

**stedelijk museum
amsterdam**

annual report 2011




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Preface

The past year was a turbulent and productive one for the Stedelijk Museum Amsterdam – turbulent because work on the new building briefly hung in the balance following the bankruptcy of the chief building contractor. Fortunately, the project was soon back on the rails with a new contractor: since then everything has gone smoothly and we were able to unveil the innovative, futuristic facade of the new building at the end of the year. Most gratifying, however, is the certainty that the new Stedelijk Museum will be opening its doors to the public in September 2012.



The year 2011 was also remarkably productive. In the *Temporary Stedelijk 2* program, we presented a wide range of activities in the old – now renovated – building on Paulus Potterstraat: exhibitions, educational activities, and an extensive program of events with popular appeal, including lectures, debates, and performances. Temporary adjustments to the indoor microclimate made it possible to display highlights from the painting collection that had not been shown in years. The public finally got to see beloved works by Mondrian, Malevich, and Matisse again, as well as other key masterpieces from the collection, after a long absence. For many visitors, reuniting with their favorites was an emotional experience.



In a richly varied program, that not only focused on contemporary art and recent acquisitions, but also featured provocative reconstructions of past exhibitions that are still influential today, such as *Bewogen Beweging* (1961) and *Op Losse Schroeven* (1969), the Stedelijk Museum represented the entire spectrum of its concerns in 2011. With installations, paintings, sculptures, video, film, graphic design, applied design, and industrial design, no discipline was overlooked. The undisputed highlight of the program was the retrospective exhibition *Wim Crouwel: A Graphic Odyssey*, which the Stedelijk produced in conjunction with the Design Museum in London.

The public was delighted to see the Stedelijk back – if only temporarily – as a full-fledged museum in the heart of the city. *Temporary Stedelijk 2* attracted more than 131,000 visitors in less than eight months. Such figures prove how greatly the museum had been missed during its long hiatus.

The Stedelijk identifies itself as an international institution rooted in Amsterdam. This dual nature was reflected in the demographics of visitors to *Temporary Stedelijk 2*: while the majority came from Amsterdam and the surrounding area, more than 40 percent came from abroad.

The museum has also made its presence felt on the international art scene, with exhibitions such as *Communitas* by Aernout Mik, which was also shown in Paris, at Jeu de Paumes, and in Essen, at Museum Folkwang. Hundreds of loans

from the collection were featured in exhibitions in the Netherlands, Europe, the United States, and South America. In addition, the museum's collection was enriched by generous gifts from Martijn and Jeanette Sanders, Rob Defares, Helen van der Meij-Tcheng, Maurice van Valen, among others, including several artists.

One of the Stedelijk's main missions is to forge bridges between art and the general public. Education is key to this endeavor. The Stedelijk's educational aspirations received a substantial and energizing boost last year from the SNS REAAL Fund's grant for the innovative peer education project *Blikopeners* (Eye Openers), and from the Turing Foundation's grant for the Museumplein bus, a collaborative project involving the Rijksmuseum, Van Gogh Museum, and Stedelijk Museum. We are also delighted that Rabobank has affiliated itself with the Stedelijk Museum as our primary sponsor.

Autumn of 2011 heralded the launch of *Temporary Stedelijk 3*, an extensive program of lectures, performances, debates, and large-scale events at diverse venues around the city in the run-up to the reopening of the new Stedelijk Museum in 2012. For this program, the Stedelijk is partnering with a wide range of Amsterdam institutions, including the Rijksakademie, De Ateliers, de Appel arts centre, the Concertgebouw Orchestra, the University of Amsterdam, Trouw/De Verdieping, and Sonic Acts Festival. The program, dubbed *Temporary Stedelijk 3: Stedelijk@*, reflects the responsibility that the Stedelijk Museum feels with regards to maintaining the health of the city's cultural ecosystem, the visual arts in particular. This same commitment underpins the program at the Stedelijk Museum Bureau Amsterdam (SMBA), which offers space for experimental and exploratory avenues and grants attention to young artists, for whom exhibitions at SMBA are often the first step in national or international careers.

The Stedelijk is enthusiastically preparing for the reopening of the renovated and expanded building at Museumplein in September 2012, when we hope to welcome visitors with the Stedelijk's world-renowned collection – including icons such as Edward Kienholz's *The Beanery*, paintings by Kazimir Malevich and Marlene Dumas, and design by Gerrit Rietveld and Wim Crouwel – as well as incisive and pioneering exhibitions of work by contemporary artists. The Stedelijk Museum looks forward to being a home for art and artists from all over the world, as well as a proud beacon for the citizens of Amsterdam. We eagerly anticipate the many inspiring encounters to come.


Ann Goldstein, Director
Patrick van Mil, Business Director

Message from the Supervisory Board

Dear Friends of the Stedelijk Museum,


On behalf of the Supervisory Board, I offer a brief report on the past year's activities.

As the supervisory body, we naturally engaged in active supervision in 2011, but we also made an effort to support the museum in a variety of ways. The active supervision took the form of five meetings of the full Board and eight meetings of the audit committee *en petit comité*. In addition, Board members were involved in year-round activities such as speaking with local government about the completion and reopening of the building, taking steps to strengthen ties with companies and private individuals, participating in debates on budget cuts in the arts sector, and fundraising.



