

SUMMARY  
OF THE



2024  
ANNUAL REPORT

## ENGLISH SUMMARY

De Engelse samenvatting van het jaarverslag is met de grootst mogelijke zorgvuldigheid vertaald naar het Engels. Het Nederlandse jaarverslag met bijlagen is de versie waarover de accountant een goedkeurende verklaring heeft afgegeven. Mochten er (door de vertaling) toch verschillen zijn opgetreden tussen de Nederlandse en Engelse versie, dan is de Nederlandse versie leidend.

This English summary of the Dutch annual report has been translated into English with the greatest possible care. The auditor issued an unqualified opinion of the Dutch annual report and supplements. In the case of any discrepancies or variances (resulting from the translation) between the English translation and the Dutch annual report and the supplements, the Dutch version shall prevail.

Cover image: Installation view *Nora Turato – I hear you, I hear you IN SITU #1*. Photo: Peter Tijhuis

## FOREWORD – THE NEW REALITY

The year 2024 marked a significant and eventful period for the Stedelijk, the final year of the 2021–2024 Arts Plan. It was a time when we embraced multiple perspectives on history and broadened our view of the world of tomorrow. We earned high praise from visitors for our innovative direction and programming, received the European Art Museum Award, and gained an exceptional number of positive reviews in the media, both national and international. At the same time, we are facing economic uncertainty, geopolitical tensions, and external factors such as rising personnel costs, staff shortages, stagnating subsidies, and insufficient inflation adjustments. We are also grappling with social polarization, which impacts how people perceive art and culture. One thing is certain: this new reality is volatile and unpredictable, and compels us to reckon with the unforeseen. At a time when the Stedelijk as an institution is under constant scrutiny and we are also expected to take a stand and speak out on social issues, as a museum we remain committed to providing space for polyvocality, nuance, and dialogue.

In 2024 the Stedelijk welcomed approximately 574,000 visitors. The museum's exhibitions appealed to a broad and diverse audience, with a marked rise in the number of young visitors, demonstrating the Stedelijk's continued relevance and growing appeal, even in a changing world.

Visitor satisfaction reached record levels this year; the high ratings from young people and bicultural visitors were especially noteworthy.

This year, thanks to the Don Quixote Foundation, and largely during opening hours, we also finished the refurbishment of the foyer, including a sculpture hall that is freely accessible to the public. The Stedelijk presented the sculpture hall—which displays both modern classics and contemporary icons—as its gift to the city, in celebration of Amsterdam's 750th anniversary.

Throughout 2024, Buro Stedelijk's vibrant and forward-thinking program highlighted its role as a dynamic and flexible space for experimentation, collaboration, and interdisciplinarity. With its many varied offerings, Buro Stedelijk enriched not only the museum but also Amsterdam as a whole. And, by forging closer ties between a large segment of Amsterdam's younger artist community and the museum, Buro Stedelijk brings a fresh new energy into our building.

In times like these, colored by economic uncertainty and subsidy constraints, the generous support of our members, partners, funds, and patrons of the Stedelijk Museum Fund enables us to continue to realize our programs. The Stedelijk is especially indebted to the City of Amsterdam and the VriendenLoterij. We would also like to extend our thanks to the Supervisory Board, all the artists and designers, and all the makers who contributed to the exhibitions. We also thank our personnel for their unwavering efforts this year. And, finally, a big thank you to everyone who visited the Stedelijk again and took the time to enjoy our collection and exhibitions.

Rein Wolfs  
Director

Margot Gerené  
Managing director

#### OUR EXHIBITION PROGRAM

The Stedelijk presented a broad-based exhibition program in 2024, creating more space for women makers and non-Western makers. The Stedelijk organized a total of twenty-one exhibitions, dynamic collection presentations, and autonomous performances. We started with exhibitions that opened in 2023, such as those of Nan Goldin and Ellen Gallagher.

