to form Van Gogh Europe. The alliance will disseminate knowledge about Vincent van Gogh and promote tourism to destinations linked with the artist. The Vincent van Gogh Atlas (2015) provides a rich source of inspiration.
2.1 million visitors – 8 per cent growth

46,000 school students visiting the museum

1,800 Prints now online

2 missing artworks recovered

7 x 10 metres Dimensions of the Monet enlargement on Museumplein

1,132 Seniors using the Museum Plus Bus

7,043 Copies of the Treasure Trail in English

on, a record!

15 - 21 August Busiest week (54,204 visitors)
6 May Busiest day (10,473 visitors)

125+ nationalities
8 per cent growth in visitor numbers

46,000 school students visiting the museum
1,800 Prints now online
7 x 10 metres Dimensions of the Monet enlargement on Museumplein

1,702 Average attendance at the ‘Vincent on Friday’ youth events
1,132 Seniors using the Museum Plus Bus
7,043 Copies of the Treasure Trail in English

125 questions in 125 days Award-winning anniversary campaign


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

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

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

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

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

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

Increased staffing level
In response to the ongoing increase in visitor numbers, additional staff have been recruited. Some are employed directly by the museum while others are agency supply staff.
Preferred supplier contracts
Contracts with the current ‘preferred supplier’ temporary staff agencies were extended with effect from 1 April.

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

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

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

<table>
<thead>
<tr>
<th>Sector</th>
<th>Employees (full-time equivalent)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum affairs</td>
<td>55 employees, 48.6 FTE</td>
</tr>
<tr>
<td>Public Affairs</td>
<td>78 employees, 55.7 FTE</td>
</tr>
<tr>
<td>Operations</td>
<td>96 employees, 85.0 FTE</td>
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<tr>
<td>Directors, KB&amp;C, other</td>
<td>19 employees, 17.3 FTE</td>
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### Employees by sector

<table>
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<tr>
<th>Sectors under</th>
<th>In</th>
<th>Out</th>
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<td>Director</td>
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<td>19</td>
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<tr>
<td>Commercial Director</td>
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<td></td>
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<td>Operational staff</td>
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<tr>
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<tr>
<td>Security</td>
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<td>7</td>
</tr>
<tr>
<td><strong>Totaal</strong></td>
<td>68</td>
<td>57</td>
</tr>
</tbody>
</table>
**Type of contract**

- **Permanent**
  - Part-time: 61
  - Full-time: 19
  - Subtotal: 80

- **Temporary**
  - Part-time: 69
  - Full-time: 92
  - Contract hourly wage: 7
  - Subtotal: 168

**Total**: 248

**Age**

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

**Total**: 248

**Length of service**

- < 1: 118
- 1 - 4: 67
- 5 - 9: 54
- 10 - 14: 63
- 15 - 19: 42
- 20 - 24: 4
- 25+:

**Total**: 248
### Length of service

<table>
<thead>
<tr>
<th>Age</th>
<th>No. employees</th>
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<tbody>
<tr>
<td>15 - 24</td>
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<td>55 - 64</td>
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<tr>
<td>65+</td>
<td>16</td>
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<tr>
<td>Total</td>
<td>248</td>
</tr>
</tbody>
</table>

### Type of contract

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

Eelco Zwart (conservator), Chair
Geeta Bruin (exhibitions project manager), Vice-chair
Harma van Uffelen (medior educator), Secretary
Kay Bartelink (marketing advisor)
Azeglio Bartolucci (visitor services)
Ruud Hogerwerf (documentalist)
Bratislav Radiojevic (senior security officer)
Petra Dorenstouter (planning and support, VGME, until 1 June)
Catherine Wolfs (press office, from 15 August)
Anton Timmerman (profiler, until 1 June)
Judith Homan (financial department, from 1 June)

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

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

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

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

Evaluation of Organizational Development Programme
In 2010, the Van Gogh Museum made radical changes to its organizational structure. Three sectors were created: Operations, Museum Affairs and Public Affairs. An additional management level was introduced. The agreement at the time was that the new organizational structure would be subject to a thorough
evaluation after five years. That evaluation was held in 2016 and has identified some points for improvement which must now be discussed with the relevant stakeholders.

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

Reformulation of job descriptions and pay scales
All job description documents were reviewed and updated in keeping with the guidelines issued by the Dutch Museum Association. The new versions are more concise in their wording. Where necessary, requirements and expectations have been more fully defined. A system of salary grades has also been implemented based on the key functions defined by the AWVN employers’ federation. Management has promised that there will be no reduction in the salary of anyone whose position has been reassigned to a lower pay grade. Similarly, employees whose temporary contract of employment is converted into a permanent contract will suffer no adverse financial consequences.
REPORT OF THE SUPERVISORY BOARD
The Van Gogh Museum exists to make the art of Vincent van Gogh and his contemporaries accessible to as wide a public as possible. Our aim is to provide inspiration and cultural enrichment. In 2016, we were able to pursue this mission in various ways thanks to the ongoing support of our many partners. The Supervisory Board wishes to express its gratitude to the Ministry of Education, Culture and Science, the Vincent van Gogh Foundation, the museum’s Board of Directors and employees, our sponsors and other donors. Many new partnerships were forged and the museum can now claim an even broader field of stakeholders. The Supervisory Board was pleased to be able to support and advise management in developing and maintaining these important relationships.

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

There is so much to tell people about Van Gogh and the art of his era. Of course, not everyone is able to come to the museum in person. The Supervisory Board therefore applauds the significant progress made in implementing the digital strategy during the report year. The website, social media and new multimedia tour help to inform our visitors in both the real world and that of cyberspace. They do much to foster engagement with the museum.

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

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

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

Supervisory Board of the Van Gogh Museum, February 2017
Annex

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Collection and research 188
Supporters 192
Organization 200
Lectures 206
Ancillary position 220
Publications 226
Every year, the Van Gogh Museum publishes a number of works that make information about Van Gogh, his work and the art of his day accessible to a very diverse audience. The book programme is varied and includes exhibition catalogues, scientific publications, programmes for schools and museum books, that are marketed and sold around the world in cooperation with renowned publishers and in a number of different languages.
Splendours & Miseries. Images of Prostitution in France, 1850–1910
Guy Cogeval, Richard Thomson, Isolde Pludermacher, Nienke Bakker, Marie Robert and others
Language editions: English, French
Publisher: Musée d’Orsay, in cooperation with Van Gogh Museum
Distribution: Flammarion

Easy Virtue. Prostitution in French art, 1850-1910
Richard Thomson, Isolde Pludermacher, Nienke Bakker, Marie Robert, Aukje Vergeest
Language editions: Dutch, English
Publisher: Van Gogh Museum
Distribution: Exhibitions International

On the Verge of Insanity. Van Gogh and his Illness
Nienke Bakker, Louis van Tilborgh, Laura Prins, in cooperation with Teio Meedendorp
Language editions: Dutch, English, French
Publisher: Mercatorfonds
Distribution/co-edition: Yale University Press, Actes Sud

Van Gogh Inspires. Matisse, Kirchner, Kandinsky. Highlights from the Merzbacher Collection
Renske Suijver
Language editions: Dutch, English
Publisher: Van Gogh Museum

Daubigny, Monet, Van Gogh. Impressions of Landscape
Lynne Ambrosini, Maite van Dijk, Michael Clarke, Frances Fowle, Nienke Bakker, René Boitelle

Reprints

Van Gogh Painter
Belinda Thomson
Language editions: Dutch, English, French, German, Spanish, Italian
Publisher: Van Gogh Museum

Van Gogh Draughtsman
Sjraar van Heugten
Language editions: Dutch, English, French, German, Italian
Publisher: Van Gogh Museum

Van Gogh in Focus

Vincent van Gogh and Japan
(reprint of the 2006 edition)
Louis van Tilborgh
Language editions: Dutch, English, French, Japanese
Publisher: Van Gogh Museum

