

NATURE SPACE AND TIME

recent acquisitions

In 1908, Helene Kröller-Müller made the first purchases for her collection. In 2008, the museum can look back on an uninterrupted history of collection lasting 100 years, with contemporary art setting the standard for the purchases as it has from the outset, even in the cases of 'old' art. It was never the intention to create a collection that is an encyclopaedic summary of 'the' development of 'all' modern art. Over time, a highly diversified collection has taken shape, giving a clear picture of the development of modern art and articulating several visions on realistic art; a number of the main movements in post-war art, such as Arte Povera, Minimal Art and Conceptual Art are well represented, and many individual artists take up crucial positions. The collection's unique character is further enhanced by its interaction with the sculpture garden. The collection of the Kröller-Müller Museum is an attractive complex combining works from different eras into a coherent whole, without surrendering their origins in a specific Zeitgeist.

The Kröller-Müller Museum is a sanctuary for the visual arts in nature, surrounded by peace and space. The aim of the museum is to teach people love for and an understanding of the visual arts, in the awareness that while occupying an important position in the dominant culture due to its status and history, it must still remain open to the urgent dynamism of the fringes. Art is always different from the usual and familiar, as indeed it must be, because therein lies its rationale. In the paradise that is Kröller-Müller, other voices must be heard as well. Over the past few years, works have been acquired that refer both implicitly and explicitly to social themes and that address the critical functioning of art and the artist. Two years ago, in a previous edition of an exhibition showing recent acquisitions, the emphasis was above all on works with critical social overtones, such as the works of Christiaan Bastiaans (to whose work the museum will be dedicating an entire exhibition next year), Jo Baer, Hetty Huisman, Jeff Wall, Simon Starling and Atelier Van Lieshout. In the current exhibition, the focus is more on the works of artists with various visions on time and space and their relationship with nature and history. This exhibition is more about art itself. By choosing these artists, some of whom are already represented in the collection with earlier works, the museum wishes to stress the value of nuance and all that is vulnerable.

The exhibition is spread across several galleries. For that reason, a ground plan is enclosed. At this point, we would like to express our particular gratitude to the organisations that have made it possible to add some important works to the collection: the Bank-Giro Lottery, the Mondriaan Foundation, the Rembrandt Association and its Titus Fund and last but not least the artists who regularly endow us with their works.

In the first gallery you will immediately be confronted with three visions of nature. In 1998, Thomas Struth (1954, Geldern) started taking photographs of pieces of preserved 'paradise' all over the world. They are generally observations of areas of unspoilt nature

wreathed in semi-darkness, with hardly a hint of sky, let alone a horizon. His pictures exude an air of serene peace and provide food for thought as to how we observe nature in the modern world, and what paradise could still look like. Struth is an essential figure in contemporary photography. He belongs to the celebrated Düsseldorf Schule, where he was taught at the academy during the 1970s by Gerhard Richter and Bernd Becher, two celebrated artists in their own right. Struth's pictures are characterized by their balanced, unadorned compositions; produced in series and are very large in size. Both literally and figuratively, his pictures lack a point of focus - everything is equally in focus - and are very complex, as all the visual elements are somehow linked together and are of equal importance. One of the most remarkable elements of this work is the technical aspect: the photograph is fused together with a layer of plexiglass, creating the typical, ethereal Struth feel.

Simon Starling (1967, Epsom) lives in Berlin, the new artistic heart of Europe. In 2005 he won the Turner Prize, the most important and prestigious art award in Great Britain. The artistic process itself is central to his work in the way that he links the production of works of art and practical implements with economic and social production processes. In many of his works the quasi-uselessness of the processing of material by the artist (charging it with artistic meaning) is directly linked to 'useful' and economically-meaningful processes. Through his choice of perspectives and his overall approach, he transfers attention to the less apparent side effects the production process has on nature, ecological balance, the wealth of certain population groups, etc. Starling's approach is apparently simple: he selects an object or harvests a material and reworks it into a new object; however, the rich layers of artistic and social references always produce surprising and meaningful results, not least due to his focus on the aesthetic aspect of the product. The photographs of **Trinidad tree house** feature the construction of a log cabin using the timber from a failed project, aimed at the replacement of jungle with a profitable timber plantation, photographed at the site of the debacle itself. In Trinidad, an