On January 4, 2011, the Board welcomed two new members: Guusje ter Horst and Willem de Rooij. For the second time in the 21st century, the museum at Paulus Potterstraat was open to the public. Within some seven months, *Temporary Stedelijk 2* attracted over 131,000 visitors.

Between March and October, *Temporary Stedelijk 2* proved once again the importance of an open museum to visitors, artists, and everyone else for whom the museum was a kind of home – one that, besides presenting art, provided a space in which to talk about art and society where people met kindred spirits and forged new connections. The museum's closure in October for the final phase of construction was difficult after feeling we had "come home."



Still, we were full of hope for the future, now that the construction work was going well. Things were moving along quickly with the new contractor, and commitments were honored. Even more importantly, the final result started to take visible shape. A stylish new facade rose at Museumplein. The Stedelijk Museum finally had a face again – and a new entrance.

As the "prospective main tenant," the Board has spent a good deal of time and effort conferring with the directors to get clarity about an opening date. The exchanges have also involved detailed discussions about matters such as artistic vision, organizational structure, personnel policy, finances, and policy on fundraising, communication, and marketing.

This year we were particularly concerned with the museum's financial future. The combination of a new Arts Plan from 2013 onward, less government funding, a new building with partly unknown operational expenses, and inconclusive talks with the local authorities about certain costs, make it essential to exercise extreme caution and reticence about taking on any new, long-term

obligations. The Board feels a sense of responsibility toward all those who have contributed so much – in gifts, time and energy, and as taxpayers – and it wants the museum to face the future on sound financial footing.

The Supervisory Board carried out a detailed evaluation and assessment of the directors and had frequent contact with the works council.

Expectations are running high. We have a superb museum that possesses a renowned collection and is led by an ambitious staff, in a city that shares this ambition and helps to fulfill it. Everyone is eager to show what the Stedelijk Museum can accomplish.

I want to reiterate my deep thanks to the entire staff of the Stedelijk Museum for their hard work, perseverance, and patience, in the knowledge that the future looks very bright!

I look forward to 2012 as the year of the grand reopening.

With best wishes,
Alexander Ribbink
Chair, Supervisory Board

activities for the general public



Exhibitions

The Stedelijk Museum continued its temporary opening in 2011 with *Temporary Stedelijk 2*, at the heart of which was the collection of modern and contemporary art and design. Selected items from the collections were displayed (in ways appropriate for the building's current condition) in the exhibition *Making Histories: Changing Views of the Collection*. The exhibition included iconic and lesser-known items from the collection, and recent acquisitions, while specific aspects of the collection were highlighted in two thematic shows: *Recollections* and *TV As...*

Making Histories: Changing Views of the Collection showed that a museum collection is more than a collection of objects. On the basis of one or more works by important artists and designers, thematic overviews, archival research, recent acquisitions, and new projects, it was demonstrated that the collection also reflects history. A cross-section from the museum's collection – which contains more than 90,000 objects – showcased painting, sculpture, photography, film, video, works on paper, artists' books, applied art, and industrial and graphic design. The artworks exhibited during *Temporary Stedelijk 2* were changed regularly, so that return visitors to the exhibition could see something new each time.

The Hall of Honor, which was climate-controlled for the duration of the show, featured a selection of iconic works from the collection, offering views of abstract art in the 20th century. Piet Mondrian's work displayed the transition from figurative to abstract art, while the paintings on view by Kazimir Malevich were purely abstract. Color as autonomous form was displayed in works by Brice Marden, Barnett Newman, Ellsworth Kelly and Jo Baer. The central artwork in the show was *La perruche et la sirène*, Henri Matisse's famous cut-paper collage, flanked by the intense gold and deep blue of the paintings of Yves Klein. A stunning installation using fluorescent light, which the museum commissioned from Dan Flavin in 1986, occupied the hall of the upper floor.

Several rooms were devoted to individual artists and designers, including Carl Andre, Lothar Baumgarten, Barbara Bloom, Ger van Elk, Donald Judd, Willem de Kooning, Bruce Nauman, Allen Ruppersberg, Willem Sandberg, Wieki Somers, Fiona Tan, Charley Toorop, and Marijke van Warmerdam. A representative selection was also made for *Temporary Stedelijk 2* from the Stedelijk Museum's large collection of applied arts and design. A display (entitled *At the Table*) featured a selection of remarkable dinner settings, flatware, and other dining table accessories. Following the recent acquisition of two aluminum chairs by Wieki Somers, the museum dedicated one room exclusively to metal furniture – both classic creations and contemporary designs.

Four consecutive galleries showed recent work by important young designers, including contemporary jewelry by Karl Fritsch and Manon van Kouswijk, and experimental industrial designs by Joris Laarman.

In graphic design, one room was dedicated to unique manuscripts by the museum's one-time director Willem Sandberg, which he wrote while in hiding during the Second World War, as a member of the resistance. His *Experimenta Typografica* is clearly a harbinger of what would later become his characteristic style as a graphic designer. Another room featured a remarkable series of Cuban posters from the 1970s, recalling the revolution led by Fidel Castro.