For the first time in the Netherlands, an overview spanning fifty years of Marina Abramović's oeuvre was staged in the city where Abramović lived for three decades. The key feature of the exhibition was its "live" aspect: the almost continuous programming of reenactments of historical performances by Abramović and Ulay, with *House With the Ocean View*, lasting twelve consecutive days and nights, as the absolute high point. *Reading Dust*, a major retrospective of Miriam Cahn, presented paintings, drawings, and collages from the 1980s onwards, focusing on themes such as power relations, sexual and war violence, gender inequality, and brutal aggression.

The survey of the oeuvre of Ana Lupas was the first major international presentation of this notable and unique Romanian artist, who worked in secret under the constraints of Nicolae Ceaușescu's totalitarian regime. Her performance art partly took on a new form during the exhibition, thanks to the close collaboration between the artist and curator. Wilhelm Sasnal's exhibition *Painting as Prop* was curated by Adam Szymczyk, curator-at-large. Twenty-five paintings were carefully staged in the IMC Hall of Honor; a number of the works also served as props in Sasnal's film *The Assistant*. For the film, based on Robert Walser's book of the same name, Sasnal painted reinterpretations of existing modernist masterpieces, including work by Édouard Manet, Pablo Picasso, and Henri Rousseau.

Co-curated by former director Ann Goldstein and Jordan Carter, the Stanley Brouwn retrospective was a collaboration with the Art Institute of Chicago and the Hammer Museum in Los Angeles. The exhibition was a visual testament to Brouwn's purely conceptual artistic oeuvre. In honor of the late artist's wishes, no images, marketing, or other publicity materials were used.

*I Hear You, I Hear You* by Nora Turato was the first edition of the new series *IN SITU*, in which young makers are invited to create work for the sizeable mezzanine of the new building. Turato developed a large LED screen installation showing an endless, fast-moving flow of text fragments. For the fifth edition of *POST/NO/BILLS*, Hezin O created *BHLNTTTTX*, a huge, immersive installation in which deconstruction, repetition, sound, and image merge in a groundbreaking graphic design.

*Unravel – The Power and Politics of Textiles in Art* was an extensive exhibition bringing together forty-five artists from all over the world, often with large-scale installations. Textiles have long been an undervalued medium in art history, but have recently been rediscovered by artists as a way to tell tales of love, resilience, power, and resistance. *Circulate – Photography Beyond Frames. Proposals for the Museum Collection* centered on the work of twenty-one artists. This exhibition clearly showed the Stedelijk's new course in photography: works that highlight the intersection of the visual arts and photography. At the end of the year, the Stedelijk decided to purchase work by seven participating artists.

Finally, this year featured the group show *Cosmism – Images from a Future Gathering*. The exhibition delved into Cosmism, an early 20th-century philosophical movement that believed technology, conquering death, and exploring outer space could save humanity.



## VIEWED FROM THE COLLECTION

In 2024 the Stedelijk enriched and broadened the collection with several important works. More than 60% of the acquisition budget was allocated to works by non-Western and BIPOC makers (Black, Indigenous, and People of Color). We also paid particular attention to acquiring work by women makers: over 50% of our acquisitions came from this group, and the three largest gifts we received were also works by women makers.

To further expand Collectie Nederland (the national collection of the Netherlands), this year we collaborated with sister museums on two large and important acquisitions. We joined forces with Centraal Museum Utrecht to purchase the epic *Memory Lost* by Nan Goldin. And with the Bonnefanten and Centraal Museum we collectively acquired one of the most lauded works from the last Venice Biennale, Wael Shawky's *Drama 1882*. International donations of work by Julie Mehretu and Tschabalala Self were vital to deepening our holdings. The acquisition of work by these female makers—neither of whom were represented in the collection up to now—is of huge significance for the Stedelijk and Collectie Nederland. An iconic textile work by Claudy Jongstra also joined our collection, in memory of Julius Vermeulen, the founder of EENWERK gallery. We acquired a large photographic work by Carrie Mae Weems, from her series *Painting the Town*, a work by Lara Schnitger, and a painting by Nathanaëlle Herbelin. In collaboration with Songeun, the Art and Cultural Foundation in Seoul, South Korea, we were able to add two video works to the collection, by Jungju An and Sojung Jun. We also acquired exceptional pieces for our contemporary art collection, such as a painting by the young artist Xavier Robles de Medina, as well as one by his grandfather Stuart, and two small works by Jay Lynn