Vincent van Gogh and Paris
(reprint of Van Gogh and Montmartre, 2011)
Nienke Bakker
Language editions: Dutch, English, French
Publisher: Van Gogh Museum
Vincent van Gogh and his Letters
(second revised reprint of the 2009 edition)
Leo Jansen
Language editions: Dutch, English, French
Publisher: Van Gogh Museum

VGM publications in translation

The Vincent van Gogh Atlas
Korean translation
Publisher: Theory & Praxis Publishing, Seoul

Japanese translation
Publisher: Kodansha, Tokyo

English co-edition
Publisher: Yale University Press, New Haven/London

Comic book Vincent by Barbara Stok
German translation
Publisher: Seemann Henschel, Leipzig

Chinese translation
Publisher: Shanghai 99 Readers Culture, China

Spanish translation
Publisher: Ediciones Salamandra, Barcelona

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

August 2016: acquisition of Osiris Infrared Camera

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

Reverse of Landscape with rabbits (s0099V1962), standard image (left), Osiris (right).
Bijlagen

Photo studio acquisitions

August 2016: acquisition of Osiris Infrared Camera

The Opus Instruments Osiris camera uses infrared reflectography to make information visible that is high on the electromagnetic spectrum (up to 1700nm). We use this technology to study and digitize underdrawings. The original paint layers captured excellently exemplify the use of this technology.

Reverse of Landscape with rabbits (s0099V1962), standard image (left) and Osiris (right).
Art acquisitions
Annex
Art acquisitions
Paul Sérusier (1864–1927)
*Farm in Brittany, 1890*
Oil on canvas, 54 cm × 64 cm
Van Gogh Museum, Amsterdam (acquired thanks to donations from the BankGiro Loterij)
s538S2016
Jules Bastien-Lepage (1848-1884)

*The grape harvest*, 1880

Oil on canvas, 81.3 cm x 105.4 cm

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

s539S2016
Paul Signac (1863–1935)

*The ‘Ponton de la Félicité’ at Asnières (Opus no. 143), 1886*

Oil on canvas, 33.4 cm x 46.7 cm

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

s540S2016
**Maurice Denis (1870-1943)**  
*Suite de Sagesse*, 1911  
55 proofs in coloured wood engraving for the print series *Suite de Sagesse* and a charcoal drawing, in a cover  
30 cm x 24 cm (album)  
Van Gogh Museum, Amsterdam  
p2780S2016
Georges Alfred Bottini (1874–1907)
The Shop-Window of Sagot (Vitrine de Sagot), 1898
Lithograph in five colours on vellum paper
37.9 cm x 27.9 cm (page) / 28.7 cm x 18.5 cm (image)
Van Gogh Museum, Amsterdam
p2781S2016
Hermann-Paul (1864–1940)

Steps of an omnibus (L’Escargot d’omnibus), 1893
Lithograph in black on simili Japon
46 cm x 31 cm (page) / 27.1 cm x 22.1 cm (image)
Van Gogh Museum, Amsterdam
p2782S2016
Henri Gabriel Ibels (1867–1936)
Proof for the cover of the *Le “27”* sheet music by René Esse and Georges
Lithograph in black, painted with water colours, with colour pencil on vellum paper
34.4 cm x 25.5 cm (page) / 18 cm x 15 cm (image)
Van Gogh Museum, Amsterdam
p2783S2016
Théo Van Rysselberghe (1862-1926)
Two proofs for the cover of an exhibition catalogue and stationery from La Libre Esthétique, 1894-1914
Wood engraving in red on Japanese paper 28.5 cm x 19 cm (page) / 4 cm x 12.5 cm and 8.5 cm x 19 cm (image)
Van Gogh Museum, Amsterdam
p2784S2016
Maurice Denis (1870–1943)
Final version and three proofs for *But it is the heart that beats too fast* (Maar het is het hart dat te snel klopt / Mais c’est le coeur qui bat trop vite) from the print series *Love (Amour)*, 1892-1899
Colour lithographs on vellum paper, different sizes
Van Gogh Museum, Amsterdam
p2786S2016 - p2789S2016
Ker-Xavier Roussel (1867–1944)
Final version and three proofs for Bathers (Baadsters / Baigneuses) from the print series Paysages, circa 1900
Colour lithographs on Chinese paper, different sizes
Van Gogh Museum, Amsterdam
p2790S2016 - p2793S2016
Félix Bracquemond (1833–1914)
Le haut d’un battant de porte, 1865
Etchings in black on Japanese paper
32.9 cm x 47.7 cm (page) / 30.5 cm x 40 cm (image)
Van Gogh Museum, Amsterdam
p2794S2016
Norbert Goeneutte (1854–1894)
Proof for Jeune femme regardant Paris des hauteurs de Montmartre, 1885
Etching and drypoint in black on laid paper
55.7 cm x 47.5 cm (page) / 53.5 cm x 45.5 cm (image)
Van Gogh Museum, Amsterdam
p2795S2016
Charles-Louis-M. Houdard (1855–1931)

*East Indian Cherry*, 1895
Etching and aquatint in three colours on Japanese paper
44.2 cm x 29.7 cm (page) / 30.8 cm x 22.7 cm (image)
Van Gogh Museum, Amsterdam
p2796S2016
Willem Jan Gerrit van Meurs (1872–1956)
*Potato-growing farmer, circa 1904*
Isography, photomechanical reproduction on cardboard
Van Gogh Museum, Amsterdam
p2797S2016
de l'époque hollandaise ont atteint des prix élevés ; j'étais en 1896, à 4,000 fr. [4,000 fr. en 1896] j'ai entendu parler de prix très élevés payés par des amateurs allemands. Je crois que cela aurait pu donner un bon succès de ventes abondantes avec marchands à Berlin et à Munich. Avec cette dernière pille, il y a un marchand, Ranniger, qui tient des tableaux de Vincent d'ici. Moi, le numérique est de faire un prix pour vous, mais malheureusement, il n'est plus de la main. Le marchand, et tous les marchands, n'achètent qu'en fin d'une petite enchère et il n'a jamais eu d'un profit, parce qu'il

Amsterdam, le 11 décembre 1913
Vondelstraat 22.

Madame,

Votre lettre me rappelle de bien vieux souvenirs. Dans les années marchés, je me souviens encore de bien de premier numéro de Revue où parut l'article de votre frère au Vincent van Gogh. La question posée à la fin n'est plus affirmativement. La gloire est venue, inattendue mais bien tenue. Je lui avais recommandé

Andries Bonger (1861-1936)
Letter by Andries Bonger to Madame Aurier, 11 December 1913
Van Gogh Museum, Amsterdam
b9064S2016
Donations

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

*Highlander*, 1856
Mezzotint in black on paper
84.5 cm x 68 cm
Van Gogh Museum, Amsterdam
p2785S2016
Treated artworks
Annex
Treated artworks
Paintings

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

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

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

**The Mesdag Collection**
Constant Troyon (1810-1865), *Return from Market*, 1859-1860, oil on canvas, 90 cm x 73.2 cm, hwmo314 [restored by R. Boitelle]

Gustave Courbet (1819-1877), *Still life with apples*, 1872, oil on canvas, 59.4 cm x 73.5 cm, hwmo073 [restored by R. Boitelle]

Works on paper

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

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

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

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

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

Vincent van Gogh (1853-1890), letter from Vincent van Gogh to Theo van Gogh, circa 20 September 1889, pen in ink on paper, 20.7 cm x 26.8 cm, b0655V1962 [restored by N. Lingbeek]
Louis Gabriel Eugène Isabey (1803-1886), *Saint-Enogat Coast*, 1852, opaque watercolours on vellum paper, 23.5 cm x 31.5 cm, d1141S2008 [restored by N. Lingbeek]

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

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

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

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

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

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

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

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

**Van Gogh Museum**

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

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

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

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

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

**The Mesdag Collection**

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

unknown, table cloth, 147 cm x 89 cm, hwm0480 [conservation by A.M. Millenaar]

