

ANNUAL REVIEW

2017

KRÖLLER-MÜLLER MUSEUM

This summarized annual report gives an impression of the year 2017, with the main highlights, facts and figures.

Enjoy!

Lisette Pelsers
Director



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VISITORS

The Kröller-Müller Museum received 352,581 visitors in Otterlo in 2017, thus surpassing the anticipated visitor figure of 350,000. Museum Card holders accounted for 25.8% of the total, at 91,068 visits.

The museum received 12,831 primary school children (9,618 of which through the School Card) and 25,973 secondary school children. 130 primary schools made use of the School Card.

The museum also drew large audiences elsewhere. The museum reached over 1.5 million visitors abroad in 2017, with exhibitions in Nagoya, Tokyo, Treviso, Melbourne, Sapporo, Margate and Vicenza. This means that over 1.8 million people physically came into contact with the collection of the Kröller-Müller Museum.



Visitor in the Van Gogh gallery

EXHIBITIONS

Three exhibitions continued from 2016. Eight exhibitions opened in 2017.

Jos Kruit

10-9-2016 until 5-2-2017

Jos Kruit (1945) was affiliated with the prestigious Art & Project gallery. In 2013, the former gallery owner Adriaan van Revesteijn donated over two hundred works of art to the Kröller-Müller Museum, including six by Jos Kruit. These were shown in the presentation, along with several works from the museum's collection. Many of Jos Kruit's works relate to her childhood in the countryside of Noord Holland. She makes use of motifs such as cow and horse legs and natural materials, often in combination with plastic and steel.

The early Van Gogh: 'work against indifference'

24-9-2016 until 9-4-2017

The exhibition showed how, at the start of his career, Vincent van Gogh taught himself how to depict his view of the world. While contemporaries such as Isaac Israëls and George Breitner focused on cosmopolitan city

life, Van Gogh was more interested in the people on the margins of society, those who had to work hard for their living, in humble workshops and on farms in all kinds of weather. The exhibition consisted of more than a hundred and twenty works from the period 1880-1885, all from the museum's own collection. The exhibition focused on his drawings, which are rarely shown due to their sensitivity to light. The works were accompanied by comments by Van Gogh himself, taken from his letters. Guest curator Auke van der Woud placed Van Gogh's choice of themes in the context of the late nineteenth century, in exhibition texts and in a setting of photographs by Henri Berssenbrugge.

Move On

26-11-2016 until 23-4-2017

Move On presented sculptures from the collection that are able to move (sometimes literally but often figuratively) by Gerrit van Bakel (1943-1984), Tom Claassen (1964), Constant (1920-2005), Martin van Oel (1967), Panamarenko (1940) and Carel Visser



Installation view *The early Van Gogh*

(1928-2015). Panamarenko seeks to overcome gravity and air resistance with handmade mechanisms and machines. His spatial models are not only about the invention of a motor, but also about initiating thinking. Gerrit van Bakel's machines move by making use of the forces of nature. In the nineteen fifties and sixties, Constant worked on his urban utopia *New Babylon*, a city of the future for Homo Ludens (man the player). All the works were from the museum's own collection.

OTHER EXHIBITIONS

How to handle a trowel

31-1 until 9-7 -2017

The presentation *How to handle a trowel* offered a glimpse into the fascinating history of the 1971 work *Trowel* by Claes Oldenburg (1929), prompted by the recent conservation of the work. For this, the almost twelve metre-high sculpture was given a new coat of paint, for which thorough research into the original paint was conducted. From the start of the presentation, *Trowel* was again

on display as a landmark on the crossroads by the museum.

Ger van Elk

18-2 until 27-8-2017

Ger van Elk (1941-2014) is regarded as one of the pioneers of conceptual art in the Netherlands, together with his contemporaries Jan Dibbets, Marinus Boezem and Stanley Brouwn. But unlike the 'strict' conceptual art, it is not only the idea but also the execution of a work that plays an important role for Van Elk. With an abundance of humour and by putting things into perspective, he undermines the traditional separations between painting, sculpture and photography and between the two- and three-dimensional. For the majority of his artistic career Van Elk was affiliated with the prestigious Art & Project gallery. Most of the works in this presentation were from Adriaan van Ravesteijn's donation (see Jos Kruit), supplemented with works from the museum's collection.



Ger van Elk, *It's me twice as flat as I can be*, 1973

Arp: The Poetry of Forms

20-5 until 17-9-2017

The German-French sculptor, painter and poet Hans (Jean) Arp (1886-1966) was one of the most innovative and influential artists of the European avant-garde and played an important role in the development of modern art. *Arp: The Poetry of Forms* was the first major retrospective of Arp's oeuvre in the Netherlands since the nineteen sixties. The exhibition focussed on the constant interaction between visual art and poetry in Arp's oeuvre and the humour and playfulness in his work. Crucial to Arp's work is his conception of the relationship between art and nature: for him, art is not about imitating the natural world. He seeks to develop new, independent forms out of their own nucleus. He called this 'concrete art'. The exhibition featured work from throughout his career, but focused on the years 1920-1935, when he developed this pure abstract art. His extensive network also included Theo van Doesburg, founder of De Stijl. In the years 1926-1928, Arp together with his wife Sophie Tauber-

Arp and Van Doesburg worked to redesign the interior of the Aubette amusement centre in Strasbourg. The designs for the Aubette also received attention in a separate section of the exhibition.