Gomez. Thanks to generous donations, we welcomed work by Brigitte Kowanz and by Claire Fontaine into our collection for the first time. We also received a significant donation, *Untitled (Flower Work)*, 1974, by Bas Jan Ader, which marks his debut in the museum's holdings. The donor is the artist's brother, Erik Ader.

Work by Kayode Ojo was purchased for our photography collection, and a large work by Neo Matlogo also joined our holdings. The museum purchased *Chin.-Ind. Restaurant Stickeralbum* by Benjamin Li for its graphic design collection.

Important acquisitions were made for our non-contemporary collection as well: two paintings by Nan Hoover, a gouache by Nicholas Warb, and a painting by Sedje Hémon.

Among the pieces acquired for our industrial design collection are two chairs by Zaha Hadid, a Polder Sofa by Hella Jongerius, and a one-piece seating group for four children by Günter Beltzig. We also acquired two DKR chairs, plus a Roquebrune chair by Eileen Gray.

Besides expanding our collection with new acquisitions, we also carried out several restoration projects. Key among these was the restoration of a significant work in the Stedelijk's collection, Ernst Ludwig Kirchner's *Nacktes Mädchen hinter Vorhang* (1910–1926). In addition, objects destined for the new sculpture hall also needed conservation treatment or restoration in readiness for their new home. Some of the fifteen sculptures once stood in the original open-air sculpture garden, and years of exposure to wind and rain had left traces of damage.

Research is at the core of our artistic choices and presentations, and again this year we sought opportunities to expand or deepen existing research projects. Our research

focuses on a range of themes, and the results are published regularly on one of our channels, including almost always on [stedelijkstudies.com](https://stedelijkstudies.com).

In 2024, to share research conducted in and around the Stedelijk more informally and with more people, we developed nine research logs, two essays, and seven talks. In addition, we produced five exhibition catalogues. Because we generally received too few responses from Africa, Asia, and South America, the Stedelijk established an editorial fellowship with Contemporary And (C&): *To Spring From Salted Earth*. A local editor in Nairobi drafted the concept and guided the authors through the writing process, from which nine articles emerged.

## HOW WE BROUGHT ART AND AUDIENCES TOGETHER

Our education programs invite our visitors to discover and experience modern and contemporary art and design. We offer engaging and appropriate content for a wide-ranging audience in a variety of formats: gallery texts, audio tours, introductory talks, guided tours, workshops, podcasts, lectures, and publications. Our educational activities and programs are easily accessible and “audience-driven,” focused on our visitors' preferences and needs.

We partnered with WOMEN Inc. to refresh our style guides and began rewriting our gallery texts at B1 language level, to reach as broad an audience as possible. Ongoing challenges, such as the lack of equal opportunities and the increased shortage of teachers, mean that many students and educators are less likely to have access to art education. In response, this year we launched an online educational question hour for teachers, school pupils, and college students. We also organized two free final exam training courses in which eighty

secondary education students participated. In 2024, through various initiatives, we paid extra attention to strengthening collaboration with the secondary vocational education sector.

Each weekend, visitors have a chance to attend accessible, free fifteen-minute introductions to temporary exhibitions. By offering additional context, viewing suggestions, and questions, visitors are encouraged to explore the exhibitions on their own.

In 2024 a total of 129,062 visitors listened to an audio tour in the museum. The free audio tours at the Stedelijk invite visitors to take a closer look at the artworks—the better you look, the more you see. We also renewed our existing audio tour for the 1850–1950 collection this year and made it fully accessible with videos in Dutch Sign Language. In addition, we developed an audio tour for four temporary exhibitions.