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

**Lists**

**Van Gogh Museum**

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

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

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

Odilon Redon (1840-1916), *Brünnhilde in Die Götterdämmerung* by Wagner (Brünnhilde, crépuscule des dieux), 1894, lithograph, 60 cm x 45.2 cm, p0876N1996 [conservation by A. van Lelyveld]
Odilon Redon (1840-1916), *Snake, Aureole (Serpent, auréole)*, 1890, lithograph, 57.2 cm x 39.6 cm, p0881N1996 [conservation by A. van Lelyveld]

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

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

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

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

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

**The Mesdag Collection**

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

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

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

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

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

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

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

383 visitors

Loans at the library

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

- *Cours de dessin / par Ch. Bargue.* -
  Paris [s.a.], BVG 8348 : plate 39
  Scheffer-Album / [J.J. van Oosterzee,
  A.J. de Bull, W. Moll ... [et al.]]. - Haarlem
  [s.a.], BVG 12824

- *Gustave Doré : peintre, sculpteur,
  dessinateur et graveur / René Delorme.* -
  Paris 1879, BVG 10856

- *Les champs de la mer / Jules Breton.* -
  Paris 1875, BVG 1315

- *London : a pilgrimage / by Gustave Doré
  and Blanchard Jerrold.* - London 1872,
  BVG 134
Acquisitions

Total number of acquisitions:
592 books, 77 articles

Selectie historische boeken
Félix Vallotton: Biographie des Kuenstlers nebst dem wichtigsten Teil seines bisher
published Werkes & einer Anzahl unedierter Originalplatten = Félix Vallotton :
Biographie de cet artiste avec la partie la plus importante de son oeuvre editée et
differentes gravures originales & nouvelles / von J. Meier-Graefe = par J.
27 x 37 cm [oblong], BC00027

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

De la prostitution dans la ville de Paris :
considérée sous le rapport de l’hygiène publique, de la morale et de l’administration /
volumes. ; 22 cm, DEP00711

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

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

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

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

Couleurs peintures et vernis / J. Desalme; L.
Pierron. - Paris: Baillière & fils, 1922. -
2nd edition. - xii; 648 p. : ill. ; 19 cm, DEP0785
Outgoing loans
Total over 2016

34 loans/venues,
149 objects

683-1
The Noordbrabants Museum, ’s-Hertogenbosch
The story of Brabant
The Noordbrabants Museum, ’s-Hertogenbosch
2014-01-18 to 2016-01-18
s0158V1962 Gogh, Vincent van Self-portrait with Pipe
s0072V1962 Gogh, Vincent van Head of a Woman
s0073V1962 Gogh, Vincent van Woman threading yarn
s0152V1962 Gogh, Vincent van Basket with potatoes

UB2013-010.04
Fondation Vincent van Gogh Arles, Arles
Van Gogh Museum in Arles, one-year loan 2
Fondation Vincent van Gogh Arles, Arles
2015-04-01 to 2016-04-01
s0021V1962 Gogh, Vincent van Stacks of French novels

UB2014-035
Drents Museum, Assen
The Glasgow Boys. Scottish Impressionism (1880-1900)
Drents Museum, Assen
2015-09-20 to 2016-02-07
s0412M1990 Maris, Matthijs The Goatherd

UB2013-018.01
Musée d’Orsay, Paris
Splendeurs et misères. Images de la prostitution, 1850-1910
Musée d’Orsay, Paris
2015-09-21 to 2016-01-20
s0017V1962 Gogh, Vincent van At the café: Agostina Segatori in Le Tambourin
s0059V1962 Gogh, Vincent van Head of a Prostitute
s0143V1962 Gogh, Vincent van Portrait of a Prostitute
s0382M1987 Sluijters, Jan Women kissing
s0456S1996 Boulanger, Gustave Phryne
<table>
<thead>
<tr>
<th>Annex</th>
<th>Outgoing loans</th>
</tr>
</thead>
</table>

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

**UB2015-020**

**Gemeentemuseum Den Haag, The Hague**

*Colour unleashed. Modern Art in the Low Countries, 1885-1914*

Gemeentemuseum Den Haag, The Hague

2015-10-03 to 2016-01-03

<table>
<thead>
<tr>
<th>Code</th>
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<tbody>
<tr>
<td>s0489S1998</td>
<td>Seurat, Georges</td>
<td>The Seine at Courbevoie</td>
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</table>

**UB2013-017**

**Art Centre Basel, Bazel**

*Monet and the French Impressionists*

ARoS Aarhus Kunstmuseum, Aarhus

2015-10-09 to 2016-01-10

<table>
<thead>
<tr>
<th>Code</th>
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<th>Title</th>
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<tbody>
<tr>
<td>s0461S1996</td>
<td>Monet, Claude</td>
<td>Coastal landscape</td>
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</table>
### UB2014-025
**Museum der bildenden Künste Leipzig, Leipzig**

*Eugène Delacroix & Paul Delaroche. Geschichte als Sensation*

Museum der bildenden Künste Leipzig, Leipzig  
2015-10-10 to 2016-01-17  

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Artist</th>
<th>Title</th>
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<td>hwm0112</td>
<td>Delacroix, Eugène</td>
<td><em>Evening after a battle</em></td>
<td>Museum der bildenden Künste Leipzig</td>
<td>2015-10-10 to 2016-01-17</td>
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### UB2012-033.01
**Minneapolis Institute of Art, Minneapolis**

*Delacroix and the Rise of Modern Art*

Minneapolis Institute of Art, Minneapolis  
2015-10-18 to 2016-01-10  

<table>
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<tr>
<th>Call Number</th>
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<tr>
<td>s0526S2012</td>
<td>Delacroix, Eugène</td>
<td><em>Apollo beats Python</em></td>
<td>Minneapolis Institute of Art</td>
<td>2015-10-18 to 2016-01-10</td>
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<tr>
<td>s0168V1962</td>
<td>Gogh, Vincent van</td>
<td><em>Pietà (to Delacroix)</em></td>
<td>Minneapolis Institute of Art</td>
<td>2015-10-18 to 2016-01-10</td>
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</table>

### UB2014-036.02
**Musée d’art et d’histoire de Genève, Genève**

*‘J’aime les panoramas’. S’approprier le monde*

MuCEM, Marseille  
2015-11-04 to 2016-02-29  

<table>
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<tr>
<th>Call Number</th>
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<th>Title</th>
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<tbody>
<tr>
<td>s0133M1970</td>
<td>Gogh, Vincent van</td>
<td><em>Sunset at Montmartre</em></td>
<td>Musée d’art et d’histoire de Genève</td>
<td>2015-11-04 to 2016-02-29</td>
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### UB2015-018
**City archive Amsterdam, Amsterdam**

