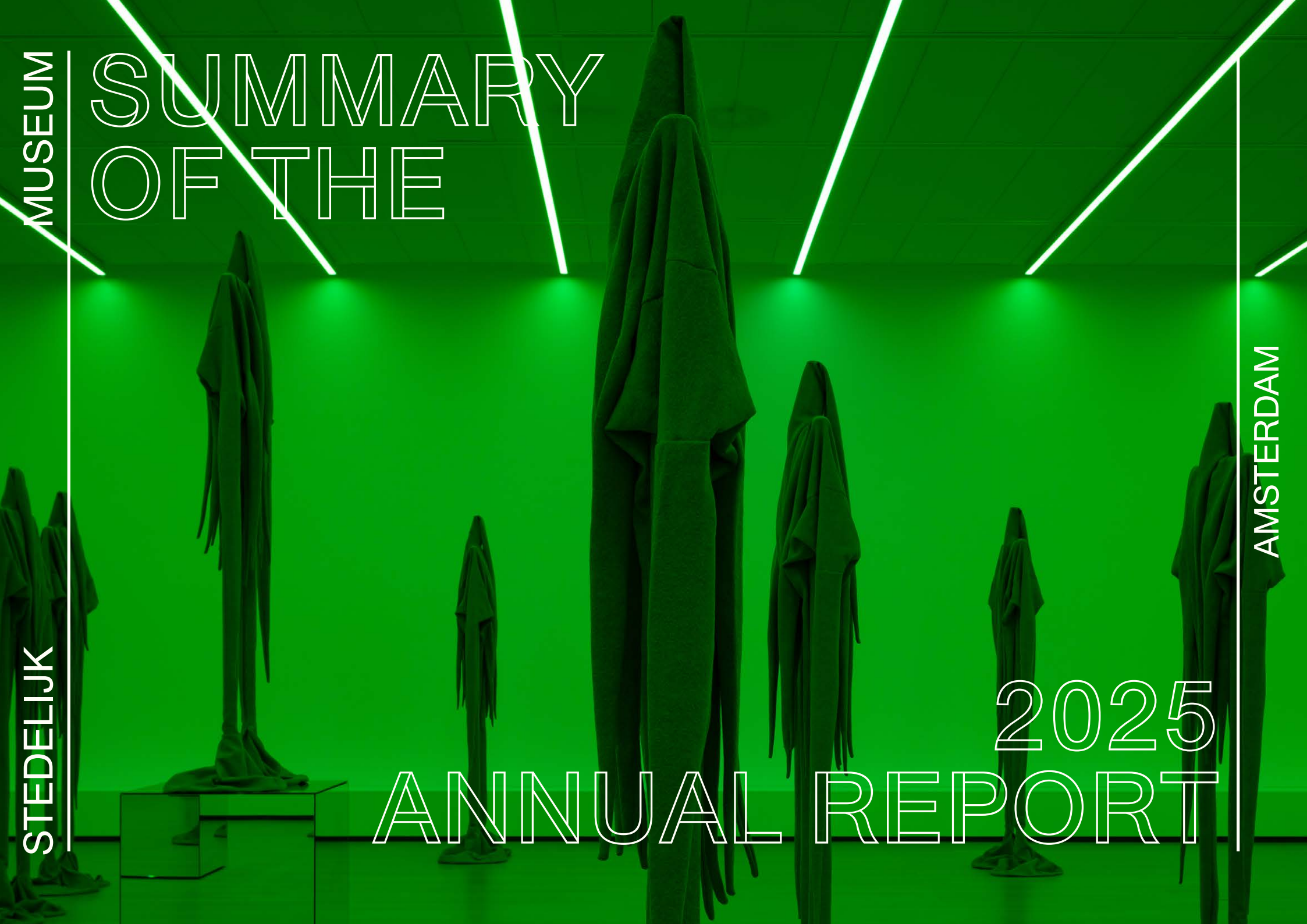


MUSEUM STEDELIJK AMSTERDAM

SUMMARY OF THE ANNUAL REPORT 2025

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 *Sandra Mujinga – Skin to Skin.* Photo: Peter Tijhuis

FOREWORD – BROADENING OUR SCOPE

For the Stedelijk, 2025 was a year in which our emphasis on broadening our approach to communities and content was evident at every level—in our programming, our collection, and the audiences we reached. Thanks in part to special collaborations and a multifaceted program from major crowd-pullers to presentations for more specific target groups, we welcomed approximately 675,000 visitors. The large proportion of new visitors was striking; we were thrilled that our programming resonated so strongly with people of all ages and backgrounds.