In 2024 the Stedelijk launched the podcast *A Closer Look with...*, where we speak with an artist whose work is on view at the museum in each episode.

We welcome families with free programming packed with interactive assignments and no fixed start time, which is just what they need. And, to complement looking at art, at the very heart of the museum we created the Lab, where you can touch everything and perform your own experiments. This year the theme was “light.” The Light Lab was not just about the objects you could see, but the light and shadows they create.

This year, the Blikopeners, our peer educators who inspire young people from all over the Netherlands to dive into art, followed an intensive trajectory around the *Marina Abramović* exhibition, including training by the Marina Abramović Institute (MAI).

## HOW WE REACHED OUR AUDIENCES

Communication plays a vital role in bringing to life everything created at the Stedelijk. Our focused marketing and communication strategies promoted our exhibitions, boosted our position, and engaged a wide and varied audience.

In our brand campaign “unbubble,” we challenged visitors to step out of their comfort zone and be inspired by art and design. By giving a platform to artists who take risks and defy boundaries, visitors to the Stedelijk can break out of their bubble and see the past, present, and future from a brand-new perspective.

We worked closely with new and existing partners, including DGTL, ABN AMRO, Amsterdam Dance Event, Institute for Night Culture, Amsterdam Art Week, WeArePublic, Museumnacht, and Stadspas. To reach as many Amsterdam residents as possible, we advertised the sculpture hall’s free open day citywide through various local and national media.

Social media platforms increasingly prioritize retention and viewing time over likes and followers. By focusing our effort on reels, we succeeded in engaging with existing followers as well as a new audience. Our strategy, continuously tested and evaluated, delivers growth in followers and engagement, particularly on Instagram (+19.6%). Collaborations with makers play a part in this success. Managed by the Blikopeners, our TikTok channel performed strongly, with one viral post gaining 4.4 million views.

Despite a 30.92% drop in media value, the realized value of almost €15 million is a considerable achievement and underlines our appeal. The exhibition *Marina Abramović* generated enormous media interest, with 150 international and national journalists from

various media attending the press preview. Compared to previous years, the Stedelijk enjoyed more radio and television coverage this year thanks to *Marina Abramović*.

## OUR GENEROUS SUPPORTERS

In 2024 the Stedelijk received indispensable financial contributions from partners, funds, and private patrons. We are particularly grateful to the City of Amsterdam and the VriendenLoterij, the Stedelijk’s most important partner. Our thanks also extend to our loyal partners IMC, ABN AMRO, Mastercard, Polestar and Teijin. We would also like to express our gratitude to the Mondriaan Fund, Ammodo, Fonds 21, the Cultuurfonds, the Vereniging Rembrandt (supported in part by the Titus Fonds and Desirée Lambers Fonds), Administrația Fondului Cultural Național, Blockbusterfonds, Art Mentor Foundation Lucerne, Stichting Zabawas, The Swiss Arts Council Pro Helvetia, Stichting Niemeijer Fonds, Bank of America Foundation, ELJA Foundation, Zadelhoff Cultuur Fonds, and the Robben Foundation. Through the Stedelijk Museum Fund, we received an exceptionally generous gift from the Don Quixote Foundation, which enabled the museum to transform the entrance area and create a covered sculpture hall. Furthermore, thanks to patrons of the SMF, we realized three exhibitions. We were also able to expand the collection with works of art by several artists and realize the Light Lab thanks to the support of SMF benefactors. Lastly, a significant contribution from an anonymous foundation meant that fifteen new Blikopeners joined us in 2024.

## HOW WE CREATE IMPACT

The Stedelijk has long been committed to sustainable and inclusive policies. Our ESG strategy (Environmental, Social, and Governance) focuses on reducing our environmental footprint, expanding our social

impact, and prioritizing integrity.

This year, for the first time, we honored our sustainability goals by hiring a sustainability coordinator, who joins us in 2025. The coordinator will develop a clear strategy, prioritize and launch sustainability initiatives, and measure and optimize our efforts.