*Vincent van Gogh, 400 days in Amsterdam*

City archive Amsterdam, Amsterdam  
2015-12-18 to 2016-04-17  

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<tr>
<th>Call Number</th>
<th>Artist</th>
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<th>Description</th>
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<tbody>
<tr>
<td>b0115V1962</td>
<td>Gogh, Vincent van</td>
<td>Letter from Vincent van Gogh to Theo van Gogh</td>
<td>City archive Amsterdam</td>
<td>2015-12-18 to 2016-04-17</td>
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<tr>
<td>0085V1962</td>
<td>Gogh, Vincent van</td>
<td><em>De Ruijterkade in Amsterdam</em></td>
<td>City archive Amsterdam</td>
<td>2015-12-18 to 2016-04-17</td>
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<tr>
<td>b0466cV1962</td>
<td>Gogh, Vincent van</td>
<td>Letter from Vincent van Gogh to Theo van Gogh</td>
<td>City archive Amsterdam</td>
<td>2015-12-18 to 2016-04-17</td>
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<tr>
<td>t1487V1963</td>
<td>Jacque, Charles Émile</td>
<td>Vincent’s scrapbook containing 42 prints collected by Theo or Vincent van Gogh</td>
<td>City archive Amsterdam</td>
<td>2015-12-18 to 2016-04-17</td>
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<tr>
<td>p0785M1973</td>
<td>Israëls, Jozef</td>
<td><em>Winter, in life as well</em></td>
<td>City archive Amsterdam</td>
<td>2015-12-18 to 2016-04-17</td>
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<td>p0788M1973</td>
<td>Jamin, Diederik Franciscus</td>
<td><em>The praying orphan</em></td>
<td>City archive Amsterdam</td>
<td>2015-12-18 to 2016-04-17</td>
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<td>p0789M1973</td>
<td>Allebé, August</td>
<td><em>Life’s Eventide (after August Allebé)</em></td>
<td>City archive Amsterdam</td>
<td>2015-12-18 to 2016-04-17</td>
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<td>p0782M1973</td>
<td>Returning from the cemetery (after Jacob Maris)</td>
<td>Weissenbruch, Fred. Hendrik</td>
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<td>p0784M1973</td>
<td>The church on the heath (after Alexander Mollinger)</td>
<td>Weissenbruch, Fred. Hendrik</td>
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<td>p0787M1973</td>
<td>The old priest (after Louise Steffens)</td>
<td>Nunnink, Adolf Carel</td>
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<td>p0781M1973</td>
<td>Divine service in a village church</td>
<td>Bosboom, Johannes</td>
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<td>p0779M1973</td>
<td>Church interior with figures</td>
<td>Bosboom, Johannes</td>
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<td>t1488-2V1962</td>
<td>The Mill</td>
<td>Weissenbruch, Joh. Hendrik</td>
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<td>p0109V1970</td>
<td>The blind Tobias</td>
<td>unknown</td>
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<td>b4866V1962</td>
<td>Cornelis Marinus van Gogh</td>
<td>Wegner &amp; Mottu</td>
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<td>b4884V1989</td>
<td>J.P. Stricker (1816–1886)</td>
<td>Greiner, Albert</td>
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<td>b4885V1962</td>
<td>W.C.G. Stricker-Carventus in conservatory with knitting</td>
<td>unknown</td>
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<td>b4888aV1962</td>
<td>Kee Vos-Stricker with son Jan Vos</td>
<td>Greiner, Albert</td>
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<td>t1488-0V1962</td>
<td>Theo van Gogh's scrapbook with reproductions of works of art</td>
<td>Gogh, Theo van (1857-1891)</td>
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<td>t1487-10V1963</td>
<td>Un Four dans Les Landes</td>
<td>Rousseau, Théodore</td>
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<td>b4861V1962</td>
<td>Sketch of The Cave of Machpelah sent with a letter from Vincent van Gogh to Theo van Gogh</td>
<td>De Lavieter &amp; Co</td>
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<td>d0300V1970</td>
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<td>Gogh, Vincent van</td>
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<td>b0134V1962</td>
<td>Letter from Vincent van Gogh to Theo van Gogh</td>
<td>Gogh, Vincent van</td>
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<td>b0100B1989</td>
<td>De gansche H. Schrifture [...] (Theodorus van Gogh’s bible)</td>
<td>Keur, Jacob en Pieter</td>
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<td>BVG12824</td>
<td>The Scheffer-Album</td>
<td>Bull, A.J. de</td>
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<td>BVG10856</td>
<td>Gustave Doré : peintre, sculpteur, dessinateur et graveur</td>
<td>Delorme, R.</td>
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<td>BVG8348-039</td>
<td>Anna of Brittany, loose-leaf print (no. 39) from the book Cours de dessin</td>
<td>Bargue, Charles</td>
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<td>BVG1315</td>
<td>Les champs de la mer</td>
<td>Breton, Jules</td>
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<td>BVG134</td>
<td>London : a pilgrimage</td>
<td>Doré, Gustave</td>
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683-2
The Noordbrabants Museum, ’s-Hertogenbosch
The story of Brabant 2
The Noordbrabants Museum, ’s-Hertogenbosch
2016-01-18 to 2018-02-01
s0072V1962  Gogh, Vincent van  Head of a Woman
s0152V1962  Gogh, Vincent van  Basket with potatoes

UB2015-014
Statens Museum for Kunst, Copenhagen
Closer. Intimacies in Art, 1730–1930
Statens Museum for Kunst, Copenhagen
2016-02-11 to 2016-05-08
p1648V2000  Besnard, Albert  Intimacy (Intimité)
p2747-003S2014 Vallotton, Félix  The Triumph (Le triomphe) from the print series Intimités
p2747-004S2014 Vallotton, Félix  The Beautiful Pin (La belle épingle) from the series Intimités
p2747-008S2014 Vallotton, Félix  Five o’Clock (Cinq heures) from the series Intimités
p2747-010S2014 Vallotton, Félix  The Other’s Health (La santé de l’autre) from the series Intimités

UB2012-043
The Art Institute of Chicago, Chicago
Van Gogh’s Bedrooms
The Art Institute of Chicago, Chicago
2016-02-14 to 2016-05-08
b0520aV1962  Gogh, Vincent van  Page 1 of a letter from Vincent van Gogh to Theo van Gogh with sketch of The Yellow House
b0596aV1962  Gogh, Vincent van  Page 1 of a letter from Vincent van Gogh to Theo van Gogh with sketches of the Tarascon Stage Coach and Park with a strolling couple (‘The poet’s garden’)
d0193V1962  Gogh, Vincent van  Park with pond in front of the Yellow House

d0311V1970  Gogh, Vincent van  Sketch of The Bedroom, sent with a letter from Vincent van Gogh to Theo van Gogh
<table>
<thead>
<tr>
<th>Catalogue number</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>s001V1962</td>
<td>Gogh, Vincent van</td>
<td>Bird’s nests</td>
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<tr>
<td>s0047V1962</td>
<td>Gogh, Vincent van</td>
<td>The bedroom</td>
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<tr>
<td>s0048V1962</td>
<td>Gogh, Vincent van</td>
<td>Gauguin’s chair</td>
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<td>vgd0298</td>
<td>Daems, Ruud</td>
<td>Replica of Vincent van Gogh’s red paint box</td>
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**UB2012-033.02**

**The National Gallery, London**

*Delacroix and the Rise of Modern Art*

The National Gallery, London
2016-02-17 to 2016-05-22

<table>
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<th>Catalogue number</th>
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<tr>
<td>s0526S2012</td>
<td>Delacroix, Eugène</td>
<td>Apollo beats Python</td>
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<tr>
<td>s0168V1962</td>
<td>Gogh, Vincent van</td>
<td>Pietà (to Delacroix)</td>
</tr>
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</table>

**UB2015-002.01**

**Ateneum Art Museum, Helsinki**

*Japanomania in the Nordic Countries 1875–1918*

Ateneum Art Museum, Helsinki
2016-02-18 to 2016-05-15

<table>
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<tr>
<th>Catalogue number</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>s0035V1962</td>
<td>Gogh, Vincent van</td>
<td>Almond tree in bloom</td>
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**UB2012-048.01**

**The Taft Museum of Art, Cincinnati**

*Daubigny, Monet, Van Gogh: Impressions of Landscape*

The Taft Museum of Art, Cincinnati
2016-02-19 to 2016-05-29

<table>
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<th>Catalogue number</th>
<th>Artist(s)</th>
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<tbody>
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<td>hwm0081</td>
<td>Daubigny, Charles François</td>
<td>The Banks of the Thames</td>
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<tr>
<td>hwm0089</td>
<td>Daubigny, Charles François</td>
<td>Sunset at Villerville</td>
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<tr>
<td>hwm0091</td>
<td>Daubigny, Charles François</td>
<td>Sunset at Villerville</td>
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<tr>
<td>hwm0096</td>
<td>Daubigny, Charles François</td>
<td>Rocks at Villerville-sur-Mer</td>
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<td>s0038V1962</td>
<td>Gogh, Vincent van</td>
<td>Orchard in Blossom</td>
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<td>s0077V1962</td>
<td>Gogh, Vincent van</td>
<td>The Banks of the Seine</td>
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UB2015-030
Rijksmuseum, Amsterdam
Breitner. Girl in Kimono
Rijksmuseum, Amsterdam
2016-02-25 to 2016-05-29
b4641V1972 Josselin de Jong, Pieter de
Announcement review of 1887
Japanese artifacts exhibition, Pulchri Studio