Since the Stedelijk Museum has always been a platform for current trends in art, special areas were created in *Temporary Stedelijk 2* to accommodate new projects, starting with work by Berlin-based Iranian artist Nairy Baghramian and Los Angeles-based Italian artist Piero Golia.

TV As...

The Stedelijk Museum was a pioneer in collecting and exhibiting television-based art and has a long and distinguished history in this field. The exhibition *TV As...* highlighted a selection of work from the collection, largely from the 1970s and 1980s, when television grew to become the dominant mass medium. The show featured familiar works from past exhibitions, including those by Dara Birnbaum, Nam June Paik, Bruce Nauman, and Gerry Schum, alongside lesser-known works by Piotr Kowalski and Leendert Janzée, which were on view here for the first time since their acquisition in the 1960s.

Recollections

This exhibition revisited some of the Stedelijk's most renowned exhibitions, which continue to provoke debate and research today. At the heart of *Recollections* were two shows organized while Willem Sandberg was director of the museum (1945–1963): *Bewogen Beweging* (1961) and *Dylaby* (1962). In addition to archival material, catalogues, and posters, as well as films and photographs made by Ed van der Elsken about the two exhibitions, *Recollections* also included works that were purchased at the time from artists who took part, such as Alexander Calder, Robert Rauschenberg, and Jean Tinguely.

Recent Acquisitions

Three of the ground floor galleries were devoted to recent acquisitions—purchases as well as important gifts donated by private collectors. The first display included work by Paul Chan, Mike Kelley, and Cady Noland. Starting on May 10, these rooms featured a selection from the 63 works of art donated by Maurice van Valen.

As part of *Temporary Stedelijk 2*, the museum also put on a varied program for the public, including a wide-ranging educational program for visitors of all ages.

The Stedelijk Museum is preparing a detailed publication on the exhibitions in *Temporary Stedelijk* and *Temporary Stedelijk 2*, which will be published in 2012 as a festive accompaniment to this annual report.

The following pages contain an overview of all the exhibitions that took place in 2011.

Temporary Stedelijk 2, Making Histories: Changing Views of the Collection
March 3 to October 9, 2011

Recollections 1: Bewogen Beweging and Dylaby
March 3 to July 10, 2011

Recollections 2: Op Losse Schroeven
August 2 to October 9, 2011

TV As...
March 3 to May 15, 2011

Recent Acquisitions: Maurice van Valen Donation
May 10 to October 9, 2011

Bellevue: Contemporary Painting from the Collection
Works by Marlene Dumas, Martin Kippenberger, Luc Tuymans, Andy Warhol, and others
May 27 to October 9, 2011

De Best Verzorgde Boeken 2010 / Dutch Book Designs 2010
June 11 to July 17, 2011

Cultured Nature
Thematic presentation of recently acquired works by Broersen & Lukács, Formwalt, and Ribas
July 9 to October 9, 2011

Wim Crouwel: een grafische ontdekkingsreis / A Graphic Odyssey
August 13 to October 9, 2011

Selection from the Applied Art and Design Collection
Including works by Wieki Somers, Ron Arad, Xavier Lust, Gerrit Rietveld, Karl Fritsch, Manon van Kouswijk, Joris Laarman, and others, as well as the display *At the Table*, with place settings, cutlery, and table accessories
March 3 to August 15, 2011

Various displays drawn from the design collection, including works by Konstantin Grcic, Satyendra Pakhalé, Jørgen Møller, Floris Hovers, Jan van der Vaart, Tapio Wirkkala, Ettore Sottsass, and others
August 26 to October 9, 2011

'Projects' Exhibitions

Keren Cytter, from May 14, 2011
Nairy Baghramian, March 3 to June 13, 2011
Piero Golia, March 3 to June 13, 2011
Jennifer Bornstein, from June 23, 2011
Runa Islam, from June 23, 2011

Other Presentations

Transit, photography in light boxes at Central Station, Amsterdam, starting February 17, 2011

24-hour performance by Kamagurka, March 31 to April 1, 2011

John Baldessari, *Your Name in Lights*, in partnership with the Holland Festival, June 1–26, 2011

Aernout Mik: *Communitas*, collaborative project with Jeu de Paume, Paris (March 1 to May 8, 2011) and Museum Folkwang, Essen (January 31, 2012).

Public program

Temporary Stedelijk 2 was accompanied by an extensive public program that focused chiefly on the museum's collection. The Stedelijk Museum has one of the richest and most varied collections of modern and contemporary art and design in the world, with more than 90,000 objects. It includes art from many parts of the world and offers unexpected and manifold visions of our contemporary society.

The public program for 2011 approached the collection from perspectives national and international, historical and contemporary and through interpretations, discussions, screenings, and book presentations. Organized around the principle that the collection should promote theoretical reflection and artistic production, the program facilitated discussions and demonstrated that a collection is by no means static, but rather a prism through which new insights can be gained.

While the Stedelijk Museum was thrilled to move back into the building in Museumplein, it remained focused on the outside world. Much of the public program for 2011 reflected on events outside the institution and consisted of activities such as performances and large-scale events. There was also a forum for debate about the rapidly changing political situation in the Netherlands and the world.