attempt was made during the 1970s to clear the indigenous jungle for forestry, by introducing a remarkably durable and fire-resistant variety of pine from Honduras. The project was abandoned a few years ago following major criticism of the disastrous effect of this approach on local flora and fauna. Starling's series documents the construction of a house using the trees from this defunct project, right on the dividing line between the newly afforested area and the ancient jungle. The house itself is a hybrid mix of European styles and traditional Trinidadian techniques. The order in which the photographs were taken follows the upward slope of the hill from the jungle to the pine forest towards the house, and concludes with a view from the house across the jungle below, with Port of Spain in the distance. A couple of years ago, the museum purchased **Blue, red, green, yellow, djungel**, 2002, also by Simon Starling, a gallery-filling installation in which this same theme is dealt with even more poignantly.

Rob Sweere's (1963, Boxmeer) work focuses on interaction with the public. In 2004 he started his **Silent sky project**. All over the world, he asks groups of people who have some form of relationship with one another to lie on their backs for 30 minutes in absolute silence, and have a conversation with the universe. Although the artist arranges the positions of the participants, it is not a public performance. Sweere takes a photograph of the group, collecting the individual experiences afterwards. The material is then made available to the group and the artist. The key element is the personal experience of each participant, and with each new happening, the artist builds further on a world-encompassing work of art. Through his work, Sweere invites us to (re)assert our position in the infinite space that is nature.

Slovakian artist Stano Filko (1937, Velka Hradna) has built an entirely different 'time and space system' in **Flight to the moon and back**, 1968-1969/2006. The work consists of 3 aluminium panels, the box in which the panels are stored, two blue perspex panels and a scaffolding construction with mirrors. During the

Prague Spring Filko recorded all the space flights since 1959 on the metal panels, combining the images with poetic texts about space. Over the years, he has presented the panels suspended in a construction that served as a metaphor for the cosmos. In 2006, he produced the last and final version of his construction for our museum, in which the perspex panels represent the starry skies of the northern and southern hemispheres. Filko is a holistic artist who attempts to integrate science, mysticism, personal history, philosophy and many other disciplines, into a Gesamtkunstwerk.

In Jeff Wall's work **Cold storage** produced in 2007, an entirely different 'cosmos' presents itself: the oppressive atmosphere of an empty cooling cell in Vancouver. Over a period of more than 30 years, Jeff Wall (1946, Vancouver) has created an impressive oeuvre as a photographer. As an art historian, he has produced an equally impressive corpus of texts on aspects of contemporary art in general and photography in particular, in relation to the legacy of modernism. Transparencies are predominant in his photographic oeuvre, generally in a large format, hung on the wall in light boxes, illuminated from behind. For the last ten or so years he has also produced black and white photographs, also generally in large formats, and framed on the artist's instructions. His photographs reflect the major themes from life and the history of art: scenes from the fringes of society alongside classical themes such as landscape, still-life and portrait. Aesthetically and technically his works are produced to perfection. His images clearly testify to his in-depth study of the great examples from the history of art from Vermeer to Manet. Above all, they reflect his intensely-felt bond with Abstract Art, Minimal Art and Conceptual Art. A key leitmotif in his work is the awareness of the power of the figurative image that, in his own words, he wants to give a voice as a poetic construction, approaching it in a 'cinematographic' way. Each picture is constructed in a strict arrangement of ingredients: from location, props and actors right through to composition, colours and light. He employs all possibilities offered by technological and scientific developments and psychological understanding. The importance

of Wall's work also lies in his emphasis on the material aspect of the photographic objects. No stone is left unturned in creating the most oppressive and convincing image possible. For the Kröller-Müller Museum, the work of Wall is important in the way it is linked to and elaborates upon the avant-gardes of the 1960s and 1970s, his sensitivity to the spatial dimensions of his pictures, his engagement with social themes and his gift of being inspired by tried and tested historical artistic forms of composition, while at the same time being innovative in all these areas. His work is eminently suited for experiencing the act of viewing as a creative process. The museum's collection already included two of Wall's works in light boxes: **Some beans**, 1990, and **Man in street**, 1995.