UB2015-006
Gemeentemuseum Den Haag, The Hague
Jan Toorop. Song of the Times
Gemeentemuseum Den Haag, The Hague
2016-02-26 to 2016-05-29
d1118S2003 Toorop, Jan
s0388M1989 Toorop, Jan
Cor Cordium
Self-portrait in studio

UB2014-038
Kunsthal Rotterdam, Rotterdam
Fatal art. Sara de Swart
Kunsthal Rotterdam, Rotterdam
2016-03-19 to 2016-06-05
d1058NI996 Redon, Odilon
s0073B1991 Bernard, Émile
v0110N1996 Bernard, Émile
Femme regardant des fleurs
Self-portrait
Herodiade

UB2013-010.06
Fondation Vincent van Gogh Arles, Arles
Van Gogh Museum in Arles, one-year loan 3
Fondation Vincent van Gogh Arles, Arles
2016-04-01 to 2017-01-30
s0111V1962 Gogh, Vincent van
Undergrowth

UB2015-013
Réunion des Musées Nationaux, Paris cedex 12
Scenes from Impressionist Life
Musée des Beaux Arts (Rouen), Rouen
Annex
Outgoing loans

2016-04-16 to 2016-09-26
s0165V1962  Gogh, Vincent van  Portrait of Léonie Rose Charbuy-Davy

683-3
Het Noordbrabants Museum, ’s-Hertogenbosch
The story of Brabant 3
Het Noordbrabants Museum, ’s-Hertogenbosch
2016-05-01 to 2018-02-01
s0007V1962  Gogh, Vincent van  Woman threading yarn
s0058V1962  Gogh, Vincent van  Woman with Mourning Shawl

UB2013-010.05
Fondation Vincent van Gogh Arles, Arles
Van Gogh en Provence. La tradition modernisée
Fondation Vincent van Gogh Arles, Arles
2016-05-14 to 2016-09-11
s0016V1962  Gogh, Vincent van  Self-portrait with Grey Felt Hat
s0018V1962  Gogh, Vincent van  Montmartre: behind the Moulin de la Galette
s0028V1962  Gogh, Vincent van  Fishing Boats on the Beach at Les Saintes-Maries-de-la-Mer

s0037V1962  Gogh, Vincent van  Field with irises at Arles
s0040V1962  Gogh, Vincent van  Ploughed Fields (‘The Furrows’)
s0062V1962  Gogh, Vincent van  Head of a Woman
s0066V1962  Gogh, Vincent van  Trees and Undergrowth
s0073V1962  Gogh, Vincent van  Woman threading yarn
s0088V1962  Gogh, Vincent van  Ears of grain
s0102V1962  Gogh, Vincent van  Kneeling Ecorthé
s0130V1962  Gogh, Vincent van  Farm with Stacks of Peat
s0141M1977  Gogh, Vincent van  Avenue of Poplars in Autumn
s0145V1962  Gogh, Vincent van  An Old Woman of Arles
s0158V1962  Gogh, Vincent van  Self-portrait with Pipe
s0173V1962  Gogh, Vincent van  The Sheaf-Binder (after Millet)
s0175V1962  Gogh, Vincent van  Snow-Covered Field with a Harrow (after Millet)
s0186V1962  Gogh, Vincent van  Café Table with Absinthe
UB2014-014.01
J. Paul Getty Museum, Los Angeles, USA
Théodore Rousseau
J. Paul Getty Museum, Los Angeles, USA
2016-06-21 to 2016-09-11
s0444V1994 Rousseau, Théodore The Forest of Fontainebleau: Gorges d’Apreamont
hwm0290 Rousseau, Théodore Brook in the Forest of Fontainebleau
hwm0293 Rousseau, Théodore Massacre of the Innocents
hwm0296 Rousseau, Théodore The Great Oaks of Old Bas-Bréau

B2016-002
Museum Boijmans Van Beuningen, Rotterdam
Reciprocal loan Daubigny
Museum Boijmans Van Beuningen, Rotterdam
2016-06-25 to 2017-01-29
s0014V1962 Gogh, Vincent van Impasse des Deux Frères

UB2012-048.02
National Galleries of Scotland, Edinburgh
Inspiring Impressionism. Daubigny, Monet, Van Gogh
National Galleries of Scotland, Edinburgh
2016-06-25 to 2016-10-02
hwm0081 Daubigny, Charles François The Banks of the Thames
hwm0084 Daubigny, Charles François Moonlight
hwm0085 Daubigny, Charles François Boats on the Thames
hwm0089 Daubigny, Charles François Sunset at Villerville
hwm0091 Daubigny, Charles François Sunset at Villerville
hwm0094 Daubigny, Charles François Towpath on the Banks of the Oise
hwm0096 Daubigny, Charles François Rocks at Villerville-sur-Mer
p2762S2015 Daubigny, Charles François Voyage on the boat (Voyage en Bateau)
s0038V1962 Gogh, Vincent van Orchard in Blossom
s0077V1962 Gogh, Vincent van The Banks of the Seine
s0108V1962 Gogh, Vincent van Farm
s0183B1999 Daubigny, Charles François October
s0503S2001 Monet, Claude Windmills near Zaandam
s0504S2001 Monet, Claude View of Amsterdam
UB2016-008
Singer Laren, Laren
Beauty for sale. Frans Buffa & Zonen Art Gallery 1790–1951
Singer Laren, Laren
2016-09-10 to 2017-01-08
s0144B1996  Rousseau, Théodore  The Forest of Fontainebleau
s0531N2012  Ribot, Théodule  Kitchen Boy

UB2016-010
Teylers Museum, Haarlem
Jan Weissenbruch. The Vermeer of the 19th century
Teylers Museum, Haarlem
2016-09-10 to 2017-01-08
hwm0336  Weissenbruch, Jan  Souvenir from the St. Laurenskerk in Rotterdam

UB2015-022
Albertina, Vienna
Seurat, Signac, Van Gogh. Road to Pointillismus
Albertina, Vienna
2016-09-16 to 2017-01-08
s0057V1962  Gogh, Vincent van  View from Theo’s Apartment

UB2015-027
Musée d’Orsay, Paris
Spectaculaire Second Empire, 1852–1870
Musée d’Orsay, Paris
2016-09-26 to 2017-01-16
s0439M1993  Stevens, Alfred  India in Paris, the exotic trinket

UB2015-031.01
Fries Museum, Leeuwarden
Alma-Tadema, classic temptation
Fries Museum, Leeuwarden
2016-10-01 to 2017-02-07
hwm0003  Alma Tadema, Lourens  Boating
hwm0004  Alma Tadema, Lourens  The painter’s wife
hwm0005  Alma Tadema, Lourens  Roman park
hwm0006 Alma Tadema-Epps, Laura Theresa    The mirror
hwm0007 Alma Tadema-Epps, Laura Theresa    Still life
hwm0129 Epps, Ellen    Hall in Townshend House
s0426M1991 Alma Tadema, Lourens    The singer George Henschel
s0454S1995 Alma Tadema, Lourens    Our Corner
s0458S1996 Alma Tadema, Lourens    Exhausted Maenads after the Dance
s0534N2012 Alma Tadema, Lourens    Under a Roman Arch