Program Outline

Any partners of the museum are listed in parentheses following each activity. For partners outside Amsterdam, the locations are also listed.

Performance @ TS2

A varied program of performances and performative lectures by internationally acclaimed artists.

May 5: Matt Mullican (If I Can't Dance I don't Want To Be Part of Your Revolution)

May 19: Ben Kinmont (Kunstverein Amsterdam)

June 2: The Collection: Sync(s) and Shred(s) (The Living Rooms)
October 9: Jennifer Tee

Talking Film @ TS2

Film screenings, artist talks, and conversations revolving around contemporary film and video works

March 10: Rietveld's Chair: From Furniture Piece to Icon (Premisela, The Netherlands Institute for Design and Fashion / NAI Publishers)

April 14: Fiona Tan

May 12: Morgan Fisher

June 16: Laura Mulvey and Annie van den Oever

September 22: Robert Smithson: Broken Circle/Spiral Hill – Video (1971–2011)(SKOR, Foundation for Art and Public Domain)

Collection Close-Up @ TS2

Evening lectures and debates about the museum collection.

March 17: Revisiting the Collection (with Stedelijk curators)
March 24: TV As... (with Dara Birnbaum, Paul Groot, and Madelon Hooykaas)
April 7: Art and Anthropology (with Anke Bangma, Sven Lütticken, Lara Mazurski, and Roy Villevoeye)
April 21: Displaying Jewelry and Industrial Design (with Ineke Hans and Jiro Kamata)
June 9: Stedelijk Exhibitions Exhibited (with Reesa Greenberg, Julia Robinson, and Christel Vesters)

Do It! @ TS2

Interactive evening events on recent and relevant themes in contemporary art.

March 31 to April 1: Move It! (24-hour performance by Kamagurka, with lecture and presentation program) (K2G)
April 28: Hear It! (sound art event) (Non-fiction)
May 26: Open It! (*Blikopeners* evening)
October 6: Load It! (art games event) (Submarine)

Research @ TS2

Presentations of research projects at the Stedelijk.

March 17: Research at the Restoration Department
May 12: Applied Art and Design
June 16: Exploring the Transnational (SMBA)

Books @ TS2

International scholars and critics discuss recent books about contemporary art.

March 13: Sunday book fair (with presentations by various publishers)
April 8: Book launch of *New Communities* (with Nina Möntmann and Jan Verwoert) (The Power Plant, Toronto)
May 13: Book launch of *The Well Respected Man or Book of Echoes* (with Nuraini Juliastuti, Wendelien van Oldenburg, and others)
June 10: Book launch of *The Biennial Reader* (with Ute Meta Bauer, Cláudia Cristóvão, Natasha Ginwala, Gerardo Mosquera, and Solveig Øvstebø)
June 23: Book launch of *Ootje Oxenaar: Designer and Commissioner* (with Paul Hefting, Els Kuijpers, and Julius Vermeulen) (Premsela, The Netherlands Institute for Design and Fashion)
September 25: Lucebert at the Stedelijk (with Remco Campert) (De Bezige Bij)

Artists in Public @ TS2

A series of talks on public art, featuring noted contemporary artists.

March 25: Disclosing the Invisible (with Heath Bunting and Jill Magid)
April 22: Working with the Public (with Nicole van Harskamp and Bert Theis)
May 27: Interfering with Reality (with Nomeda & Gediminas Urbonas and the Yes Men)
June 24: Provoking a Response (with Teresa Margolles and Mierle Laderman Ukeles)

Gallery Talks @ TS2

Tours led by scholars, artists, curators, and critics, who speak from their own experience and expertise (in partnership with SKOR, Foundation for Art and Public Domain).

March 18: Melvin Moti
April 1: Hans den Hartog Jager
April 15: Sven Lütticken
April 29: Inti Guerrero
May 6: Ann Goldstein

May 20: Dominic van den Boogerd
June 3: Folkert de Jong
June 17: Susanne Figner

Music @ TS2

Musical performances in and around the museum, from classical to avant-garde.

March 27: Distant Drummers
May 29: Amstel Quartet
June 26: Frances-Marie Uitti
July 24: Machinefabriek – Rutger Zuydervelt
August 28: Theo Loevendien and the Nordanians

An Afternoon/Evening With... @ TS2

Informal lectures and discussions on current research in contemporary art by well-known scholars, curators, and artists.