At the centre of the gallery is the **Model voor Groot landschap** [Maquette for Large landscape], 1970, by Wessel Couzijn (1912, Amsterdam-1984, Amsterdam). This is the most classical sculpture in the exhibition and its organic formal language recalls the work of Henry Moore. This model was recently loaned to the museum from the artist's estate. The monumental work itself is on display in Slotermeer (Amsterdam) and was recently restored. It is an impressive piece by one of the great Dutch post-war sculptors, who was already represented in our museum collection with a number of works. With this work, Couzijn has created an archetypal representation of the primal force of nature. To me it is in many respects the counterpart of and complement to **Le commencement du monde**, 1924, by Constantin Brancusi, also on display in another part of our museum.

Robert Smithson (1938, New Jersey-1973, Tecovas Lake) was one of the artists of the Minimal Art movement, and a pioneer of Land art. He played an important role in the final phase of modern art, in the period of transformation into post-modernism. He was fascinated by process side of nature (from ecological and geological processes described by science to science-fiction like approaches) and the transformation of material. He had a special fascination for entropy, a term from thermodynamics, signifying the degree of

uncontrolled change in a system. A classical example of increasing entropy is the melting of ice cubes. Previously, the museum only possessed drawings by Smithson, who participated in the 'Sonsbeek buiten de perken' exhibition in 1971 with an important work in Emmen, **Broken circle** (which is still on display there today), and his final film, **Spiral jetty**. Smithson was killed in 1973 while shooting this film. We recently acquired an important work by Smithson, in a Minimal Art style: **The cryosphere** dating from 1966, consisting of six identical elements. The work refers to the part of the earth's crust where water is present in its solid form (the Greek word 'kryos' means 'cold'): ice in the seas, rivers and lakes, the icecaps, glaciers, permafrost, etc. The hexagonal reliefs refer to the ice crystals in which water has achieved its most solid form and contains the least energy: its initial condition of entropy.

Japanese artist On Kawara (1933) is one of the most remarkable figures from the Conceptual Art movement. Since the 1960s, he has been involved in a number of working groups, in which the artist became the centre point for an expansive structure in time and space. His works range from paintings bearing the date of the day on which they were painted (stored in boxes together with that day's newspaper from the place where the artist was at the time) via telegrams with the text 'I am still alive', to postcards bearing the text 'I got up at...' stating the exact time. Partly through the acquisition of the Van Eelen-Weeber collection, two years ago, several aspects of the work of Kawara were already well represented. As a finishing touch, the artist supplied our museum with a rarity in his oeuvre: two identical paintings from the same day, **Twin Paintings MAY 30, 1997**.

In two complementary animations, Jan van de Pavert (1960, Zeist) shows us a very different view of time and space, despite the fact that like Jeff Wall, he also refers to the imagery of modernism. The museum already possessed a sculpture by Van de Pavert, a video film and drawings. In **Diego Rivera in the Soviet Union**, 1998-2003, the title refers to the visit by Mexican artist Rivera (by

whom the museum owns a magnificent cubist painting) to the Soviet Union in the 1930s. In the animation, accompanied by the sound of footsteps, we are led through a modern building with a view below into an underground system under construction. On the walls we see a painting of apparently enormous dimensions, depicting in dynamic scenes a whole range of activities in the propagandist style we associate with Social Realism. Avant-garde (a term which has now become devalued) and tradition are juxtaposed and toned down in this work. Paradise as a social utopia is far away yet also close by. The other animation, **Ondergrondse** [Underground], 2002-2003, is a series of wanderings through the underground system referred to above. When the camera tilts upwards, the murals come into view, in reminiscence of their previous animation. As in a film, the sound comes with various special effects.

The installation 1984 and beyond, 2005-2007, by Gerard Byrne (1969, Dublin) effectively sets the tone for the exhibition. The work consists of three video films, twenty black and white photographs and a text fragment on the wall. The films show the staging of a discussion between twelve science-fiction writers about how the world might look after 1984. What is remarkable about the work is that the discussion was held in 1963, and published in the July and August issues of Playboy magazine that year. Byrne turned the discussion into a performance in 2005, and had the writers played by Dutch actors. He used two typical examples of modern, post-war architecture as the sets for the shootings: the pavilion by Gerrit Rietveld, 1955/1965, in the Kröller-Müller Museum sculpture garden, and the provincial government building by Hugh Maaskant, 1971, in 's-Hertogenbosch. The text fragment is from a book by Perry Miller, written in 1949 about Jonathan Edwards (1703-1758), a celebrated North American theologian. Although the photographs were taken by Byrne himself, they show timeless images of unspecified places, as if the changes the writers are talking about do not take place. The crux of the work lies in the complex interweaving of present, past and future, and the meaning of speculation on the utopian content of the future.