UB2013-013.01
The Tokyo Shimbun, Tokyo
Van Gogh and Gauguin. Reality and Imagination
Tokyo Metropolitan Art Museum, Tokyo
2016-10-08 to 2016-12-18
s0040V1962 Gogh, Vincent van    Ploughed Fields (‘The Furrows’)
s0048V1962 Gogh, Vincent van    Gauguin’s chair
s0166V1962 Gogh, Vincent van    Portrait of Camille Roulin
s0184V1962 Gogh, Vincent van    Blossoming Almond Branch in a Glass
s0163V1962 Gogh, Vincent van    Self-portrait with a pipe and straw hat
s0002V1962 Gogh, Vincent van    The Old Church Tower at Nuenen (‘The Peasants’ Churchyard’)
s0018V1962 Gogh, Vincent van    Montmartre: Behind the Moulin de la Galette
s0030V1962 Gogh, Vincent van    The Harvest
s0067V1962 Gogh, Vincent van    The Zouave
s0158V1962 Gogh, Vincent van    Self-portrait with Pipes
0011V1962 Gogh, Vincent van    Shoes
s0049V1962 Gogh, Vincent van    Wheatfield with a Reaper
s0513S2006 Gauguin, Paul    Breton Girl Spinning
s0222V1962 Gauguin, Paul    Women at the banks of river
s0438M1993 Puvis de Chavannes, Pierre    The holy Genevieve praying as a child
s0395M1990 Bernard, Émile    Still Life with teapot, cup and fruit
s0512S2006 Pissarro, Camille    Route de Versailles, Rocquencourt
s0252V1962 Monticelli, Adolphe    Woman at a well
s0524S2012 Angrand, Charles    The Seine, morning (Saint-Ouen)
hwm0292 Rousseau, Théodore    The crooked tree at the Carrefour de l’Epine
hwm0065 Corot, Jean-Baptiste-Camille    Memory of Lake Nemi. Rocks and bushes
s0386M1988 Breton, Jules    Young Peasant Girl with a Hoe
UB2014-014.02
Ny Carlsberg Glyptotek, Copenhagen
Théodore Rousseau. Unruly Nature
Ny Carlsberg Glyptotek, Copenhagen
2016-10-13 to 2017-01-08
s0444V1994 Rousseau, Théodore The Forest of Fontainebleau:
hwmo290 Rousseau, Théodore Gorges d’Apremont

UB2013-011
Cincinnati Art Museum, Cincinnati
Van Gogh: Into the Undergrowth
Cincinnati Art Museum, Cincinnati
2016-10-15 to 2017-01-08
s0051V1962 Gogh, Vincent van Undergrowth
s0078V1962 Gogh, Vincent van Trees
Long-term loans to...
Bijlagen

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A shepherd and his flock
A Moutain Stream in the Alpes (Reichenbach)
A Turkish School
Spring in Le Pouldu
Landscape at Pont-Aven
Donkey
Mina Tandja
Fertility
A Couple and Two Children Sleeping on a London Bridge
Young girl
La Nébuleuse
Livestock market in Scotland
Lime kiln near the quarry of Chaudfontaine
A silent counsellor
View in the Woods
Lady under a bridge
Palette & 4 tubes of paint belonging to Vincent Van Gogh
Model of a ship
Model of a ship
Stuffed bat with wings spread
Stuffed bat hanging from a branch
Trees and bushes in the institute’s garden
Basket with grapes and an apple
Net Menders in the Dunes
Jeune bretonne à la faucille
De gansche H. Schrifture [...] (Theodorus van Gogh’s bible)
Searching for Truffles
October
Winter landscape
The reading
Christ in Gethsemane
Flowers from Normandy
The meal
Self-portrait
Still Life with Flowers
The water carrier
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<td>Zuiderzeemuseum Enkhuizen</td>
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View of the Notre Dame de Lorette and the Rue Fléchier in Paris
The Seamstress
Wide road
Letter from Vincent van Gogh to H.G. Tersteeg
The Forest of Fontainebleau
Ram's head
Young woman with a mandolin
La Cardeuse
Bust of Madam Fenaille
Loggers
The tub
The judgement of Paris
Museum visit
The village of Les Sablons
Vase with cornflowers and poppies
The apple harvest
The young shepherd
Breakfast after the bath
Head of Julia
Dish with mountain chalk
Dish with two tablets made of ink
Tile painters
Model of a ship
Long-term loans by VGM to other museums
Long-term loans by VGM to other museums
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<td>Poeckh, Theodor</td>
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<td>Metzler, Kurt Laurenz</td>
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<td>Lion Cachet, Carel Adolph</td>
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<td>Groninger Museum, Groningen</td>
<td>hwmm59A</td>
<td>Collenius, Herman</td>
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Portrait of a man with a Van Dyke beard
Boaz and the unloader

Poppies

Portrait of a woman

Poster and two sculptures

Donkey

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

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

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


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


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


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


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


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Invaluable partners, sponsors, funds and foundations without which we would not have been able to realize various projects in the museum in 2016.

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Donations
Mr and Mrs Van der Hulst

Funds in the name of
The Mijorumer Fund
This fund aims to make financial contributions to the Van Gogh Museum for educational programmes, projects and resources. Thanks to this contribution, the museum is able to complete the Van Gogh Goes to School project.

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

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

And the donors and funds who wish to remain anonymous.

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Single Resolution Mechanism

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Ms M. Van Laer-Craemer (member of the board)
Mr A.P.M. Bersee (member of the board)

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Director Museum Affairs
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Marije Vellekoop

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Department Manager:
Kees van den Meiracker

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Department Manager:
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Anita Vriend

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The Mesdag Collection
Manager:
Wite de Savornin Lohman

Publications
Department Manager:
Suzanne Bogman

Events
Team Manager:
Isabelle Hegeman

Digital
Department Manager:
Jacqueline Duerinck a.i.
Lectures
Edwin Becker

Title  Munch : Van Gogh, lecture
Location Vrienden Van Abbemuseum, Eindhoven
Date  8 January 2016

Title  Munch : Van Gogh, lecture and tour
Location De Wijher, Roermond
Date  9 January 2016

Title  Launch Journal of Japonism
Location Van Gogh Museum, Amsterdam
Date  28 February 2016

Title  Easy Virtue
Location Limburg Employers' Association, Tefaf, Maastricht
Date  15 and 16 March 2016

Title  Easy Virtue
Location Vereniging Rembrandt, The Hague
Date  8 April 2016

Title  IEO conference
Location Dublin
Date  13-15 April 2016

Title  Easy Virtue
Location Academische Club, Amsterdam
Date  18 April 2016

Title  Partnering - how to make your fine art collection more visible
Location ArtNet panel – Deloitte
Date  21 April 2016

Title  Sins, Seminar
Location ESNA, Amsterdam
Date  19 and 20 May 2016
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<td>Common Ground, Rembrandt Association</td>
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<td>Daubigny, Monet, Van Gogh</td>
<td>Academische Reizen, Amsterdam</td>
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**Ann Blokland**

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

**Title** Deep-Dive into Interpretive Media

**Location** Museums and the Web 2016, Los Angeles

**Date** 6 April 2016

**Co-author** Marthe de Vet

**Title** Guest lecture Reinwardt Academy Accessibility

**Location** Van Gogh Museum, Amsterdam

**Date** 3 February 2016

**Co-author** Geer Oskam

**Title** Reporter EVALUATION AND IMPACT

What are the core ingredients of evaluating the impact of accessible cultural heritage?

**Location** European Foundation Forum for Inclusion, Brussels

**Date** 22 June 2016

**René Boitelle**

**Title** Rousseau’s Painting Techniques

**Location** Ny Carlsberg Glyptoteket, Copenhagen

**Date** 27 October 2016

**Title** Daubigny’s late painting technique

**Location** Van Gogh Museum, Amsterdam

**Date** 7 December 2016

**Title** Between Tradition and Innovation: Studio Practices in France around the middle of the 19th century

**Location** University of Amsterdam, Amsterdam

**Date** 12 December 2016
Charlotte Bosman
Title: *Van Gogh Museum Facebook strategy*
Location: Centre Management, Leiden
Date: 6 April 2016

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

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

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

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

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

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

Adriaan Dönszelmann
Co-author: Kees van den Meiracker
Title: *How to generate value from collection management*
Location: Seminar at Deloitte, Luxembourg
Date: 24 March 2016
Title: Introduction to the Van Gogh Museum  
Location: Career Days, Erasmus University, Rotterdam  
Date: 14 April 2016

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

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

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

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

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

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

Adrie Kok  
Title: Development Profiling Van Gogh Museum  
Location: Rijksmuseum, Amsterdam  
Date: 10 May 2016
Title  
_Dealing with the threat of terrorist attacks on Museumplein_