The exhibition included some eighty works from the three Arp foundations in Berlin, Paris and Locarno and from the Kunstmuseum Basel and Tate London, among others. The exhibition was also shown at the Turner Contemporary in Margate (Great Britain) from 13 October 2017 to 14 January 2018. The exhibition attracted 72,509 visitors in 2017.

Christo: Revealing by concealing

15-7 until 19-11-2017

This small presentation focused on the documentary that recounts the realization of Christo's work *Running Fence* (1973), a 40-kilometre long and 5.5-metre high curtain in California. The documentary, made by Albert and David Maysles, shows the tiresome and lengthy process that stretched over 42 months, during which landowners,



Arp with navel monocle, circa 1926 Stiftung Arp e.V., Berlin

government authorities, and other stakeholders had to be brought on board the project. And it also shows the celebrations once the project had finally been realized.

Carel Visser

2-9 until 8-4-2018

Carel Visser is a pioneer of Dutch post-war sculpture. His earliest sculptures are abstract human and animal figures. As of the nineteen fifties, Visser produced austere geometric iron sculptures and later much freer works, with combinations of discarded and natural materials. In addition to the sculptures, he created large pencil drawings with abstracted motifs from nature, such as plants, trees and mountains. In collages, Visser often uses cut-out photographs of subjects from his environment, such as his dog or the works of illustrious predecessors, such as Brancusi and Arp. Carel Visser was affiliated with the prestigious Art & Project gallery. The works in this presentation were from Adriaan van Ravesteijn's donation (see Jos Kruit) and from the collection of the Kröller-Müller.

Pjotr Müller, book for Mo

16-9-2017 until 14-1-2018

After some fifty years as an artist, Pjotr Müller (1947) looks back on his career in the form of a self-illustrated autobiographical comic, initially intended for his son Mo, but which later developed into a complete life story. The presentation comprised a selection of original drawings from the autobiography, which was published in the form of a book. On the occasion of the exhibition, the sculpture *Solaeres tristes* was given a permanent place in the sculpture garden, near the two other works by Müller that are already there: *Nuraghe* and *Temple of everyday life*.

The patron and the 'house painter'. Helene Kröller-Müller and Bart van der Leck

14-10-2017 until 2-4-2018

Bart van der Leck was one of Helene Kröller-Müller's favourite artists. Between 1912 and 1918 Van der Leck received an annual allowance from her and in 1914 the artist was employed by the firm Wm H. Müller & Co. Van der Leck created posters



Installation view exhibition Carel Visser

for the Batavier Line, a large stained glass window for the headquarters in The Hague, mosaics for the office in London and colour designs for the interiors of the Kröllers' residences, including the St Hubertus Hunting Lodge. In the final months of 1915 and the first months of 1916, Van der Leck's work underwent a radical development. He limited himself to the primary colours and black and white and created compositions with large coloured surfaces and stylized figures. Together with Piet Mondriaan and Theo van Doesburg, Van der Leck founded De Stijl in 1917. *The patron and the 'house painter'* revealed Van der Leck's artistic development under the influence of the sometimes difficult, but also exciting relationship with patron and eye witness Helene Krölller-Müller and the artistic exchange and discussion with his colleagues in De Stijl. All the works in the exhibition were from the museum's own collection.

Robert Smithson. Spiral jetty

25-11-2017 until 15-4-2018

In the spring of 1970, Robert Smithson

(1938-1973) created *Spiral jetty* in Great Salt Lake in Utah: a spiralling pier of 6,550 tons of earth, black basalt, limestone and gravel. From the outset, Smithson filmed how trucks, bulldozers and tractors constructed the approximately 480 cm wide by 480 m long structure in the water at Rozel Point. He even rented a helicopter to film from the air. *Spiral jetty* is one of the most important manifestations of land art, a movement that emerged in the sixties and seventies, in which artists make large-scale works in and with the landscape itself. In addition to the film, the presentation included drawings and photographs of Smithson from the museum collection.



Installation view *The patron and the 'house painter'*. Helene Krölller-Müller and Bart van der Leck

INTERNATIONAL EXHIBITIONS

The Kröller-Müller Museum's collection continues to attract considerable interest from abroad. In addition to individual loans to fellow institutions in the Netherlands and abroad, several exhibitions were organized with international partners in 2017.

The exhibition *Seurat, Signac, Van Gogh. Wege des Pointillismus* opened at the Albertina Museum in Vienna on 10 September 2016. This exhibition, which ran until 8 January 2017, attracted 250,000 visitors in 2016 and over 30,000 in 2017.

The exhibition *Storie dell'impressionismo. I grandi protagonisti da Monet a Renoir da Van Gogh a Gauguin* took place at the Museo di Santa Caterina in Treviso from 29 October 2016 to 1 May 2017. The exhibition attracted 90,000 visitors in 2016, with a further 240,000 visitors in 2017.