With his work SHFT-34, Peter Struycken (1939, The Hague) produced a computer programme as early as 1982, that creates boundless dynamic colour space: an artificial paradise. In 2007, functions were added to the software, allowing it to be played at any chosen point in time and space. Only thirty copies were produced of the work, that can be used either as a screensaver or, as here, displayed on a flat screen.

The exhibition continues into the wing designed by Henry van de Velde.

In the rooms before the information centre, drawings and small sculptures by Marta Pan (1923, Budapest - 2008 Paris) are displayed, acquired by the museum partly thanks to a generous donation by the artist herself and by Renilde Hammacher-van den Brande, the widow of Bram Hammacher, who was director of the museum between 1947 and 1963. In 1960 Marta Pan produced the first sculpture for the sculpture garden, and recently donated a monumental work to the museum for the sculpture garden (**Amphitheatre**, 2005-2007). Her works reflect a classical artistic attitude toward the relationship between art and nature: her sculptures are based on a precise and evolving analysis and interpretation of the forms present in nature, converted into 'artistic' shapes, and in turn harmonised with the man-made natural environment. In her early works, such as the sculpture in terracotta displayed here (and in the floating sculpture from 1960 in the sculpture garden), the basic forms, shells, are recognisable, and can be related to the works of other artists such as Henry Moore or the **Model voor Groot landschap** by Wessel Couzijn in this exhibition. In her later work, the harmony is more geometrically determined, as shown in the donated drawings; however, the dual ties to nature are still present.

In 2004, as part of an exhibition in our museum, Lara Almarcegui (1972, Zaragoza) produced the work **Ruins around Kröller-Müller Museum**, consisting of a text and forty slides. One of the most interesting aspects of this work is that it refers to nature's power to

undo human interventions. 'Natural' decomposition processes may be interpreted as the precondition for achieving new creativity and even freedom. Because destruction as a principle is controlled by man, it is difficult and even sometimes painful to allow destruction to take place without intervention or plan. Almarcegui is fascinated by ruins, fallow land and demolition sites and in her work succeeds in revealing the inevitability of the passage of time, and the 'unnatural' way in which that process is dealt with today.

The work of Willie Doherty (1959, Derry) cannot be viewed without taking the recent history of Northern Ireland, his native country, into account. He says of his works, 'There is no position of neutrality, one is implicated by the accident of birth or the choice of address'. The themes in his works may be coloured by his origin, but they are universal, particularly today. Inclusion versus exclusion, role changes, for example from victim to perpetrator, hybrid identity or the meaning of nature in a emotionally charged environment. **The visitor** is a video installation recorded in Belfast in 2008. The camera moves among the trees of a park-like woodland and feels its way across the façades of residential blocks. The voiceover evokes a dreamlike atmosphere in which time and place of action, the role of the narrator and the person who is being talked about, woodland and city merge together. The irrationality of the narrative structure and the romantic approach to this subject contrast sharply with the clean-cut direction of the shots.

The works of Mario Garcia Torres and Stephen Kaltenbach take us back to the field of Conceptual Art. 'Conceptual Art' is the name for the art movement that emerged from the second half of the 1960s onwards, in which the transfer of ideas and meanings was considered so important that the material form of the work of art is made subordinate to it. The conceptual artist may have a multifaceted artistic background, but generally has little or no interest in aesthetics or craftsmanship. He prefers instead to establish relationships between artistic, social and natural phenomena, with a philosophical angle. He poses questions about the function of art,

the social role of the artist, the role of the public, of the art collector and of the person or institution commissioning the work, and the meaning of the place where the work of art is presented.