2025 was the first year of the new Arts Plan period, in which success and strategic realignment went hand in hand. We live in a world that is more volatile and less certain than before. This calls for the entire organization to demonstrate agility and resilience. For this reason, we don't consider broadening our scope as simply an objective, but as a prerequisite for us to remain relevant as a museum for modern and contemporary art and design. Although we're delighted that the new Arts Plan period got off to a flying start, we maintain a focused and realistic approach. Our commitment to investing in quality, relevance, and accessibility will not waver, even as we brace ourselves for more challenging times.

Buro Stedelijk wrapped up its first three-year phase in 2025. During that time, it evolved into a dynamic space for experimentation, performance, and encounters, with a total of 88 events. We especially want to thank Ammodo and Fonds 21 for their support. We're confident and excited about the new phase, which kicks off in 2026, made possible through the continued generosity of both funds.

Last year, Cafe Restaurant Sandberg opened, with a unique look and feel that captures the spirit of the Stedelijk and the City of Amsterdam. The Sandberg's presence brings a fresh energy and enhances the lively atmosphere around the entrance area. Now, with the combination of Fonda Bar, the Don Quixote Sculpture Hall,

2025

and the museum shop, the Stedelijk is more inviting than ever: a destination where you can immerse yourself in art, relax with a coffee, connect with friends, or just drop in—Museumplein's very own living room.

We would like to thank our staff for their commitment and resilience, our artists and creators for their trust, and the Supervisory Board for their support and astute insight. We extend our deepest thanks to our partners, funds, and benefactors, and are particularly grateful to the City of Amsterdam, the VriendenLoterij, the Mondriaan Fund, the Stedelijk Museum Fund (SMF), Ammodo, and Fonds 21. Finally, a heartfelt thank you to everyone who visited the museum in 2025 and helped make the Stedelijk a vibrant place for connection and inspiration.

Rein Wolfs
Director

Margot Gerené
Managing Director

OUR EXHIBITION PROGRAM

We broadened our exhibition program in offering both large-scale blockbuster exhibitions and cutting-egde research-driven presentations. In total, the Stedelijk mounted 17 exhibitions, dynamic collection presentations, and performances. The year began with exhibitions that had opened in 2024, including *Miriam Cahn – Reading Dust*, *Circulate – Photography Beyond Frames. Proposals for the Museum Collection*, and *Unravel – The Power and Politics of Textiles in Art.*