The exhibition *Van Gogh and Gauguin. Reality and Imagination* was held at the Aichi Prefectural Museum of Art in Nagoya from 3 January to

26 March. The exhibition attracted 225,041 visitors.

The exhibition *Van Gogh and the Seasons: Images of Nature and Humanity* was on display at the National Gallery of Victoria in Melbourne from 27 April to 12 July and attracted 465,000 visitors, making it the most popular exhibition in the history of the museum in Melbourne.

The exhibition *Van Gogh & Japan* was on display from 26 August to 15 October at the Hokkaido Museum of Modern Art in Sapporo, where it attracted 200,000 visitors. The same exhibition was shown at the Metropolitan Art Museum in Tokyo from 24 October 2017 to 8 January 2018 and attracted another 312,000 visitors in 2017.

The exhibition *Van Gogh. Tra il grano e il cielo* opened at the Basilica Palladiana in Vicenza on 7 October. The exhibition attracted 178,500 visitors in 2017 and ran until 8 April 2018.



Vicenza

ACTIVITIES

Winter Games

2-1 until 8-1-2017

In the first weekend of January, the Kröller-Müller Museum, Museum Arnhem and ArtEZ Institute of the Arts presented the sixth edition of *The Winter Games*. The theme was ‘What makes you rack your brains’ and this year the interdisciplinary core group was supported by two permanent trainees: one in Arnhem, one in the Kröller-Müller. Despite the slippery conditions (code orange) the event attracted about 150 participants.

Museum Week

3-4 to 9-4-2017

The museum took part in the national *Museum Week* once again this year. Around 200 families received a free copy of the *Museum Dice Game*. The museum welcomed a total of 9,376 visitors during the *Museum Week*.

New Collectables (Lowlands)

18 to 20-2017

Festival-goers at Lowlands were introduced to the first *New Collectable*: an interactive robot

version of *Venere degli stracci*, a sculpture in the museum collection by Michelangelo Pistoletto. The project is the result of a study by the *Mix Match Museums* (Van Abbe Museum, Amsterdam Museum, Museum Boerhaave and Kröller-Müller Museum), in collaboration with theatre makers, festival organizations and Stichting Doen. The aim is to (better) connect the National Collection with the festival programming and the perception of the festival-goers. The first test, with over 3,000 interactions, was a success and will likely be repeated.

Rabo Museum Kids Week

14-10 until 29-10-2017

In the autumn half-term holiday, the Museums Association presented the second *Rabo Museum Kids Week*. The museum drew national attention to its *Museum Dice Game* and its digital *Painting Game*. It welcomed about 300 families.



Lowlands New Collectables

SCHOOLS

All the educational activities that the Kröller-Müller Museum develops for schools are part of a long-term structural programme, which is constantly evaluated and adjusted or extended where necessary, to subsequently be tested in practice again. In most cases, new materials and projects arise directly from a demand from the education sector and are developed in consultation. The *Digital Block Calendar* is a good example. Schools and mediators play a crucial role in all calendars that are developed. The demand is determinative and shapes the supply, which thereby meets the demand but also inspires and challenges teachers to discover more about art and the current possibilities in art education.

Teaching packages online

On the website, the museum launched a tool that allows teachers to put together their own teaching programme online, with booklets for the guardians and workbooks for the children. All the materials of the basic educational packages (*Philosophising with sculptures / paintings* and *Swan*

looks for a playmate) can be viewed, downloaded, mailed and combined according to your own wishes, in preparation for the museum visit. Schools with a School Card receive a free login code. The tool has been used by 200 unique users (since April) and the instructional video was viewed 600 times.

Digital Block Calendar, national calendar and platform

In 2015, the museum received the *Museum Education Award* for its *Digital Block Calendar*. The cash prize of € 50,000 was used to improve, expand and share the project. The result is a website, a development platform and the national calendar *Schatten in de klas* (Treasures in the classroom). This was launched in May 2017 in collaboration with the Van Abbe Museum, Mauritshuis, the Holland Open Air Museum, the Netherlands Institute for Sound and Vision, the National Archives and NOT / School TV. The calendar brings art and heritage into the classroom in a cheerful and accessible manner: as a 'culture snack' to be consumed at



Digital Block Calendar in the classroom

any time. *Treasures in the classroom* was viewed 2,000 times in total, with an average duration of nine minutes. Google Analytics reveals that the calendar is being viewed throughout the Netherlands. On the platform, the museum presents online versions of the existing calendars (Ede, Apeldoorn) and investigates how the technology can be used for other target groups, such as pre-schoolers and senior citizens. Fellow museums, schools and art mediators (from Antwerp to Aarhus) develop their own calendars on the platform and share ideas and expertise. In 2017, five calendars were online, six were in concept phase and there were 17 national and international development partners.

Our sculpture garden, Ede

With the support of the municipality of Ede and in collaboration with Cultura Ede, local artists took inspiration from the artworks in the sculpture garden and provided 30 lessons for 251 pupils from the Wilhelminaschool in Bennekom. The pupils made tools inspired by

Claes Oldenburg's *Trowel*, among other artworks. The results were shown at various locations in the village, which were visited by more than 1,000 (grand) parents and other interested parties. All the classes visited the museum to see 'their works' in real life, make an art song and philosophize about other masterpieces.