Mario Garcia Torres (1975, Monclova) is fascinated by this art form, which was already in decline when he was born. He is particularly interested in the aspects of Conceptual Art relating to the position of the artist and the art institutes. In **Transparencies on the Non-Act**, he offers a variation on an article by a certain Kiki Kundry, that was published in September 1969 in the American art magazine ARTnews about 'Neuestern's Ultimate Non-act'. The article describes the maturation process of the 21 year-old artist Neuestern, who had an exhibition at a gallery in Salt Lake City. He may well be the new star the world is looking for. He is quoted, 'The absolute? I've never reached it, despite what the critics are saying. True transparency is possible only in the ultimate non-act, which I have not yet managed.' Everything in the article is made up, but the intelligent way in which the search for the ultimate artwork is mocked makes the piece a work of art in itself. Garcia Torres takes this article as the starting point for a meditation on the future of art, in which humour and earnestness create a melancholic atmosphere.

Stephen Kaltenbach (1940, Battle Creek) could have served as a role model for Neuestern. Having just started as an artist in 1967 in the context of Conceptual Art, he retired as an artist in 1970, following a complete reorientation. He became a lecturer in art, and from that moment on considered this activity his 'artwork'. Since 1967, he has worked on time capsules, the date of creation of which is unspecified. The content of the capsules is unknown, and his instructions are engraved on the works. The most eye-catching characteristic is that an important element of the work is hidden, and the work itself must be destroyed to reveal that hidden secret.

Last summer, Ana Maria Tavares (1958, Belo Horizonte) participated in the tenth exhibition of sculptures in Park Sonsbeek near

Arnhem with a work in five parts, entitled **Secrets of the waters (for Mnemosyne)**, inspired by the special water management of the Veluwe. One part consists of a round granite stone with a steel mirror, around which a mantra-like text has been applied: "Desire Deserve Delight Still Life Sparkling Water Still Water Sparkling Life". This text could be described as celebrating the life-giving and purifying power of water. The stones mark underground intersections of water. For the procession that marked the opening of the exhibition, Tavares designed a portable netting structure, to which thousands of wish ribbons were tied bearing the same text. In this work, Tavares established a link with the Brazilian tradition of tying wish ribbons (you attach a ribbon around your wrist with three knots, while making three wishes, and hope that by the time the ribbon wears through, the wishes will have been fulfilled) and the Afro-Brazilian ritual at the Bonfim Church in Salvador, on the second Tuesday after Twelfth Night. On that day, old black women, with the wish ribbons around their wrists, clean the stairs to the church with perfumed water. For the Kröller-Müller Museum, the artist created a third work, **Crystal waters**, consisting of coloured round perspex panels in which the mantra above described and all the names of the streams and springs on the Veluwe are sawn out on the inside. A mirror has been placed at the centre of the work. The shape of the sculpture is such that it suggests a spring. The intertwining of symbolism, rituals, new and old shapes, past and present leads to works with a poetic connotation and pluriform meanings. The museum purchased all three works for its collection and in the near future will search for new locations for the five stones in the sculpture garden, in consultation with the artist.

The museum purchased six important works by Reiner Ruthenbeck (1937, Velbert) from the 1960s, 1970s and 1980s. The collection already included two works from 1969/1970 and 1981/1982 and a series of drawings. In this presentation of new acquisitions, only one work is displayed, because other works have been given on loan for the exhibition of the works of Ruthenbeck to be held this autumn in Duisburg and Düsseldorf. To be honest, nature, space

and time are not the main themes in his work; essentially, they refer more to the fusion of polarities into a new condition; another classical theme in modern art. The taming of gravity in a poetic and slightly ironic manner is a challenge for Ruthenbeck. The **Schwarz / Weisse Spindelüberkreuzung auf Drahtseil** displayed here, produced in 1979, is an excellent example. Ruthenbeck sees making art as a sort of game, in which, ideally, a dynamic relationship is established between his work and the observer. In the *Spindelüberkreuzung*, which floats in space like a UFO, I also see a nod and a wink to the utopian ideal of the original modernists, the Russian suprematists, to provide models for a better world in which all contradictions have been eradicated. In that sense, there is also a direct relationship with the ultimate work of art by Neustern (see the work of Mario Garcia Torres in this exhibition).

Finally, there are two early works by Jan Dibbets (1941, Weert). Here, nature, space and time occupy the central roles. Partly thanks to the purchase of the Van Eelen-Weeber Collection, the museum has a magnificent group of works by Dibbets, that testifies to his important role in the conceptual art of the 1960 and 1970s. The works can be seen in this and the following gallery.