We teamed up with the Van Gogh Museum to organize *Anselm Kiefer – Sag mir wo die Blumen sind*, a single exhibition with a different focus at each venue. At the Stedelijk, Kiefer entered into dialogue with his works in the museum collection and presented new work, some of which he created especially for this presentation. *Formafantasma – Oltre Terra* explored the history, ecology, and worldwide impact of wool production. In a multidisciplinary viewing experience, materials, objects, and crafts were brought together to highlight the ongoing tension in the relationship between humans and animals.
Pamela Rosenkranz presented *Liquid Body*, immersive installations in galleries saturated with blue and green light, which foregrounded the shifting relationship between humans, nature, and technology.
In *Sleeping Guards* by Selma Selman, winner of the 2025 ABN AMRO Art Award, the artist combined work in a variety of media—including performance, drawings, installations, and film—to question the position of women and the value of labor and materials.
We mounted a major retrospective of Karel Martens's work, created over 65 years. Renowned as an iconic figure in graphic design, Martens's oeuvre is nothing short of an ongoing typographic experiment.
In the sixth edition of *POST/NO/BILLS*, Hedy Tjin enlivened the space around the historic staircase with her work *Universal Color*, which celebrated the power of connection and solidarity.
Design studio Experimental Jetset created an installation specially for the staircase area. Titled *Circuits*, it featured a series of painted formats placed inside the staircase's rosettes, each of which paid tribute to (almost) lost types of formats.
We staged a short presentation in honor of Jan Cremer on the first anniversary of his death.
We also screened Wael Shawky's *Drama 1882*, a compelling visual opera that centers on a turning point in Egyptian history and, at the same time, is a timeless story of power. The piece was purchased jointly with the Bonnefanten in Maastricht and the Centraal Museum in Utrecht.
Things I've Never Seen Before presented a number of works selected from the Fons Welters donation that illustrated how Welters, a gallery director, approached an artist's practice and the role he played in the Amsterdam art ecosystem.
Erwin Olaf – Freedom offered a fresh and surprising view of his oeuvre: from early work in which Olaf manifests as a journalistic chronicler of a changing society and a champion of freedom, to work never-before-seen in a Dutch museum.
In Sandra Mujinga's installation *Skin to Skin*, 55 towering textile humanoid figures occupied a space bathed in green light, which resonated with a soundtrack composed by the artist. The green illumination seeped over figures and visitors, making skin tones fade and disappear.
The Stedelijk screened two films by Arthur Jafa: *Love is the Message, the Message is Death* (2016) and *APEX* (2013). Part of an endowment from the Hartwig Art Foundation, both works are powerful collages of Jafa's research into Black culture.

Blue Dots explored a system introduced in the Cold War era, when museums were required to categorize their collections for evacuation during wartime. The exhibition invited viewers to reflect on how cultural heritage is treated in the current climate of geopolitical threat.
Throughout the year, three permanent collections were on view in the historic building. *Tomorrow is a Different Day. Collection 1980 - now* in particular saw considerable changes, and a selection of newly acquired pieces were added to the display.

VIEWED FROM THE COLLECTION
In 2025, we continued to pursue our collection acquisition policy, with the emphasis on broadening its scope and polyvocality. Our efforts centered on creators, stories, and practices that have historically been underrepresented and on acquiring more works by female creators and BIPOC creators, or creators born outside Western Europe or North America.

The Helen Frankenthaler Foundation gifted two monumental paintings to the Stedelijk: *Beach Scene* (1961) and *Hommage à H.M*. (1971), which are the first Helen Frankenthaler paintings to join a Dutch public art collection. We also purchased the major four-part painting *Negroes Battling in a Cave* (2016) by Ellen Gallagher, thanks to the generous support of the Vereniging Rembrandt, the Mondriaan Fund, and private benefactors. This is the first painting by Gallagher to enter a Dutch public art collection. We added *CybeRoberta* (1996) by Lynn Hershman Leeson to the collection and enriched our holdings with the addition of a monumental textile work by Myrlande Constant. Sculptures by Rashid Johnson and by Simone Fattal were acquired for the Don Quixote Sculpture Hall. Our holdings were also deepened by the donation of a large-scale painting by Christina Quarles and a painting by Salman Toor.

We enriched our holdings with a series of queer drawings by Russian filmmaker Sergei Eisenstein, along with work by Senga Nengudi. The contemporary art collection continued to expand with acquisitions from artists such as Pamela Rosenkranz, Selma Selman, Miriam Cahn, Diamond Stingily, P. Staff, Hiwa K, Nazif Lopulissa, Kevin Bray, Moldakul Narymbetov, Chingiz Aidarov, and Yassine Ben Abdallah (in collaboration with the Van Abbemuseum). We acquired a floor sculpture by Dana Awartani and also augmented existing sub-collections with work by Hana Miletić, Xavier Robles de Medina, Sandra Mujinga, Klara Lidén, and Tenant of Culture, among others.