Blind Dates (for schools) Arp: The Poetry of Forms and The patron and the 'house painter'. Helene Kröller-Müller and Bart van der Leck.

After a successful experiment in 2016, the *Blind Date* project was given a definitive form in 2017. Five new *Blind Dates* were made for the major exhibitions: for Arp's *Berger de nuages* and Van der Leck's *Composition 1917 no. 4*, among others. The *Blind Dates* were sent by post and invited a (preliminary) investigation into an as yet unknown work of art. The 'actual' meeting followed in the museum and there was a gift, which was handed out by the security guards. The target group was families, but the project is now also available for primary schools.



Pupils with *Hoofdstukken* by Jan Fabre

In a special folder they receive various *Blind Dates*, which are carried out in the classroom (or at home) and can be easily combined with the existing teaching packages. More than 170 families received one or more *Blind Dates*, the education folder was sent four times, with a total of 100 individual *Blind Dates*.

Educational materials for Arp: The Poetry of Forms

The museum developed three new lesson cards for the Arp exhibition. The philosophy card *Dat slaat nergens op* (That's ridiculous, groups 5 to 8) is an extension of the philosophising packages and can be added to the lesson programme. With the lesson cards *Ah, daar komt ARP!* (Ah, here comes ARP!), students of secondary education (VMBO / HAVO / VWO) were able to discover the exhibition independently. All the cards can be selected, combined and printed online. The philosophy card and both lesson cards were used by about 1,000 students.

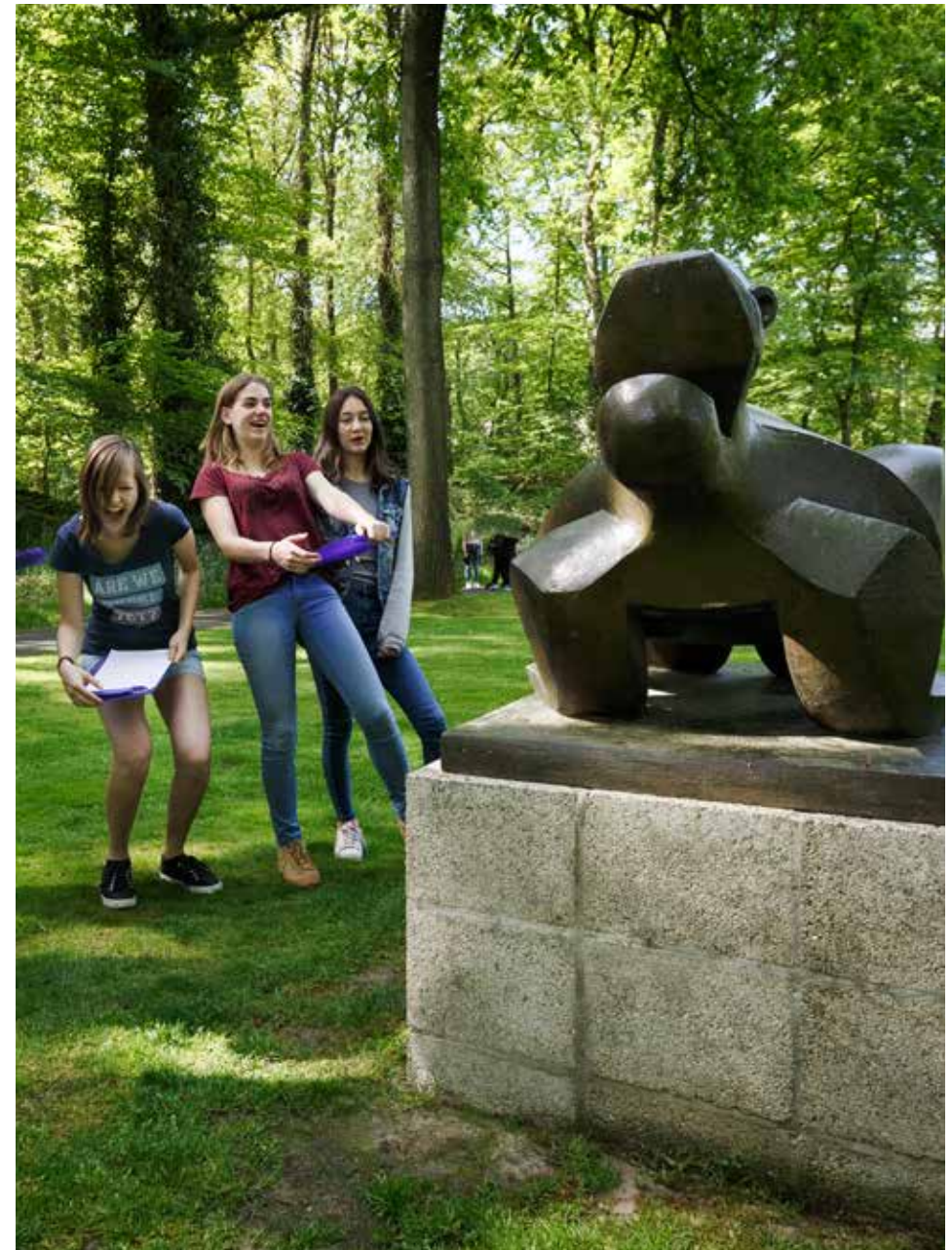
Lectures / workshops / team trips

This year the museum was again called upon regularly for educational expertise, assistance and information. The educational team provides lectures and workshops and is regularly represented in policy committees and think tanks.