13 faggots with neon branches dates from 1967. It is an installation of bundles of sticks, to each of which one twig in green neon has been added. In 1967, Dibbets' work went in two separate directions: works that in hindsight, because of the use of material, can be attributed to Arte Povera (such as this work) and photographic works, so-called perspective corrections, in which the artist played with the deceptiveness of this medium in the representation of space. One perspective correction from 1967 has been in the museum's collection for many years. Whereas **13 faggots with neon branches** expresses the tense relationship between art and technology on the one hand and nature on the other, **Alle schaduwen die mij zijn opgevallen in...** [All shadows that struck me in ...] from 1969 focuses on the aesthetic pleasure of recording a process in time and space. Conceptual artists expressed considerable interest in elaborating and documenting such processes. In the systems

they developed, coincidence and regularity could play the main role. Both starting points led to different, partly new ideas about the creative process, either based on the desire to bring life and art together, or on the desire to practise art as a form of science. In Dibbets' work, light has become an increasingly important element, and the camera has become his prime tool. The work **Alle schaduwen**, in which during a predetermined period, the moving shadow lines in a space are recorded with tape every five, ten or fifteen minutes, may well be Dibbets' most intangible or, if you like, conceptual work; it can be recreated at any sunny moment in any light space, and exists only as long as the tape remains in place. The purchase therefore did not consist of a physical object but of the instructions for a procedure that can be endlessly repeated. What is interesting about the work is that it can give us a spatial experience that seems utterly mundane at first glance but upon closer inspection allows us to experience the eternal mystery of the passage of time and movement in space, in a surprising way that science is unable to provide. The work **Alle schaduwen** is expected to be on show in the museum from later November onwards.

The exhibition ends here. For each of the recently acquired works I have pointed out a number of aspects, but there are many more. A work of art, after all, only truly acquires meaning in the confrontation with its observer. Times and people change; they never remain the same. And this also applies to the meaning of a work of art.

Evert van Straaten
director, Kröller-Müller Museum
autumn, 2008

List of exhibited works, in alphabetical order of artist:

Lara Almarcegui (1972)

Ruins around Kröller-Müller Museum, 2004
Colour slides, text. Purchased with support from the Mondriaan Foundation, 2004

Gerard Byrne (1969)

1984 and beyond, 2005-2007
3 single channel video installation with a series of 20 framed silver gelatin photographs and a quotation from "Jonathan Edwards" by Perry Miller in vinyl letters on a black painted wall. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, 2007

Wessel Couzijn (1912-1984)

Model voor Groot landschap, 1970
Aluminium, steel, blind rivets. 150 x 650 x 120 cm. On loan from Stichting Adèle Couzijn, Amsterdam, 2008

Jan Dibbets (1941)

All shadows that struck me in the Kröller-Müller Museum, 1969
Masking tape. Purchased with support from the Mondriaan Foundation, 2007

13 faggots with neon branches, 1967

Faggots, neon, iron wire, electrical wiring and transformers. Purchased with support from the Mondriaan Foundation and the BankGiro Lottery, through the Kröller-Müller Fund, 2007

Willie Doherty (1959)

The visitor, 2008
16:9 video projector, HD media player, stereo amplifier, graphic equalizer, two speakers, HD video in colour and black/white. Purchase, 2008

Stanislav Filko (1937)

Flight to the moon and back, 1968-1969/2006
Painted wooden case, aluminium, polymethylmethacrylate, scaffolding pipes, plywood, mirrors. 255 x 900 x 172 cm. Purchased with support from the BankGiro Lottery, 2006

Mario García Torres (1975)

Transparencies on the Non-Act, 2007
Projection of 49 black and white transparencies. Purchase, 2008

Stephen Kaltbach (1940)

Black ball, 2001
Wax crayon, pencil on paper. 66,3 x 89,4 cm. Purchased with support from the BankGiro Lottery, 2005

GOOD LIGHT, 1967-2001

Aluminium. 10 x 45,8 x 10 cm. Purchased with support from the BankGiro Lottery, 2005

Time capsule: NEVER, 1967-2001

Steel, oxidated. 24 x 17 cm. Purchased with support from the BankGiro Lottery, 2005