Our photography collection also enjoyed this broadening process with the addition of work by Arthur Jafa, the collage *Two Faces* (2022) by Frida Orupabo, and *Lab view 02- when you are in pain everything is tainted* (2023) by Akosua Viktoria Adu-Sanyah. Works from Quasar Khanh, Faye Toogood, and Kho Liang Ie, plus an important side table by Eileen Gray, were added to the industrial design collection. The graphic design collection welcomed the addition of the Patta x Experimental Jetset collection (partly donated), and *Circuits* (2025), an installation by Experimental Jetset.

In addition to new acquisitions, we invested in preserving our existing collection. Intensive condition checks, treatments, and ongoing consultation with internal and external experts are vital when it comes to ensuring quality and condition. If possible, we actively involve artists in this process.

In 2025, hundreds of artworks were examined, treated, or prepared for presentation. The collection of time-based media works received particular attention. Conserving this collection calls for interviews with artists and collaborations with creators. The research project “Print on Demand. Printing digital-based artworks through a collaborative mode of production,” co-funded by an NWO Museum Grant, was rounded off. The research assessed the consequences of digitization for contemporary art practice and current museum procedures for collection management and conservation.

Another important restoration project involved a painting by Morris Louis, which was damaged by a ballpoint pen drawing in 2022. The painting underwent successful laser treatment.

HOW WE EXPAND KNOWLEDGE
Research is the bedrock of the Stedelijk’s artistic choices and presentations. Our research delves into a wide range of themes, and the results are regularly published via various platforms and on the Stedelijk Studies platform.

In 2025, research focused on themes such as the relationship between historical collection-forming and topical issues of representation and inclusion. We drew up an inventory of queer-readable works (1885–1950) and researched how they have been integrated into the collection. We also re-examined the museum’s early history and researched underrepresented artists. Additionally, we contributed to various national and international publications. Research carried out in Central Asia also resulted in new acquisitions for our collection.

The readership of Stedelijkstudies.com grew by 38% in 2025 when it accommodated 73,911 visitors. 33 new articles were published in collaboration with staff, external researchers, and partners. One of the key projects was “Generating Production,” which grew out of an editorial fellowship with the Museum of Modern and Contemporary Art in Seoul, resulting in twelve contributions and a public program in Amsterdam. This international line of research will be continued next year.

Essays were also published in the platform Stedelijk Studies Masters, and plans are underway for two new journals (scheduled for publication in 2026) on public relations and the role of exhibitions in rewriting art history. Research logs, lectures, and collaborations in Rakurs also helped to make research sharing more accessible.

In 2025, we produced seven exhibition catalogs in collaboration with artists, designers, and national and international partners. An award-winning publication (Silver at the MGIP Book Awards 2025) was released in collaboration with the Van Gogh Museum for the exhibition *Anselm Kiefer – Sag mir wo die Blumen sind*, with over 10,000 copies sold. Other publications included *Oltre Terra*, *Sandra Mujinga – Skin to Skin, Erwin Olaf – Freedom*, and *Posters in Color*, and we worked on the extensive publication accompanying the *Yayoi Kusama* retrospective (2026).

HOW WE BROUGHT ART AND AUDIENCES TOGETHER
The Stedelijk aims to be a place where everyone feels welcome to discover modern and contemporary art and design. We offer a wide range of public outreach activities, from exhibition texts and audio tours to lectures and educational programs. The collection and exhibitions serve as a starting point for discussions on current themes such as identity, technology, sustainability, and community.

In the field of education, we support and inspire teachers with accessible teaching materials, both online and in the museum. We renewed our digital educational environment, introducing new lessons for primary education that were rated favorably by teacher training students. While the discontinuation of the Museumpleinbus meant a decline in the number of primary school visits from outside Amsterdam, it presented opportunities for strengthening the offering for Amsterdam schools. Our activities—especially those focused on exam preparation—are attracting greater interest from secondary schools. We deepened collaborations with vocational education through workshops, portfolio feedback, and meetings with professionals.

Accessible and user-friendly programs were still the main feature of visitor services. Free weekend activities, short introductions, and creative workshops offer visitors additional tools to explore exhibitions independently and learn to look more closely.