Philosophy team

The *Philosophy team* (with 6 team members in 2017) is called in for special requests. In the municipality of Arnhem's PR8 programme, they talk to teachers and parents about a planned visit to the museum; in team trips, teachers are encouraged to try philosophising themselves; and in *Kunst Maakt de Mens* (Art makes you, a collaborative project with the Van Gogh Museum) they organise drawing sessions with vulnerable senior citizens (70+).

The *Philosophy team* guided six schools during their visit in 2017. The team organized ten information sessions and twelve *Kunst Maakt de Mens* sessions.



Secondary school pupils in the sculpture garden

Cooperation with municipalities / culture centres

In cooperation with municipalities (and brokers), the museum contributes to (local) art education. In the third year of the municipality of Arnhem's PR8 programme, 1,370 children from Arnhem visited the museum. The programme resulted in 28 new School Card holders. The municipality of Ede once again prolonged its project with free bus transport. 3,500 children and their adult supervisors visited the museum. The museum also actively collaborated with culture centres in Apeldoorn, Nunspeet and Lochem. A new registration system on the website is paying off: there is more and better contact, and the museum is actively and collaboratively thinking about a good substantive programme.

Secondary education

The 'standard' lesson cards were updated five times to correlate with the current arrangement. The collaboration with the Pallas Athene College in Ede continued with

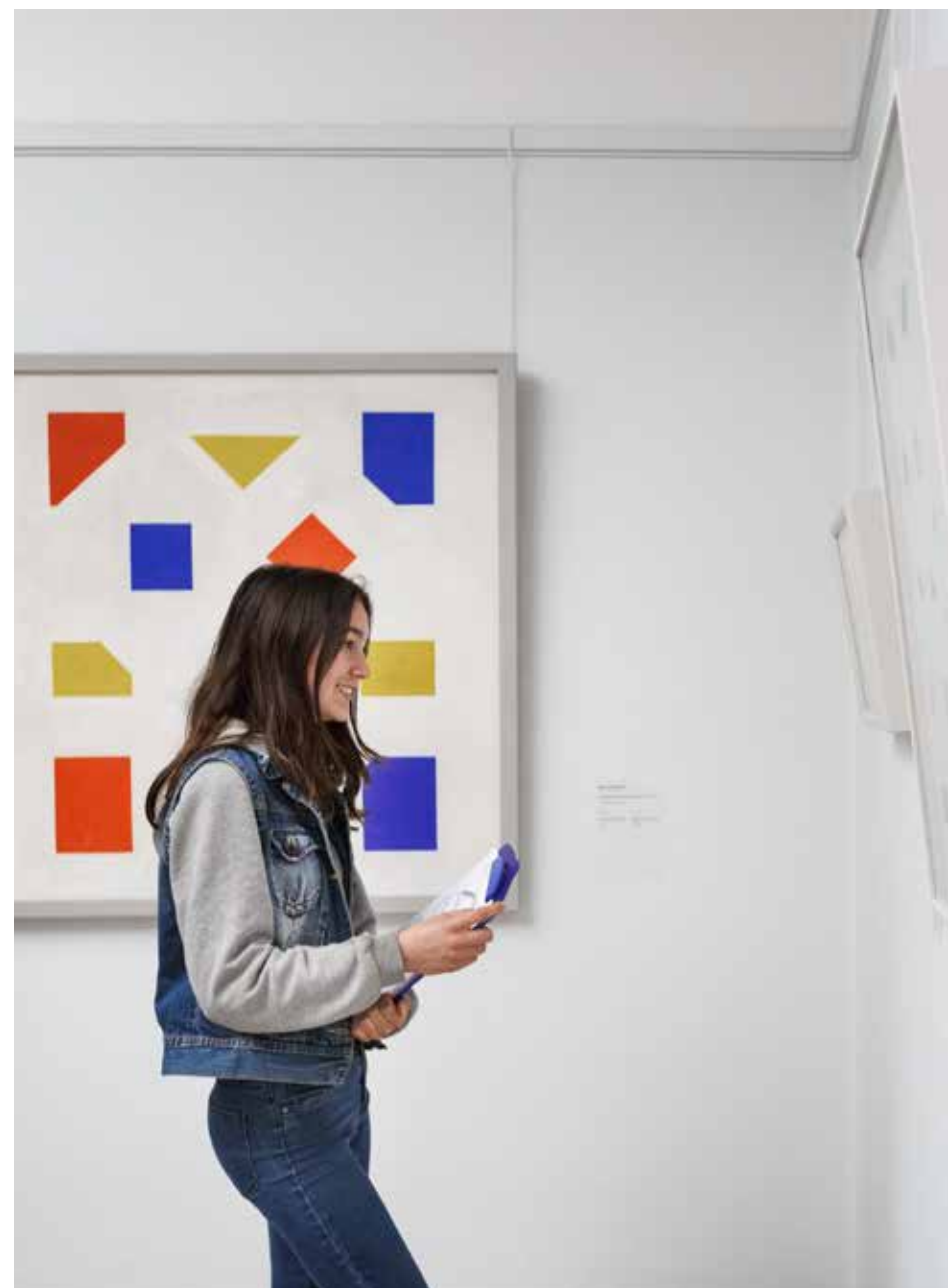
two receptions in which students were given a glimpse behind the educational scenes. They were invited to help think about the programme, pose for new photographs and make videos for a *Digital Block Calendar*.