Time capsule: BERLIN; Le Gros Artiste; open after my death, 1967-2001

Abs plastic. 18,5 x 18,3 cm. Purchased with support from the BankGiro Lottery, 2005

Time capsule: ATHENS; Le Gros Artiste; open after my death, 1967-2001

Abs plastic. 18,5 x 18,3 cm. Purchased with support from the BankGiro Lottery, 2005

Time capsule: OPEN AFTER WW III, 1967-2001

Steel, oxidated. 29,8 x 11,5 cm. Purchased with support from the BankGiro Lottery, 2005

Time capsule: OPEN BEFORE WW III, 1967-2001
Steel, oxidated. 43 x 17 cm. Purchased with support from the BankGiro Lottery, 2005

Time capsule: OPEN DURING WW III, 1967-2001
Steel, oxidated. 38,8 x 17 cm. Purchased with support from the BankGiro Lottery, 2005

The starlight bowl, 1968-1969
Crayon, felt pen on paper. 45,7 x 61 cm. Purchased with support from the BankGiro Lottery, 2005

YOU ARE ME, 1967-2001
Aluminium. 10 x 45,8 x 10 cm. Purchased with support from the BankGiro Lottery, 2005

On Kawara (1933)

Twin Paintings MAY 30, 1997, 1997
Liquitex on canvas, saved in a hand-made box with a newspaper cutting of 30 May 1997. 2 parts, each 25,5 x 30 x 4,2 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, 2007

Marta Pan (1923-2008)

Calotte 240, 1984
Bethel white granite. 10,5 x 24 x 19,5 cm. Purchase, 2008

Charnière 1, 1952
Terracotta. 11 x 17,5 x 23,5 cm. Gift from Renilde Hammacher-van den Brande in memory of Bram Hammacher, 2008

Cylindre D, 1974
Marble. 22 x 20,5 x 20,3 cm. Gift from Renilde Hammacher-van den Brande in memory of Bram Hammacher, 2008

Maquette Amphitheater, 2008
Oak. 8,4 x 56,8 cm. Purchase, 2008

Sculpture 408 (Clarté), 1997
Sivec marble. 30 x 30,5 cm x 5 cm. Gift from Renilde Hammacher-van den Brande in memory of Bram Hammacher, 2008

8 drawings, 1995-2006
Gift from Marta Pan, 2004-2008

Jan van de Pavert (1960)

Diego Rivera in the Soviet Union, 1998-2003
Animation (betacam on dvd). Purchase, 2007

Underground, 2002-2003
Animation (betacam on dvd). Purchase, 2007

Reiner Ruthenbeck (1937)

Schwarz / Weisse Spindelüberkreuzung auf Drahtseil, 1979
Synthetic wool, metal tubes, steel wire 2 spindles, each 100 x 2,5 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund and the Mondriaan Foundation, 2007

Robert Smithson (1938-1973)

The cryosphere, 1966
Steel, painted and partly chromed. 6 parts, each 43,2 x 43,2 x 15,2 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, 2008

Simon Starling (1967)

Trinidad tree house, 2002
C-type prints (ed. 1/10). 10 parts, each 79 x 97,5 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, 2008

Thomas Struth (1954)

Paradise 27, Peru, 2005
Foto, (c-print mounted on plexiglas) 171,5 x 225 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, 2008

Peter Struycken (1939)

SHFT-34 1982-2007, 1982-2007
Java programme on cd-rom. Purchase, 2007

Rob Sweere (1963)

Silent Sky Project#6 November 9th 2005, 4.01-4.31 pm, 36 participants, Mexico City, Mexico, 2005
Inkjet print. 80 x 120 cm. Purchase, 2007

Silent sky project#21 July 7th 2007, 5.30-6.00 pm, 126 participants, Kröller-Müller Museum, the Netherlands, 2007
Inkjet print. 84,5 x 121,5 cm. Purchase, 2007

Ana Maria Tavares (1958)