We paid particular attention to accessibility, especially for deaf and hard-of-hearing visitors. We opted to use Dutch Sign Language (NGT) in one collection presentation, supplemented with guided tours and online teaching materials.

Our free audio tours offer visitors tools to enhance their viewing experience. In 2025, they were used 209,271 times (a 31% pickup rate).

We developed a new children's tour and experimented with AI-generated voices. In addition, new podcast episodes of *A Closer Look With...* were released, and we made videos about restoration and installation processes.

At the Stedelijk, families can enjoy free programming that offers room for interaction and flexibility. This time, the Family Lab focused on letters as code. The Blikopeners, our fifteen young peer educators, organized their own programs, giving the museum its own dynamic and perspective. In 2025, the success factors and long-term impact of the Blikopeners program were shared internationally.

HOW WE REACHED OUR AUDIENCES

Communication plays an important role in bringing everything created at the Stedelijk to life. Using targeted marketing and communication activities, we raised the profile of our exhibitions, strengthened our position, and reached a broad and diverse audience. We saw another surge in audience appreciation, with the overall rating climbing from 7.9 to 8.3 and the Net Promoter Score rose from 33 to 42. Our exhibitions were also widely featured in national and international media.

However, challenges persist, with declining cultural tourism and changing consumer spending habits. Against this background, the previously set ambition in the Arts Plan of 700,000 visitors per year has been revised to 600,000.

In response to these changes, we boosted our brand positioning in 2025 along three lines: distinctive campaigns around our exhibitions, strategic collaborations, and international (media) visibility.

Campaigns around exhibitions were widely acclaimed and contributed to strong online and offline visibility. Collaborations with partners from the creative industry and the city sparked our relevance among new target groups and innovators and reinforced our connection with the city of Amsterdam. In 2025, we welcomed 52% domestic visitors and 48% international visitors.

In 2025, social media changed too, which meant that our content reached a smaller but more active group: our reach declined, but impressions and engagement increased. We capitalized on this with more video, collaborations, and targeted online partnerships.

There was considerable media attention: 1,719 Dutch publications with a media value of almost €16 million, an increase of €2.8 million compared to 2024. What's more, three exhibitions collectively generated 898 international publications. Last year, we focused our PR activities on content enrichment and brand awareness, as well as visibility.

OUR GENEROUS SUPPORTERS

In order to continue offering space for an ambitious, multifaceted, and inclusive program, the Stedelijk is dependent on the support of its many dedicated partners, funds, and private benefactors. We are particularly grateful for the generous contributions of the municipality of Amsterdam and the VriendenLoterij, our most important structural supporters. We would also like to thank our loyal partners ABN AMRO, IMC, and Teijin.

This year, we joined forces with De Nederlandsche Bank (DNB) and the Netherlands Association of Corporate Art Collections. We are also very grateful for the generous support of the Mondriaan Fund, Fonds 21, Ammodo, the Cultuurfonds, the Vereniging Rembrandt, the Blockbuster Fund, the VandenEnde Foundation, the VSBfonds, the Turing Foundation, the Swiss Arts Council Pro Helvetia, the International Music and Art Foundation, Office for Contemporary Art Norway, the Niemeijer Fonds, and Stichting Loglijn.

In 2025, we were able to purchase work from various artists and finance restoration projects, research, educational projects, and exhibitions thanks to the support of patrons of the Stedelijk Museum Fund (SMF). The generosity of the SMF also enabled us to hire another fifteen new Blikopeners in 2025.

HOW WE CREATE IMPACT

In 2025, we continued to build on our Environmental, Social & Governance (ESG) approach, which aims to reduce our environmental footprint, increase our social impact, and ensure transparent and ethical governance.

Last year, we appointed a sustainability coordinator and adopted our first sustainability policy. This brings us into line with the City of Amsterdam's three transition paths—energy, circular, and green—with a focus on energy and circular transition. Our ambition is to be energy neutral by 2050. Using the Envirometer, we have begun measuring our carbon emissions and environmental performance. Sustainability is embedded in purchasing and tenders, including art transport. We are focusing on circular exhibitions, the reuse of materials, and energy conservation. In the years ahead, we will strive for further reduction and structural embedding of sustainability in the organization.