When we undertake large-scale maintenance work, we consistently look for the most sustainable solutions. In this respect, climate goals take center stage in our plans to renovate the historic building’s monumental roof. Since 2020, our inclusion policy has detailed the main points of our strategy for achieving social impact. We are committed to eradicating exclusion, discrimination, and physical and mental barriers, and promoting inclusion, equity, and accessibility. The polyvocality of our acquisitions and exhibitions remains proudly intact, and we are placing greater emphasis on our internal organization and our (physical) accessibility.

This year we finalized the Code of Conduct, which will be launched in early 2025. In it, we set out the norms and values we strive for within the museum and emphasize integrity and a positive and respectful work environment.

Through the new museum collective bargaining agreement 2024–2026, the Stedelijk has committed itself to a comprehensive set of rules as an employer. The museum also applies the Fair Practice Code so that artists, makers, and any other self-employed persons the museum works with also receive fair pay. Our processes and tools for recruitment and selection were completely overhauled to combat bias in job applications and commit to an inclusive and socially safe recruitment process.

The Stedelijk places great importance on open communication and acting with integrity. In this regard, an effective distribution of responsibilities and powers between

the directors and the Supervisory Board is essential. For this reason, in addition to legislation and regulations, the museum endorses the principles of the Cultural Governance Code, the Code of Ethics for museums, the Cultural Sponsoring Code, the Fair Practice Code, and the Diversity and Inclusivity Code (collectively, “the Codes”).

## WHO WE ARE

On January 1, 2024, the Stedelijk had 201 employees (161.5 FTE), excluding interns and Blikopeners. On December 31, 2024, this was 202 employees (164.9 FTE), excluding interns and Blikopeners.

A workplace satisfaction survey was carried out in May and June among Stedelijk personnel. Results confirm that, overall, employees are happy at work and with their job, and we score above average with an index of 110 (the national average is 100).

# FACTS & FIGURES

## COLLECTION CARE

3,061 objects received a barcode

## COLLECTIONS

80 art acquisitions, including:

37 purchases

15 municipal art acquisitions

5 custodial acquisitions

23 donations

61% of the acquisition budget was allocated to works by non-Western makers and/or makers of color

## RESTORATIONS

182 restored works, including:

31 sculptures

34 paintings

17 3D objects

72 works on paper

4 time-based media works

## EXHIBITIONS, PUBLIC PROGRAM, PUBLICATIONS

19 exhibitions

30 different public program activities (lectures/performances/gallery talks/seminars/live streams/symposiums)

45 publications, essays, research logs

## PUBLIC OUTREACH

574,244 museum visitors, of which 51% first-time visitors

846 visitors to the library

22,671 participants in public program activities

## LIBRARY

1,270 acquisitions

33,250 books were loaned

## EDUCATION

22,512 pupils from

507 different schools, including:

5,903 primary school pupils (of which 57 special education)

12,518 secondary school pupils (of which 1,675 vmbo and 0 svo)

4,091 mbo/hbo/wo students

4,342 children visited the Stedelijk with the Museumpleinbus

13,312 non-school visits

134,466 visitors listened to an audio tour in the museum

21,615 people listened to an audio tour on SoundCloud

4 new tours were realized

3 new podcasts

730,862 participants in other digital activities

## OVERVIEW OF EXHIBITIONS IN 2024

This summary covers both exhibitions that opened in 2024 and those that began in 2023 and continued through 2024.