Location  
Rijksmuseum, Amsterdam

Date  
6 December 2016

**Jolein van Kregten**

Co-authors  
Ann Blokland, Agnes Stauber (LACMA, USA), Anne Martens (J. Paul Getty Museum, USA)

Title  
*Deep-Dive into Interpretive Media*

Location  
Museums and the Web 2016, Los Angeles

Date  
6 April 2016

**Oda V. van Maanen**

Title  
_Sunset at Montmajour The discovery of a new Van Gogh_

Location  
Van Gogh Museum, Amsterdam

Date  
25 October 2016

**Marianne Peereboom**

Co-author  
Marianne Nouwen

Title  
_“400 pictures of the bedroom” : Collection Management & DAM at the Van Gogh Museum_

Location  
Henry Stewart DAM New York 2016, New York

Date  
6 May 2016

Co-author  
Marianne Nouwen

Title  
_“400 pictures of the bedroom” : Collection Management & DAM at the Van Gogh Museum_

Location  
Canto DAM Summit Americas 2016, New York

Date  
9 May 2016

Co-author  
Marianne Nouwen

Title  
_“400 pictures of the bedroom” : Collection Management & DAM at the Van Gogh Museum_

Location  
Canto DAM Summit Europe 2016, Berlin

Date  
26 September 2016
**Laura Prins**

**Title:** Vincent van Gogh and the illnesses of his time: From venereal disease to epilepsy  
**Location:** ESNA conference at the Rijksmuseum, Amsterdam  
**Date:** 19 May 2016

**Title:** Vincent van Gogh: “I do not feel despondent about the future, but it is probably chock-full of problems”  
**Location:** For the employees of BankGiro Loterij, Amsterdam headquarters  
**Date:** 19 May 2016

**Co-author:** Regarding The Museum of Everything  
**Title:** On the Verge of Insanity. Van Gogh and his illness  
**Location:** Van Gogh Museum  
**Date:** 6 May 2016

**Title:** On the Verge of Insanity. Vincent van Gogh and his illness  
**Location:** For friends of the Van Gogh Museum  
**Date:** 17 July 2016

**Title:** On the Verge of Insanity. Vincent van Gogh and his illness  
**Location:** For family days at the Van Gogh Museum  
**Date:** 27 August 2016

**Title:** Introduction to Van Gogh’s Diagnostic History: Diagnosing for whose sake?  
**Location:** For the On the Verge of Insanity symposium: Van Gogh and his illness, Van Gogh Museum, Amsterdam  
**Date:** 15 September 2016

**Title:** Artistic Madness: Vincent Van Gogh in his last 18 months  
**Location:** University of Alberta, Edmonton (Canada)  
**Date:** 19 October 2016

**Sanneke Prins**

**Title:** How a multimedia guide impacts the visitor experience at the Van Gogh Museum  
**Location:** EMERCE / Mobile Convention Amsterdam, Beurs van Berlage, Amsterdam  
**Date:** 27 May 2016
Fleur Roos Rosa de Carvalho
Title: *From the Private Print to the Public Poster and Back*
Location: Symposium *Paragons and Paper Bags. Early Modern Prints from the Consumer’s Perspective*, Rijksmuseum, Amsterdam
Date: 9 June 2016

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

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

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

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

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

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

Title: *Meet Vincent van Gogh Experience*
Location: We Are Museums, Bucharest
Date: 6 June 2016
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<tr>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td><em>Dealing with the challenges and opportunities facing Museums,</em></td>
<td>Valladolid, Spain</td>
<td>22 June 2016</td>
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<td>ACEI Conference</td>
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<td><em>Art 2 Sea: Vincent van Gogh und sein Museum</em></td>
<td>MS Europa 2</td>
<td>21 September 2016</td>
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<td>+ <em>Ask the expert: All you ever wanted to know about Van Gogh</em></td>
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<td><em>Expanded Business: How you can get the most out of your cultural</em></td>
<td>Buchmesse, Frankfurt, Germany</td>
<td>22 October 2016</td>
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<td><em>content</em> + <em>Ask the expert: All you ever wanted to know about Van</em></td>
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<td><em>Gogh</em></td>
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<td><em>Jacqueline Rutten</em></td>
<td><em>Netwerk CultuurMecenaat over</em></td>
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<td><em>Research (cultural sponsorship network for research)</em></td>
<td>Kunsthal, Rotterdam</td>
<td>2 November 2016</td>
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<td><em>Lisa Smit</em></td>
<td><em>Smarter acquisition, keynote</em></td>
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<td><em>address on corporate sponsorship</em></td>
<td>Theater aan het Spui, The Hague</td>
<td>28 November 2016</td>
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<td><em>Renske Suijver</em></td>
<td><em>Van Gogh’s influence on</em></td>
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<td><em>fauvism and expressionism</em></td>
<td>Van Gogh Museum, Amsterdam</td>
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**Marthe de Vet**

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<tr>
<th>Co-author</th>
<th>Esther den Breejen</th>
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<tr>
<td>Title</td>
<td><em>Are we really ready for this? Cooperation between art, healthcare and welfare. Workshop</em></td>
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<tr>
<td>Location</td>
<td>National Centre of Expertise for Cultural Education and Amateur Arts (LKCA) conference on Senior Citizens and Culture, Ede</td>
</tr>
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<td>Date</td>
<td>11 November 2016</td>
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</table>

| Title     | *Art makes man* |
| Location  | Amsterdam, Van Gogh Museum for CSR Netherlands symposium |
| Date      | 16 June 2016 |

<table>
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<tr>
<th>Co-author</th>
<th>Ann Blokland</th>
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<tbody>
<tr>
<td>Title</td>
<td>Guest lecture Reinwardt Academy, <em>Accessibility at the Van Gogh Museum. Case studies Feeling Van Gogh and Elderly People Meet Van Gogh</em></td>
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<tr>
<td>Location</td>
<td>Van Gogh Museum, Amsterdam</td>
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<td>Date</td>
<td>3 February 2016</td>
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| Title     | *Making Van Gogh Accessible: Sharing our Learning Curve* |
| Location  | Hermitage Amsterdam, Sustainable Dialogues Conference |
| Date      | 19 April 2016 |

<table>
<thead>
<tr>
<th>Co-author</th>
<th>Helene de Koekoek; Marjolein Gysels</th>
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<tbody>
<tr>
<td>Title</td>
<td><em>Does art make us human?</em></td>
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<tr>
<td>Location</td>
<td>Van Gogh Museum, Amsterdam</td>
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<td>Date</td>
<td>16 September 2016</td>
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**Laurine van de Wiel**

| Co-author | Gerard Blomsma, Ruigrok | NetPanel |
|-----------|--------------------------|
| Title     | *Closer to your customer with innovative observation* |
| Location  | Marketing & Insights Event, Jaarbeurs Utrecht |
| Date      | 4 February 2016 |

<p>| Title     | <em>Audience and Visitors Research</em> |
| Location  | University of Amsterdam @ Masters Museum Studies and Heritage Studies |
| Date      | 20 September 2016 |</p>
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<tr>
<th>Title</th>
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<td>Welcome new colleagues - Introduction to the Marketing Department</td>
<td>Van Gogh Museum, Amsterdam</td>
<td>29 March 2016</td>
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<tr>
<td><strong>Laurine van de Wiel, Carolien Gruintjes, Caroline Vos</strong></td>
<td></td>
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<tr>
<td>How to reach new audiences? @ Maastricht University master students - Marketing and Management of Arts and Culture</td>
<td>Van Gogh Museum, Amsterdam</td>
<td>10 November 2016</td>
</tr>
</tbody>
</table>
Ancillary position
Edwin Becker
Supervision for *The Art of Making Art Exhibitions*, work-study programme, Van Gogh Museum, Amsterdam
Supervision of the exhibition of graduation projects at the department of Scenic Design, Amsterdam University of the Arts, Amsterdam
Chairman of the Becker Foundation, Roermond
President of the BienNEELe Foundation, Roermond
President of the LABland Foundation (scenic designers’ collective)