Since 2020, our social impact has been enshrined in our inclusion policy, which is founded on actively eradicating exclusion and promoting inclusion, equity, and accessibility. Polyvocality in both our programming and collection is a vital element, coupled with a focus on organizational culture and physical accessibility.

In 2025, we also prioritized the social safety of our team. The renewed Code of Conduct acts as a touchstone for a safe and inclusive work environment and is translated into daily practice in our team discussions. Staff were informed of the role of confidential

counselors and HR, and bystander trainings were provided.

Specifically for interns, we developed an internship manual that sets out clear standards and is invested in training and peer review sessions for both interns and supervisors. We also made the uniform protocol gender-neutral. Lastly, we improved the accessibility of the permanent collection by rewriting texts at B1 language level to boost readability.

Good governance at the Stedelijk is firmly grounded in open communication, integrity, and a clear division of roles. We endorse and comply with the Governance Code for Culture, the Ethical Code for Museums, the Code for Cultural Sponsorship, the Fair Practice Code, and the Diversity & Inclusion Code, as well as applicable laws and regulations. The Supervisory Board and the Board of Directors closely follow the revised version of the Governance Code for Culture.

Our working practices and regulations are evaluated regularly; in 2025, among other things, our Donation Policy was revised, and conflicts of interest were actively monitored. Decisions regarding ethical dilemmas follow a structured procedure. The website ensures transparency in the areas of policy and governance. We uphold fair practice by, for example, tackling false self-employment and applying the guidelines regarding artists' fees.

WHO WE ARE

As of January 1, 2025, the Stedelijk had 199 employees (161.7 FTE), excluding interns and Blikopeners. On December 31, 2025, that number was 189 (160.2 FTE), excluding interns and Blikopeners.

The new Job Classification Manual for the museum sector was introduced in 2025. We assessed and objectively determined all the job classifications at the museum, in early 2025. This ensures fairness and transparency between job weighting and the corresponding pay scale.

FACTS & FIGURES

COLLECTION CARE

10,475 objects received a barcode

PUBLIC OUTREACH

675,000 museum visitors, of which 61% first-time visitors
1,200 visitors to the library
28,823 participants in public program activities

EXHIBITIONS, PUBLIC PROGRAM, PUBLICATIONS

17 exhibitions
29 different public program activities (lectures/performances/gallery talks/seminars/live streams/symposiums)
45 publications, essays, research logs

COLLECTIONS

134 art acquisitions, including:
54 purchases
80 donations
88.4% of the acquisition budget was allocated to works by non-Western makers and/or makers of color

LIBRARY

2,200 acquisitions
3,600 books were loaned

EDUCATION

24,179 pupils from
596 different schools, including:
1,826 primary school pupils (of which 12 special education)
13,366 secondary school pupils (of which 1,781 vmbo and 0 svo)
5,419 mbo/hbo/wo students
5,359 participants in non-school activities
209,271 visitors listened to an audio tour in the museum
20,868 people listened to an audio tour on SoundCloud
3 new audiotours
3 new podcasts

RESTORATIONS

210 restored works, including:
33 sculptures
52 paintings
40 3D objects
38 works on paper
11 time-based media works

OVERVIEW OF EXHIBITIONS AND PERFORMANCES IN 2025
This overview covers exhibitions that opened in 2025 as well as those that began in 2024 and continued through 2025.