September 29: Diedrich Diederichsen
October 9: Douglas Kahn (Sonic Acts festival)

Symposia

March 11: *Extra Muros*, a symposium on the forms taken by modern and contemporary art museums in the city and on theories of museum-city interaction (Non-fiction)

September 9 and 10: *The New Elite*, a two-day symposium about the changing contemporary meaning of the term "elite" in connection with current developments in politics and visual art, with Britta Böhler, Bas Heijne, Jonas Staal, Barbara Visser, and others (de Appel arts centre)

October 1: *A Little Less Conversation*, a conference with an unusual and dynamic approach to investigating the exhibition of contemporary performance art, with Mathieu Copeland, Bojana Mladenovic, Lilo Nein, Marie Reinert, and others (de Appel arts centre)

Other Activities

June 3: *Spotlight: Klaus Bertisch Interviews Jonathan Meese* (De Nederlandse Opera)

June 23: *Come Together: A Town Hall Meeting About the Budget Cuts in the Arts*


At this large-scale meeting at the Stedelijk Museum, a number of speakers from the arts sector talked about how the budget cuts affect them and what impact these cuts could have on the preservation and presentation of the visual arts in the Netherlands. Participants included Jeremiah Day (artist, Amsterdam), Ann Demeester (director of de Appel arts centre, Amsterdam), Ann Goldstein (director of the Stedelijk Museum, Amsterdam), Gitta Luiten (director of the Mondriaan Foundation), Melvin Moti (artist and tutor at De Ateliers, Amsterdam), Monika Szewczyk (head of publications at Witte de With), and Marianna Versteegh (general secretary, Kunsten '92). This event was also the launch of a center for information on the budget cuts in the temporary reading room of the old museum building.

July 8: *Spotlight: Interview with Konstantin Grcic* (Premsela, The Netherlands Institute for Design and Fashion).

September 1: *Items Live: Wim Crouwel*, with Wim Crouwel, Experimental Jetset, Na Kim, Thonik, Niels Schrader, Raoul Wassenaar, Hugues Boekraad, and Joost Overbeek (Items Live).


Temporary Stedelijk 3 – Stedelijk @

Since 2004, the Stedelijk has explored in manifold ways – with *Stedelijk Museum CS*, *Stedelijk in de Stad*, *Temporary Stedelijk*, and *Temporary Stedelijk 2* – how a museum of modern and contemporary art can connect with the city, whether through the pop-up institution, the nomadic museum, and its own gallery spaces in a building that was still unfinished. From October 2011 until the grand re-opening of the Stedelijk Museum in 2012, the Stedelijk is continuing this period of experimentation with *Temporary Stedelijk 3: Stedelijk @* – an extensive public program organized in close partnership with various art institutions and other organizations in Amsterdam.



Temporary Stedelijk 3: Stedelijk @ demonstrates that the programming at a contemporary art museum is always a platform that takes shape in interaction with the local and the international context – the city, sister institutions, and an international network of artists and art professionals. Furthermore, a museum's public program does not present just one form of art, but includes many directions and disciplines. The close collaboration with De Ateliers, the Rijksakademie voor Beeldende Kunsten, de Appel arts centre, the University of Amsterdam, the Koninklijk Concertgebouw-orkest, *If I Can't Dance I Don't Want To Be Part Of Your Revolution*, *Trouw/De Verdieping*, W139, Stedelijk Museum Bureau Amsterdam, Metropolis M (and many other organizations!) is the driving force behind *Temporary Stedelijk 3: Stedelijk @*, illustrating the variety of disciplines and institutions involved. This public program is comprised of lectures and debates, film screenings, interviews, performance events, music, artist talks, and large-scale events.

Chronological Overview of Events in 2011



Please note: the *Temporary Stedelijk 3 – Stedelijk @* public program runs until June 2012.

September 23

Stedelijk @ Concertgebouw: Triple A Series, "Confrontations" – Zeitgeist 1933
Confrontations between visual art, contemporary music, and performance art, with Ann Demeester, Detlev Glanert, and Sara van der Heide.

October 21

Stedelijk @ Concertgebouw: Triple A Series, "Confrontations" – Expats
Confrontations between visual art, contemporary music, and performance art, with Vivian Zihlerlen, Seang-Ah Oh, and others.

November 9 and 10

Stedelijk @ If I Can't Dance, I Don't Want To Be Part Of Your Revolution – Performance Jeremiah Day
In a vacant building on the Amsterdam Zuidas, artist Jeremiah Day presented his latest performance piece.

November 25

Stedelijk @ De Ateliers – Talking Film with Melissa Gordon and Lisa Oppenheim
Artists Melissa Gordon (London) and Lisa Oppenheim (New York), both affiliated with De Ateliers, presented and discussed their joint film project *What Makes Free Will Free* (2011).

December 7

Stedelijk @ Oude Lutherse Kerk: Facing Forward: Art & Theory from a Future Perspective – Future Tech
As part of the major lecture series *Facing Forward*, on the art and theory of the future, organized in partnership with various Amsterdam institutions, Amber Case and Manuel DeLanda presented their views on the theme of Future Tech.

December 14

Stedelijk @ Oude Lutherse Kerk: Facing Forward: Art & Theory from a Future Perspective – Future Image
As part of the major lecture series *Facing Forward*, on the art and theory of the future, organized in partnership with various Amsterdam institutions, James Elkins and Jalal Toufic presented their views on the theme of Future Image.

December 16

Stedelijk @ Concertgebouw: Triple A Series, "Confrontaties" – Illusions
Confrontations between visual art, contemporary music, and performance art with Michiel van der Aa, Laura van Dolron, and Hans den Hartog Jager.