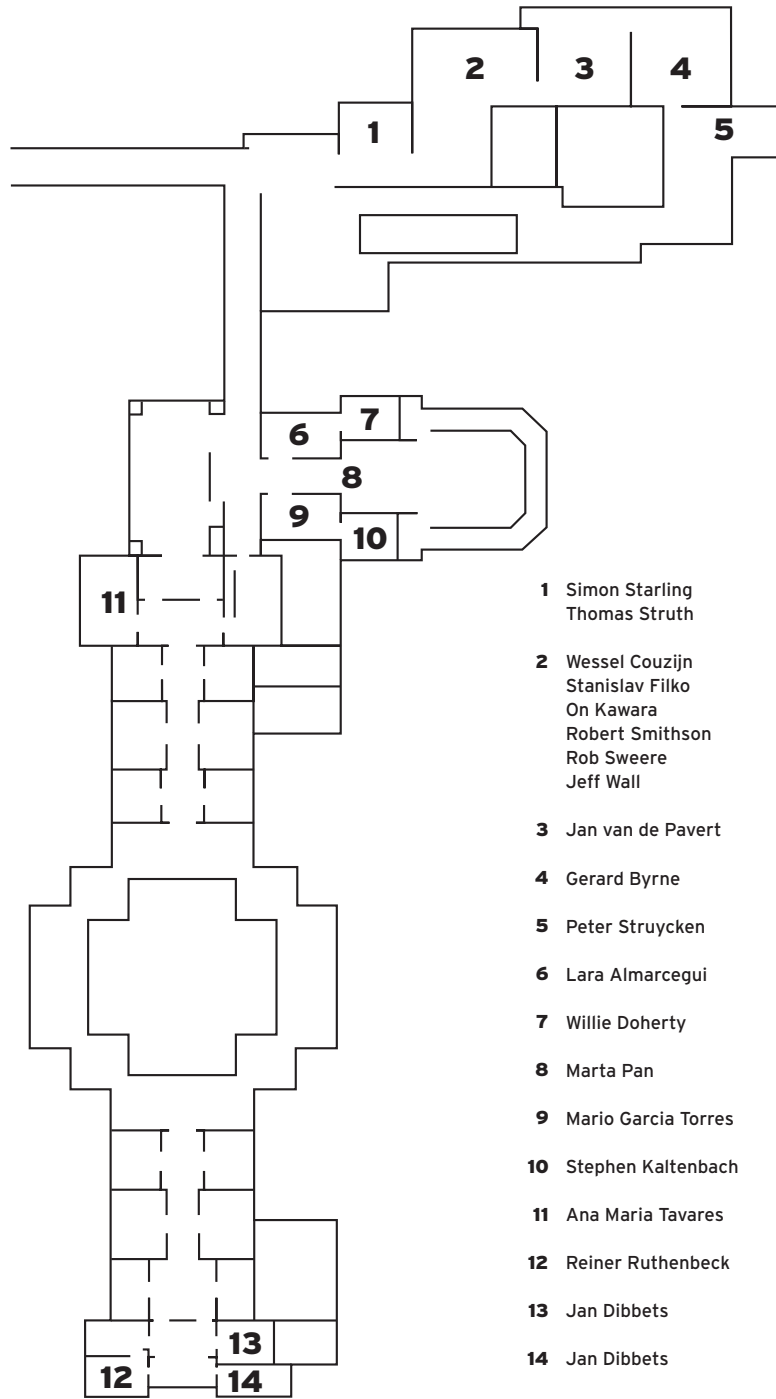
Crystal waters, 2008
Coloured frost, clear and mirror perspex 185 x 24 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, 2008

The Wish-ribbon net, 2008
Polypropylene net, ribbons and aluminium. 900 x 400 x 50 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, 2008

Jeff Wall (1969)

Cold storage, 2007
Silver gelatin print. 269,9 x 330,2 cm. Purchased with support from the BankGiro Lottery, through the Kröller-Müller Fund, the Rembrandt Association and the Titus Fund of the Rembrandt Association, 2008

Plan:



- 1** Simon Starling
Thomas Struth
- 2** Wessel Couzijn
Stanislav Filko
On Kawara
Robert Smithson
Rob Sweere
Jeff Wall
- 3** Jan van de Pavert
- 4** Gerard Byrne
- 5** Peter Struycken
- 6** Lara Almarcegui
- 7** Willie Doherty
- 8** Marta Pan
- 9** Mario Garcia Torres
- 10** Stephen Kaltenbach
- 11** Ana Maria Tavares
- 12** Reiner Ruthenbeck
- 13** Jan Dibbets
- 14** Jan Dibbets

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