TOMORROW IS A DIFFERENT DAY. COLLECTION 1980 - NOW
Ongoing
EVERYDAY, SOMEDAY AND OTHER STORIES. COLLECTION 1950 - 1980
Ongoing
YESTERDAY TODAY. COLLECTION UNTIL 1950
Ongoing
DON QUIXOTE SCULPTURE HALL
Ongoing
POST/NO/BILLS #5
HEZIN O — BHLNTTTX
April 20, 2024 – June 16, 2025
UNRAVEL – THE POWER AND POLITICS OF TEXTILES IN ART
September 14, 2024 – January 5, 2025
In collaboration with de Barbican, London
IN SITU #1
NORA TURATO – I HEAR YOU, I HEAR YOU.
September 14, 2024 – August 31, 2025
MIRIAM CAHN – READING DUST
October 5, 2024 – January 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
ABN AMRO ART PRIZE
SELMA SELMAN – SLEEPING GUARDS
January 30 – April 21, 2025
FORMAFANTASMA – OLTRE TERRA
February 15 – July 13, 2025
ANSELM KIEFER – SAG MIR WO DIE BLUMEN SIND
March 7 – June 9, 2025
In collaboration with the Van Gogh Museum
PAMELA ROSENKRANZ – LIQUID BODY
May 21 – August 24, 2025
JAN CREMER
June 19 – June 25, 2025
TRAJAL HARRELL – CAEN AMOUR
Performance – June 19 and 20, 2025
In collaboration with Holland Festival
TRAJAL HARRELL – SISTER OR HE BURIED THE BODY
Performance – June 25, 2025
In collaboration with Holland Festival
KAREL MARTENS – UNBOUND
July 11 – October 26, 2025
EXPERIMENTAL JETSET – CIRCUITS
July 11, 2025 – August 2, 2026
POST/NO/BILLS #6
Hedy Tjin – Universal Color
July 11, 2025 – April 6, 2026
WAEL SHAWKY – DRAMA 1882
July 11, 2025 – October 26, 2025
THINGS I'VE NEVER SEEN BEFORE – FONS WELTERS DONATION
August 2, 2025 – January 18, 2026
NORA TURATO – POOL7
Performance – August 29, 2025
SANDRA MUJINGA – SKIN TO SKIN
September 13, 2025 – January 11, 2026
In collaboration with Belvedere 21, Vienna
ARTHUR JAFA
LOVE IS THE MESSAGE, THE MESSAGE IS DEATH (2016) & APEX (2013)
October 3–17, 2025
ERWIN OLAF – FREEDOM
October 11, 2025 – March 1, 2026
THE BEST DUTCH BOOK DESIGNS 2024
November 8, 2025 – January 4, 2026
IN SITU #2
FARIDA SEDOC – SOCIAL CAPITAL
November 9, 2025 – July 2, 2026
MILES GREENBERG – FLAYING OF MARSYAS
Performance – November 13, 2025
PRIX DE ROME BEELDENDE KUNST 2025
November 29, 2025 – March 15, 2026
BLUE DOTS
November 29, 2025 – March 15, 2026

INCOME Direct income	Balance 2025 €	Budget 2025 €	Balance 2024 €
Visitor-generated income	10,795,324	9,573,884	8,722,916
Sponsorship	760,087	561,423	513,465
Other income	935,430	688,665	948,797
Indirect income	584,283	518,400	410,819
Total income	**13,075,124**	**11,342,371**	**10,595,997**
Subsidy City of Amsterdam	23,781,390	23,503,792	23,228,444
Other public funding			
Incidental	532,756	207,821	332,558
Contributions from private sources	3,865,222	1,723,880	3,383,889
Total subsidies/contributions	28,179,368	25,435,493	26,944,891
TOTAL INCOME	**41,254,492**	**36,777,864**	**37,540,888**

EXPENDITURE	Realization 2024 €	Budget 2025 €	Realization 2024 €
Personnel costs	14,470,526	14,985,590	13,862,647
Accommodation costs	13,285,655	12,225,687	13,028,110
Acquisitions	3,037,525	591,000	954,747
Depreciations	256,268	360,000	213,239
Other expenditures	8,076,079	8,690,586	9,331,575
TOTAL EXPENDITURE	**39,126,053**	**36,852,864**	**37,390,318**
BALANCE FROM ORDINARY OPERATIONS	2,128,439	-75,000	150,570
Balance from interest income/expenditure	114,489	75,000	111,100
Balance from exceptional income/expenditure	0	0	0
OPERATING RESULT	**2,242,928**	**0**	**261,670**