Uitmarkt


During the annual cultural festival "Uitmarkt" on Saturday, August 27, and Sunday, August 28, 2011, the Stedelijk Museum was open to the public free of charge. The museum's special Uitmarkt stand in the "BankGiro Loterij Museumkwartier" section at Museumplein featured the graphic designer Wim Crouwel. One of the attractions was a place where visitors could make their own buttons using the letters from Crouwel's famous New Alphabet. The stand was also the departure point for continuous "speed tours" of the museum.

Digital Media

In 2011, the Stedelijk Museum threw itself enthusiastically into exploring every possible use of digital and social media. The aims include enriching the visitor experience before and after the museum visit, encouraging new dialogues with the public (including newcomers to the museum), and sharing knowledge in innovative ways. The Stedelijk Museum is also exploring the artistic potential of these new media.

ARtours

ARtours is the Stedelijk Museum's augmented reality project. There are four goals: to explore the potential for mobile augmented reality techniques, to create prototypes enabling visitors to get acquainted with this new paradigm and with the museum's collection, and to make a business model to support development in the museum. In addition, the museum is eager to share the results with interested parties.



With the new techniques of augmented reality and the reinvention of the ancient technique of storytelling, new modes of expression were generated with which to share the museum's collection. This project received a grant from the cultural innovation fund of the Ministry of Education, Culture, and Science.

Collection Online



In launching its new website in 2012, the Stedelijk Museum plans to display part of its unique collection of over 90,000 works online. This will enable as many people as possible to get to know the collection's acclaimed paintings, drawings, sculptures, media installations, photographs, applied art, and pieces of graphic and industrial design. It is also a way for the museum to encourage new dialogue about – and research into – these artworks. Since the museum does not own the copyright to these artworks, a major, labor-intensive project was set up in 2011 to trace the copyright owners, inform them of the plans, and ask permission to display the works online.

A Split Second

A Split Second is an initiative devised by the Stedelijk Museum and Submarine Channel, which focuses on the idea of "artistic authorship" in the context of video games and encourages multi-disciplinary cooperation between artists and game designers. In 2008 the Stedelijk Museum and Submarine Channel received the DING! award, a prize given by the Dutch Cultural Media Fund, Virtual Platform, and the Netherlands Foundation for Visual Arts, Design, and Architecture (BKVB Foundation) for this initiative. Three well-known Dutch artists – Jochem van der Spek, Marcel van Eeden and Han Hoogbrugge – collaborated with three game designers to

develop a video game that would explore games as an artistic medium. The project resulted in three artistic games, which were presented on October 6, 2011, at Load It!, the fourth Do It! evening of *Temporary Stedelijk 2*. With this project, the Stedelijk is actively exploring the relationship between a modern and contemporary art collection and contemporary artistic practice.

Marten Jongema, 1951–2011

Our much-loved and inspiring colleague Marten Jongema died in April 2011. As curator, he was strongly committed to exploring uses of new media, and was responsible for several innovative exhibitions. It was he who devised the project *A Split Second*, in which artists and game designers cooperated to develop new games, earning the museum – together with Submarine Channel – a DING! award. In spite of his illness, Marten Jongema remained involved in the project right up to the end. Sadly, he was not able to take part in the evening on which the games were launched: the event was dedicated to his memory.

Marketing and Communication

Reaching the Public

The year 2011 began by wrapping up *Temporary Stedelijk*, the first iteration of the museum's temporary program which was on view until January 9, and opening *Temporary Stedelijk 2*, which ran from March 3 to October 9. Along with a range of temporary exhibitions, TS2 prominently featured the museum's collection, and a special presentation in the Hall of Honor included many audience favorites. Response was overwhelmingly favorable – with media attention focusing particularly on the large number of artworks donated by the collector Maurice van Valen, as well as on the Wim Crouwel retrospective. A partnership with the Holland Festival resulted in *Your Name in Lights*, a participatory artwork by American artist John Baldessari. This innovative new media-based work was much discussed in newspapers and social media and appeared in an item on the Dutch TV channel RTL4.

The distinctive graphic identity for *Temporary Stedelijk*, designed by Mevis & Van Deursen, was adapted for each new iteration of the temporary program and could be seen, for instance, in outdoor advertising campaigns, newspaper advertisements, and online media.

With the closure of *Temporary Stedelijk 2*, the museum announced that the temporary program had had attracted almost 227,000 visitors – approximately 138,250 of them in 2011. To better understand who our visitors were, the Marketing & Communication Department commissioned a visitor survey during *Temporary Stedelijk 2*. The results showed that 42% of visitors came from abroad, that the great majority of Dutch visitors came from the metropolitan Randstad region in the west and central Nether-

lands, and that half of all visitors had never been to the museum before. These and other findings were used to devise sharper marketing and communications strategies.

Both the public and the media met the unavoidable closure of the old building in October 2011 to enable the final phase of construction with a sense of disappointment and loss. At that time, the Stedelijk announced *Temporary Stedelijk 3*, a public program developed in collaboration with cultural organizations around the city that included numerous educational activities. The unveiling of the new facade in November prompted enthusiastic responses in the national press through columns and letters to the editor.

Furthermore, the museum undertook strategic marketing campaigns targeting traditional print and social media outlets to build as much awareness as possible for *Temporary Stedelijk 2*.