Guided tours

The freelance tour guide team provided 113 guided tours for schools.

Higher education: internships and research

The educational team was involved in about ten graduation and research projects, including research into interdisciplinary programming and a study of 'story making', by individual visitors. Three interns reinforced the educational team in supervising *The Winter Games*, research into a *Digital Block Calendar* for VMBO and in collecting and analysing online statistics for the accounting of the Arp exhibition.



Secondary school pupil with the lesson card for De Stijl

Other target groups / families

Kunst Maakt de Mens

As part of the national project *Kunst Maakt de Mens / Ouderen ontmoeten Van Gogh* (Art makes you / Senior citizens meet Van Gogh) the museum organized ten workshops on location and two guided tours in the museum. A total of about 120 senior citizens participated in these activities. With a contribution from *Parels voor de Kunst* (Pearls for art, Zutphen) and in collaboration with *Stichting Vier het Leven*, two new workshops were developed. The museum can now offer a total package with three workshops (Still life, Landscapes, Letters) and a guided tour.

Arp: The Poetry of Forms, poetry relay

Specially for the exhibition, the museum together with the writer / poet Abdelkader Benali organized a so-called poetry relay. Benali's open invitation to write poetry to accompany art resulted in 36 entries. The ten winners received a

masterclass in which the poems were recited and discussed. The webpage of the poetry relay was visited 809 times during the exhibition.

Art as an adventure

Together with Familie van Fonk and Stichting Meedoen Mogelijk Maken, the museum has embarked upon a development process focused on the creative development of artists with a mental disorder. Thanks to the support of various funds, there is room for experiment and a phased progression. At the end of November, the museum welcomed sixteen artists and their helpers to explore the possibilities together. The results and experiences were recorded and captured on video and in photos and form a solid basis for the continuation, which will take shape in 2018.

Museum Dice Game – new editions and distribution

The *Museum Dice Game* was reissued and handed out (free) to families more than 8,000 times. The museum shares the game with Museum Dordrecht and Concordia Enschede.



Art as an adventure

They have released a personalised version, under licence, and will play a role in the further development. The game is now being played throughout the Netherlands: including in the four Museums of World Culture, the Bonnefantenmuseum, the Van Abbe Museum and the Kunsthal KAdE.

Painting Games on tour

The concept of the *Painting Games* is also being shared with cultural partners. The municipality of Ede ordered two copies of the game for Cultura and the sixty local primary schools, which can 'borrow' the game for an art project. Veenendaal Library also installed a *Painting Game* in the busy entrance area.

Detective game: Swan looks for a playmate

The series of detective games was extended with a special edition for the youngest visitors. *Swan looks for a playmate* complements the existing picture books of the same name and introduces four main protagonists in a jolly, playful way. Thanks to this detective game, individual visitors can

now also enjoy Swan and the stories from the popular teaching package. The detective game was used 200 times.

Guided tours

The freelance team of tour guides provided 749 guided tours.



Children with the *Museum Dice Game*

COLLECTION

As of 31 December 2017, the collection consisted of 21,914 objects (including the Helene Kröller-Müller library), 412 of which were on long-term loan. The collection can be broken down as follows: 1,195 paintings, 2,018 sculptures, 12,584 works on paper, 94 media artworks, 165 photographic works, 50 landscape architecture works, 2,172 works in the category architecture (works on paper and models), 1,459 craft objects, 1,008 documentary items, and 1,169 objects in the Helene Kröller-Müller library. All the works have been recorded and photographed and entered in the TMS database (The Museum System). About 5% of the collection is on display: 45% paintings, about 18% sculptures, about 1.5% works on paper and about 3% media art. The collection search feature on the website provides access to 3,927 objects. The museum loaned 420 objects: 212 to institutions abroad and 208 to institutions in the Netherlands.

Acquisitions and donations

In 2017, the museum purchased two works by Marinus Boezem: *La lumière Cistercienne* (1985), and *A volo d'uccello* (2010). The work *Untitled* (Geert and Adriaan), 2015-2016, by Jos Kruit was purchased. The museum received two donations from Piet Hein Eek: *Prototype Kröller-Müller Chair* and *Kröller-Müller Chair*, both from 2002. The museum received a work by Alfred Eikelenboom from his heirs: *Idee voor een multifunctioneel gebouw* (element from the project 'Utopian models'), circa 1984. Jos Kruit donated *Untitled* (2003). Andrew Lord donated *Thirty Pieces. Sorrow. (for T)* from 1996, in honour of Adriaan van Ravesteijn and Geert van Beijeren. And the museum received *Battery For Five Fingers* (1995) from Jan van Munster.