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

Ann Blokland
Jury Member for the Raak Incentive Award

Cas Boland
Jury Member for the SAN Accent Awards

Charlotte Bosman
Member of the Cultuurmarketing Programme Board

Hannie Diependaal
Independent restorer of paintings

Maite van Dijk
President of the Museum Association’s Art Museum division
Board member of the European Society of Nineteenth-Century Art (ESNA)
President of the Art Museum division of the Vereniging van Nederlandse Kunsthistorici (Dutch Art Historians Association)

Adriaan Dönszelmann
Cooperation partner JINC
Chairman of the Board for the Museums of Amsterdam Foundation
Member of the TIAS Advisory Board
President of the Wereldmuseum Security Committee
Nikola Eltink  
Member of the Board for the Zicht in Erfgoed Foundation on Cultural Heritage

Willem van Gogh  
Member of the Board, Vincent van Gogh Foundation, Amsterdam  
Member of the Board, Tomoko Mukaiyama Foundation, Amsterdam  
Member of the Board, Nihon no Hanga, Amsterdam  
Jury member Changxin Art Award, Changxin International Art School, Yunnan University, China

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

Milou Halbesma  
Member of the Board of Water for Life  
Member of the Advisory Council of SOS Children’s Villages Netherlands  
Member of the Board of the Van Gogh Europe Foundation

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

Roelof van der Kooi  
Member of the Advisory Council for the National Committee for 4 and 5 May Amsterdam  
Board member on the committee for the commemoration of the 1941 February Strike

Hans Luijten  
Scientific Advisory Committee Mondrian Edition Project

Oda V. van Maanen  
Independent restorer of paintings

Marianne Nouwen  
Editor for the Art & Architecture Thesaurus - in Dutch

Geer Oskam  
Treasurer for the Museumpleinbus
Marije van der Pas
ANNA K. Advisory Council (Strategic sponsorship advice for the cultural sector)

Axel Rüger
Member of the TEFAF showcase Selection Committee
Member of the Apeldoorn Conference Steering Board
Jury Member Van Lanschot Art Prize
Trustee Art Fund
Member of Advisory Committee Higher Education Funding Council for England (HEFCE)
Member of the Executive Committee of the Praemium Erasmianum Foundation

Jacqueline Rutten
Board of Stichtse Vecht Soroptimists

Wite de Savornin Lohman
VanLoon100 committee and VanLoon40 committee, Museum Van Loon
Member of the Board for the Stichting Utrechtse Kastelen (Foundation for Castles in the province of Utrecht)
Member of the Caius Circle Board, The Rembrandt Association
Member of the Board for the Stichting Het Nederlandse Interieur (Dutch Interior Foundation)
Member of the Board for Pieus Fonds De Jonge van Ellemeeet-Briels

Marie-José van Schaik
Board member for Masarang International

Eva Schieveld
Member of the Supervisory Board for De Melkweg

Lisa Smit
Secretary for the European Society for Nineteenth-Century Art (ESNA)
Coordinator Voedselbank Cultuur (foodbank for culture)

Marije Vellekoop
Board Member of the Dutch Postgraduate School for Art History (OSK)
Editor-in-chief for Van Gogh Studies
Marthe de Vet
Member of the Supervisory Board for the Cultuurschakel platform for culture, The Hague (from June 2016)
Member of the board for the Museumeinbus
President of the collaborative project *Art makes man. Elderly People Meet Van Gogh*
Participant in Leadership in Culture programme (graduated in November of 2016)
Member of the board for the Museumplusbus (until May 2016)
Advisory Committee for Amateur Culture Participation, CultuurSchakel platform for culture, The Hague (until May 2016)

Caroline Vos
Board Member (Secretary) for the Huize Frankendael Foundation

Catherine Wolfs
Editor at Modemuze
Board Member for the Dutch Costume Association (Nederlandse Kostuumvereniging)
Image editor for the Dutch Costume Association’s Bulletin
Edwin Becker
Title of article/publication
Ode aan de verfrissende Adolescentia
in De kracht van het theatrale beeld
(Back to refreshing Adolescence in The power of the theatrical imagery)
Any co-authors
Peter de Kimpe, Sabien Schütte en Judith Wendel
Year and month of publication
June 2016

René Boitelle
Title of article/publication
Tout dans son talent est prime-sutier, sain, ouvert : Observations on Daubigny’s Late Painting Techniques
Part of publication (for article)
Tent. Cat. Inspiring Impressionism – Daubigny, Monet, Van Gogh
Year and month of publication
February 2016

Maite van Dijk
Any co-authors
Nienke Bakker, Lynne Ambrosini, Frances Fowle, René Boitelle, Michael Clarke
Title of article/publication
Daubigny, Monet, Van Gogh. Landscape impressions
Part of publication (for article)
Daubigny and the impressionists in the 1860s

Hans Luijten
Any co-authors
Leo Jansen and Nienke Bakker
Title of article/publication
Vincent van Gogh, Chinese translation for the six-part publication of Van Gogh’s correspondence
Year and month of publication
May 2016

Any co-authors
Leo Jansen and Nienke Bakker
Title of article/publication
Vincent van Gogh, Dostlukla - Seçme Mektuplar (Turkish translation of the anthology of Van Gogh’s letters)
Year and month of publication
January 2016
Laura Prins
Any co-authors  
Nienke Bakker, Louis van Tilborgh, with help from Teio Meedendorp
Title of article/publication  
On the Verge of Insanity. Van Gogh and his illness
Year and month of publication  
July 2016
Title of article/publication  
Van Gogh into the Undergrowth: A Brief History + 25 catalogue entries, ed. by Kristi Nelson
Part of publication (for article)  
Van Gogh into the Undergrowth (Cincinnati Art Museum exhibition catalogue)
Year and month of publication  
October 2016
Title of article/publication  
‘L’Art pour l’Art or L’Art pour Tous’? The Tension between Artistic Autonomy and Social Engagement in Les Temps Nouveaux, 1896-1903
Part of publication (for article)  
The International Journal for History, Culture and Modernity
Year and month of publication  
December 2016
Fleur Roos Rosa de Carvalho
Title of article/publication  
Eroticism from the fin de siècle. A black Degas monotype for the Van Gogh Museum
Part of publication (for article)  
Rembrandt Association Bulletin Volume 26, number 1, Spring of 2016, pp. 26-28
Title of article/publication  
French print art 1890-1905 collection website
Part of publication (for article)  
www.vangoghmuseum.nl/en/prints
Axel Rüger
Title of article/publication
Introductory Essay
Part of publication (for article)
Carlos Sagrera, inside the shadow, CORE 1 (Contemporary Realism by Galerie Mokum), exhibition catalogue. Galeriem Mokum and VanSpiijk/Rekafa Publisher bv, Amsterdam
Year and month of publications
September 2016

Lisa Smit
Title of article/publication
Review of the Jan Toorop exhibition
Part of publication (for article)
Gemeentemuseum Den Haag (26 February to 29 May 2016)
Year and month of publications
November 2016

Renske Suijver
Title of article/publication
Van Gogh inspires. Matisse, Kirchner, Kandinsky. Highlights from the Merzbacher Collection
Part of publication (for article)
Van Gogh Inspires. Matisse, Kirchner, Kandinsky, Highlights from the Merzbacher Collection
Year and month of publications
August 2016

Laurine van de Wiel
Co-author
Evelien Besseling, Ruigrok| NetPanel
Title of article/publication
Meet Vincent van Gogh: how do you test a worldwide experience?
Part of publication (for article)
Marketing Tribune
Year and month of publications
December 2016

Co-authors
Marjolein van Trigt
Title of article/publication
Most people’s taste - How algorithms determine the cultural offer
Part of publication (for article)
Vrij Nederland
Year and month of publications
January 2016
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<th>John van Schagen</th>
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<td><em>Do you have a minute?</em></td>
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<td>Sprout</td>
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<td>Co-author</td>
<td>National Geographic</td>
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<td>Title of article/publication</td>
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Written and edited by:
Sinja Bloeme, Nicole Baartman
Special thanks to the Van Gogh Museum management, sector managers, department managers and employees.

Design:
Bourne Design