Social Media



During *Temporary Stedelijk 2*, digital newsletters were sent out almost every week, to about 15,000 people in the Netherlands and elsewhere who had signed up for them. The museum continues to feature prominently in social media. For instance, it occupies the first place in the Dutch museum Twittergids (Tweepguide). At the moment of writing this report, the museum has 18,270 fans on Facebook and 17,192 followers on Twitter. Its website has attracted more than 500,000 visitors over the past year. In addition, the blog *Stedelijk Journal* was launched this year, as a place to discuss everything related to the Stedelijk and the art world. Meanwhile, people have been working hard to create a completely new website, which will be launched in 2012.



education



Overview

Education is an integral and primary mandate of the Stedelijk Museum, and during *Temporary Stedelijk 2*, the education department offered a varied program with wide appeal to the general public. Numerous activities catered – in specific and sometimes surprising ways – to families with children, people with different educational backgrounds, young people, and adults. Tried-and-true successes, such as the workshop room, *Blikopeners*, and school programs like *Walkie Talkie*, were repeated. In addition, the department launched a new project – in response to numerous requests from teachers – for elementary and secondary schools.

In just over seven months, 16,130 visitors who had registered in advance took part in the educational programs. Of these, 11,194 – including 8,644 school students and 2,253 adults, in addition to families and other participants – joined in the interactive “Walk & Talk” guided tours. A total of 456 children took part in the children’s workshops.

The Stedelijk Museum, together with the Rijksmuseum and Van Gogh Museum, has been allocated funds by the Turing Foundation to pay for the Turing Museumplein bus. Intensive preparatory work started in October to get the bus on the road by the beginning of 2012.

Children’s Workshops Given by Artists and Workshop Room

How do you arrange a museum room? And what do you put on your exhibition poster? Visitors tackled these questions in the workshop room. There was always a member of staff present to provide assistance, and artists (including Floris Hovers and Barbara Visser) taught workshops here every Sunday. Throughout the May school vacation period, every day offered a family guided tour and an artists’ workshop under the heading “Maak het mee in Mokum,” an Amsterdam cultural project sponsored by Rabobank Amsterdam.

Elementary Schools

What are the different ways of looking at art? How do you describe an artwork to someone else? Having a genuine walkie-talkie in your hand makes this voyage of discovery just that little bit more exciting. In addition, the “Art First Aid Kit” gave teachers an opportunity to explore the museum, along with their students. The education department also set up numerous tailor-made programs, and thousands of students visited the museum at the special times allocated to elementary school classes (“Kunstkijkuren”).

Secondary Schools

Together with students at the Montessori Lyceum Amsterdam, the education department explored the scope for using “augmented reality” for school groups. “Stedelijk in Class” offers teachers an innovative, accessible way of including modern and contemporary art in the curriculum. The Stedelijk’s peer educators, “Blikopeners” (Eye Openers) visit the school together with a museum docent, and the lessons are based on the students’ own questions and observations.

Blikopeners

On May 26, the Stedelijk’s peer educators, “Blikopeners,” organized *Open It!*, an event at which artists, visitors, and the Blikopeners themselves, reacted to the Stedelijk’s collection. The Blikopeners also gave numerous guided tours and workshops for young people and adults. A new group of 15 Blikopeners, who started in August, are working with curator Bart Rutten to devise ideas on topics including the design of a new space for young people, for when the museum reopens. The Blikopeners are sponsored by the SNS REAAL Fund.

Participation in ArtTube

In 2011, the Stedelijk Museum joined the consortium set up to transform ArtTube – the successful online video channel of Museum Boijmans van Beuningen – into a documentary museum platform for the Netherlands. This consortium (which consists of the Gemeentemuseum Den Haag, Museum De Pont, Museum Boijmans van Beuningen, the Stedelijk Museum Amsterdam, and MuHKA in Antwerp) received a grant from the SNS REAAL Fund for these ambitious plans, which will result in a richly varied program of online videos in the period 2012–2013. Several departments of the Stedelijk Museum contributed to this project.

Children’s Workshops Given by Artists

January 2: “Hoe maak je toekomstige herinneringen?” (How do you make memories for the future?) with Barbara Visser
January 9: “Wandcollage” (Wall collages) with Iris Kensmil
March 6: “Gebouw in beeld” (Looking at a building) with Luuk Kramer
March 13: “Spelen met kunst” (Playing with art) with Ton Meijer
March 20: “Kom op TV” (Be on TV) with Ola Vasiljeva
March 27: “Gewoon bijzonder” (Simply special) with Ilse van Mook
April 3: “Kijken als spel” (Looking as a game) with Jochem van der Spek
April 10: “Muurtje hier, muurtje daar” (A wall here, a wall there) with Job Schroën
April 17: “Mondriaans verf” (Mondrian’s paint) with Vera Blok
April 24: “Speciale paaseditie” (Special Easter edition) with Vika Mitrichenka
May 1: “Meesterwerk verknijpt!” (Cutting up masterpieces!) with Sarai van de Boel
May 3: “Kom op TV” (Be on TV) with Ola Vasiljeva
May 4: “Affiches plakken” (Putting up posters) with Bob van Dijk
May 5: “Meesterwerk verknijpt” (Cutting up masterpieces!) with Sarai van de Boel