Jos Kruit, *Untitled* (Geert and Adriaan), 2003

CULTURAL FUNDS AND OTHER SPONSORSHIP

BankGiro Lottery

The BankGiro Lottery has been the museum's main donor since 1999. The museum has applied 'earmarked fundraising' since 2015. A team from the BankGiro Lottery spends every weekend and time in the holidays at the museum for this purpose. In 2017, €75,243 was raised in earmarked funds. This money will be spent on the restoration of *Jardin d'émail* by Jean Dubuffet.

Helene Kröller-Müller Fund

In 2017, the Helene Kröller-Müller Fund organised seven successful fundraising gatherings. The Fund welcomed seven new Bookers and received €170,950 in one-off gifts. The commitments through to 2021 in the form of regular donations amount to €77,500. At year-end 2017, the Helene Kröller-Müller Fund had €551,082 in its account. The Fund contributed to four projects, giving €30,000 in total. These were the renovation of the auditorium in the Van de Velde wing (€5,000 via Dirkzwager), the conservation of *Guurtje* by Monet

(€20,000), the conservation of *Mata Hari* by Isaac Israels (€5,000) and the performance *Uit verdriet geboren* by Julika Marijn (€10,000).

Supportership by the municipality of Ede

In 2017, the collaboration was evaluated and work was carried out on a new memorandum of understanding that took effect retroactively and has a duration of four years up to 2020. The municipality of Ede was working on a new ambition and (international) positioning: Food and Veluwe. The memorandum of understanding stipulates how the municipality of Ede and the museum work together, which common goals the parties share and on which themes the collaboration takes concrete form. The collaboration must contribute to the mission and key objectives of the museum and the municipality of Ede and should lead to growth in brand momentum and increase in reach (physical and digital) for both parties:

1. Increasing the knowledge and particularly the active experience of



Isaac Israels, *Mata Hari*, 1916, during conservation work

art and cultural pursuits for all ages. This translates into concrete goals, such as: - Ensuring that all primary school pupils visit the museum at least once during their school time, - Bringing (isolated) senior citizens and special target groups into contact with art and culture and with each other.

2. Strengthening the international attractiveness of Ede, Food and Veluwe and the Kröller-Müller Museum in national and international markets, including through the further development of The Taste of Van Gogh as part of Van Gogh Europe / Route Van Gogh / Van Gogh Storyline. Where possible, the municipality of Ede contributes to the accessibility of the museum by local, regional and national public transport.

The Municipality of Ede is investing € 60,000 in its support.

Other matters

The proceeds from the Jeekel Foundation totalled € 15,294 in 2017.



Guided tour

SPECIAL EVENTS

Jardin d'email

In 2016, the museum began a durable restoration of *Jardin d'email* by Jean Dubuffet from 1974. Virtually since its construction, the 600 m² garden has contended with various issues: cracks in the concrete, damage to the paint, blocked drains and flooding. Over the years, partial modifications and conservation work has been carried out, but the problems have never been structurally addressed. The ongoing conservation project aims to preserve *Jardin d'email* for future generations and, where necessary, bring the artwork back into its original condition. The most pressing aspects of the conservation, such as the stabilization of the concrete structure and installation of a new drainage system, were carried out in 2017. The conservation work, which should be completed in 2019, is being undertaken in collaboration with the Fondation Dubuffet in Paris and with Richard Dhoet, Dubuffet's assistant who was closely involved with the realization of *Jardin d'email*. The research that preceded the conservation work was made possible thanks to a contribution from the Turing Foundation.



Test drilling on *Jardin d'email* by Jean Dubuffet

VISITOR FIGURES

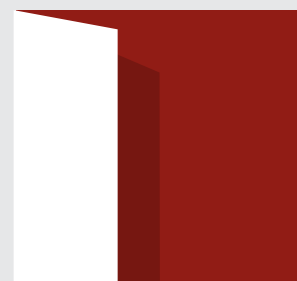
2017, total visits 352.581, of which:

- School visits 38.804
- Visits with Museumkaart 92.861
- Visits with ICOM / Vereniging Rembrandt card 3.025
- Non paying visits 71.340

Visitors to exhibitions in 2017 outside the Kröller-Müller Museum

- *Seurat, Signac, Van Gogh. Wegen des Pointillismus.* Albertina, Wenen 16-9-2016 until 8-1-2017 30.000 in 2017
- *Storie dell'Impressionismo. I grandi protagonisti da Monet a Renoir da Van Gogh a Gauguin.* Museo di Santa Caterina, Treviso 28-10-2016 until 1-5-2017 240.000 in 2017
- *Van Gogh and Gauguin. Reality and Imagination* Aichi Prefectural Museum of Art in Nagoya 3-1-2017 until 26-3-2017 225.041
- *Van Gogh and the Seasons: Images of Nature and Humanity* National Gallery of Victoria in Melbourne 27-4-2017 until 12-7-2017 465.000
- *Van Gogh & Japan* Hokkaido Museum of Modern Art in Sapporo 26-8-2017 until 15-10-2017 200.000
- *Van Gogh & Japan* Hokkaido Metropolitan Art Museum in Tokyo 24-10-2017 until 8-1-2018 312.000 in 2017
- *Van Gogh. Tra il grano e il cielo* Basilica Palladiana in Vicenza 7-10-2017 until 8-04-2018 178.500 in 2017