- TOMORROW IS A DIFFERENT DAY. COLLECTION 1980 - NOW  
ongoing
- EVERYDAY, SOMEDAY AND OTHER STORIES. COLLECTION 1950 - 1980  
ongoing
- YESTERDAY TODAY. COLLECTION UNTIL 1950  
ongoing
- KRISTYAN SARKIS – THE WAY I SEE IT,... – POST/NO/BILLS #4  
April 6, 2023 – April 14, 2024
- NAN GOLDIN – THIS WILL NOT END WELL  
October 7, 2023 – January 28, 2024, in collaboration with Moderna Museet (Stockholm),  
Neue Nationalgalerie (Berlin), Pirelli HangarBicocca (Milan), and Grand Palais (Paris)
- PRIX DE ROME BEELDDE KUNST 2023  
October 14, 2023 – March 3, 2024
- MARTIN WONG – MALICIOUS MISCHIEF  
November 3, 2023 – April 1, 2024, in collaboration with KW Institute for Contemporary Art  
(Berlin), Museo Centro de Arte Dos de Mayo (Madrid), and Camden Art Centre (London)
- ELLEN GALLAGHER – ALL OF NO MAN'S LAND IS OURS  
December 2, 2023 – March 10, 2024
- COSMISM – IMAGES FROM A FUTURE GATHERING  
January 13 – March 3, 2024
- MARINA ABRAMOVIĆ  
March 16 – July 14, 2024, in collaboration with Royal Academy of Arts (London),  
Kunsthau Zürich, and Kunstforum Wien
- WILHELM SASNAL – PAINTING AS PROP  
March 30 – September 1, 2024
- HEZIN O – BHLNTTXX – POST/NO/BILLS #5  
April 20, 2024 – June 9, 2025
- ANA LUPAS – ON THIS SIDE OF THE RIVER ELBE  
May 9 – September 15, 2024, in collaboration with Kunstmuseum Liechtenstein
- STANLEY BROUWN  
May 31 – September 1, 2024, in collaboration with Art Institute of Chicago and  
Hammer Museum (Los Angeles)
- UNRAVEL – THE POWER AND POLITICS OF TEXTILES IN ART  
September 14, 2024 – January 5, 2025, in collaboration with the Barbican (London)
- NORA TURATO – I HEAR YOU, I HEAR YOU – IN SITU #1  
September 14, 2024 – August 31, 2025
- MIRIAM CAHN – READING DUST  
October 5, 2024 – June 26, 2025
- THE BEST DUTCH BOOK DESIGNS 2023  
October 19, 2024 – January 5, 2025
- CIRCULATE – PHOTOGRAPHY BEYOND FRAMES. PROPOSALS FOR THE MUSEUM  
COLLECTION  
October 26, 2024 – March 23, 2025

## FINANCIAL OVERVIEW

INCOME	Balance 2024 €	Budget 2024 €	Balance 2023 €
<b>Direct income</b>			
Visitor-generated income	8,722,916	9,885,672	7,898,573
Sponsorship	513,465	452,136	788,462
Other income	948,797	739,900	1,013,279
Indirect income	410,819	292,655	596,183
<b>Total income</b>	<b>10,595,997</b>	<b>11,370,363</b>	<b>10,296,497</b>
Subsidy City of Amsterdam	23,228,444	22,666,807	21,910,679
Other public funding			
Incidental	332,558	247,872	267,036
Contributions from private sources	3,383,889	2,011,500	3,401,412
<b>Total subsidies/contributions</b>	<b>26,944,891</b>	<b>24,926,179</b>	<b>25,579,127</b>
<b>TOTAL INCOME</b>	<b>37,540,888</b>	<b>36,296,542</b>	<b>35,875,624</b>
<b>EXPENDITURE</b>	<b>Realization 2024 €</b>	<b>Budget 2024 €</b>	<b>Realization 2023 €</b>
Personnel costs	13,862,647	14,457,390	13,251,564
Accommodation costs	13,028,110	11,637,960	12,566,045
Acquisitions	954,747	600,000	1,955,540
Depreciations	213,239	287,500	231,044
Other expenditures	9,331,575	9,358,692	7,611,204
<b>TOTAL EXPENDITURE</b>	<b>37,390,318</b>	<b>36,341,542</b>	<b>35,615,397</b>
BALANCE FROM ORDINARY OPERATIONS	150,570	-45,000	260,227
Balance from interest income/expenditure	111,100	45,000	73,060
Balance from exceptional income/expenditure	0	0	0
<b>OPERATING RESULT</b>	<b>261,670</b>	<b>0</b>	<b>333,287</b>