Bezoekers Kröller-Müller Museum



2012 311.097



2013 332.707



2014 391.209



2015 378.731



2016 346.352



2017 352.581

Digital newsletter

Recipients in Dutch 8,238

Recipients in English 913

Twitter followers

2013 4,351

2014 9,211

2015 17,000

2016 19,256

2017 22,359

Facebook fans

2013 7,098

2014 11,670

2015 15,000

2016 18,185

2017 23,234

Google Art

2013 60,368

2014 84,484

2015 85,000

2016 55,171

From mid-2016 onwards statistics are no longer available.

Instagram

2016 2,710

2017 8,322

Visitors website www.krollermuller.nl



2012 491.026



2013 505.945



2014 545.079



2015 665.000



2016 730.998



2016 726.157

BALANCE SHEET AS AT 31 DECEMBER 2017

Assets (euros)	31 December 2017	Liabilities (euros)	31 December 2017
<u>Fixed Assets</u>		<u>Equity</u>	
Tangible fixed assets	6,027,506	General reserve	2,769,741
		Appropriated reserves:	
<u>Current Assets</u>		Start-up costs museum extension	700,000
Stocks	982,770	Appropriated funds:	
Receivables	1,555,137	OCW* (operations)	43,728
Liquid assets	4,925,523		
Total Current Assets	7,463,430	Total Equity	3,513,469
	13,490,936	<u>Acquisitions Fund</u>	127,444
		<u>Provisions</u>	
		Provision for long-service awards	73,260
		Provision for major repairs to housing	379,989
		<u>Long-Term Debts</u>	
		Investment subsidies	4,605,912
		Unspent Heritage Law housing	1,216,604
			5,822,516
		<u>Short-Term Debts</u>	
		Creditors	1,050,565
		Unspent Heritage Law housing	311,277
		Taxation and social security insurance	177,758
		Advance subsidy	1,060,634
		Other debts	974,024
			3,574,258
			13,490,936

PROFIT AND LOSS STATEMENT 2017

(euros)

Income

Direct revenues	4,679,781
Indirect revenues	410,319
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	5,090,100

Grant in Aid OCW* CuNo

Regulation specific cultural policy	1,752,733
Heritage Law housing	2,689,829
Heritage Law collection	2,070,969
Cultural Policy 2013-2016	-/- 173,837
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	6,339,694

Other subsidies/contributions

635,804

Total Income

12,065,598

Expenditure

Wages and Salaries	5,159,067
Write-down	198,113
Lease	2,689,829
Purchases	298,005
Other expenses	3,567,796
	<hr/>

Total expenditure

11,912,810

Profit/loss from ordinary operations	152,788
Grant component for operations	1,787
Exchange after differences	1,686
Change in acquisition fund	-/- 87,552
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Operating result

68,709

Treatment of loss

Operating result	68.709
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Change in appropriated funds

Withdrawal from OCW appropriated fund (operations)	<u>173.837</u>
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Operating result as basis for determining unspent OCW subsidy	242.546
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Transfer to Appropriated funds OCW (BIS)	-43.728
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Transfer to General reserves	<u>-198.818</u>
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Total for treatment of loss	<u>-242.546</u>
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Visitor with *De schreeuw* by Isama Noguchi

NOTES TO THE ANNUAL ACCOUNTS 2017

General

The Kröller-Müller Museum Foundation was established on 14 March 1928.
Accounting Principles

General Principles

The accounting principles are based on the historical cost or production cost.

Basis for valuation of assets and liabilities

Tangible fixed assets

The works of art and their reproduction rights are included at a provisional value. The works of art comprise those works that the Foundation obtained through the merger with the Kröller-Müller Foundation, works of art acquired after the privatisation on 1 July 1994 with the aid of contributions from third parties, excluding the contributions from OCW* (51% regulation).

The tangible fixed assets include all the fixed assets allocated to enable the foundation to conduct its operations in a sustainable manner.

These comprise:

-equipment including vehicles; -other inventory and capital assets.

The valuation is based on historical cost modified by depreciation and any permanent write-down. The write-down occurs in equal annual periods. In the purchase year, the write-down is pro rata.

Stock

Stock is valued at cost price, minus a provision for unmarketability.

Receivables

The receivables are valued at nominal value, where necessary minus a provision for irrecoverable debt.

Equity

Composition and description of equity are in compliance with the 'Handboek Verantwoording Cultuursubsidies' (Handbook for Accounting Cultural Subsidies).

Other assets and liabilities

The remaining assets and liabilities are valued at the nominal value.

Basis for the determination of the results

The assets and liabilities are ascribed to the period to which they relate.

Kröller Müller

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