May 6: "Maak je eigen tentoonstelling" (Make your own exhibition) with Job Schroën
 May 7: "Stoepkrijt spel" (Pavement chalk drawing game) with Jochem van der Spek
 May 8: "Speciale moederdageditie" (Special Mother's Day edition) with Adelijn van Huis
 May 15: "Affiches plakken" (Putting up posters) with Bob van Dijk
 May 22: "Ik zie ik zie" (I spy) with Jan Rothuizen
 May 29: "Kunst en het leven" (Art and life) with Marijke van Warmerdam
 June 5: "Stoeltje van papier" (Paper chair) with Ineke Hans
 June 12: "Klei een schaal voor een schat" (Make a dish for your darling out of clay) with Simone van Bakel
 June 19: "Speciale vaderdageditie: Echt nep!" (Special Father's Day edition: Really fake!) with Kris van Veen
 June 26: "Illustreer een muur!" (Illustrate a wall!) with Staynice
 July 3: "Speel met ruimte, speel een beeld" (Play with space, play a sculpture) with Lies de Wolf
 July 31: "Spelen met kunst" (Playing with art) with Ton Meijer
 August 28: "Affiches plakken" (Putting up posters) with Bob van Dijk
 September 4: "Speuren naar foto's" (Photo treasure hunt) with Wout Berger
 September 11: "Bouw zelf een museumzaal" (Build your own museum gallery) with Job Schroën
 September 18: "Tijdschrift vol lievelingsspullen" (Favorite things magazine) with Johannes Schwartz
 September 25: "Flessenbootjes bouwen" (Building bottle boats) with Floris Hovers
 October 2: "Gouden ontwerpregels" (Golden rules of design) with De Designpolitie
 October 9: "Van gevonden plastic naar sieraad" (From found plastic to jewelry) with Jantje Fleischhut

Other Educational Activities

Blikopener guided tours (43×)
 Blikopener guided tours, "Prix de Rome" (5×)
 Every Saturday: "Walk & Talk," free interactive guided tour of the museum for adults (25×)
 Every Sunday: Family guided tour (35×)
 Every Sunday: Elementary guided tour in Dutch (35×)
 Every Sunday: Elementary guided tour in English (35×)
 Every Sunday: Children's workshops with artists, designers (28×)
 Ostade Theater Youth Festival Workshop, "Sprookjes in de krokus" and "Verhalen in de herfst" ("Fairy Tales in February" and "Stories in Fall"; 4×)
 May 1–8: Amsterdam cultural festival "Maak het mee in Mokum," in partnership with Artis (Amsterdam Zoo) and the Stadsschouwburg (Municipal Theater) (7×)
 May 5: Blikopener Workshop, "Create Freedom with Art"
 May 26: "Do It! Open It!" Blikopener event
 August 27–28: "Speed tours" during the Uitmarkt cultural festival (177 participants)
 August 28: Participation in Uitmarkt Junior, with the workshop "Pasting Posters"
 October 6: Blikopeners assist the public at "Do It! Load It!"

Kick off Media Culture, Stedelijk Museum in partnership with several schools of the arts, September 7, 2011


stedelijk museum bureau amsterdam




Overview

For the Stedelijk Museum Bureau Amsterdam (SMBA), 2011 was all about *Project "1975."* This is a multi-year program focusing on the post-colonial condition of our society and its relevance to art. All the exhibitions and virtually all the other events in 2011 revolved around these themes, all from very different perspectives. The year 2011 also saw the publication of a series of essays written especially for the SMBA Newsletter and a *Project "1975"* blog website. With this innovation, SMBA adopted a distinctly thematic focus without losing sight of its basic function as a venue for presenting art in Amsterdam.

Project "1975"



Project "1975" defines "place" as the central concern: place in the sense of vantage point in not only the world, but also history and time. The first exhibition, for instance, *See Reason*, dealt with the concept of rationalism, with the work *La Razon* by Cuban artist Carlos Garaicoa. Patrizio Di Massimo, then artist-in-residence at De Ateliers, dealt with the logic and illogicality of Italy's colonial past, while the group exhibition *Identity Bluffs* revolved around origin as the defining feature of identity.



The three solo exhibitions in 2011 were also part of *Project "1975."* Mounira Al Solh worked with her alter ego Bassam Ramlawi: a juice seller whose work is inspired by his immediate surroundings in Beirut and by the stylistic ambiguities of the work of the Dutch artist René Daniëls. Vincent Vulsma used objects that are generally classified as items of ethnography, photography, and design, with the aim of conflating such categories. Tala Madani dedicated her new work in SMBA to the Jinn, a demonic figure from Islamic folklore that, in her iconography, intrudes resolutely into the world of men. The exhibitions of Vulsma and Madani both attracted much attention from the national and international press.

For the exhibition *Alfredo Jaar: The Marx Lounge*, SMBA was transformed into a red reading room with over 350 publications by, about, and following Karl Marx, as well as topical publications relating to the credit crisis, which was then in full swing. *The Marx Lounge* was a tribute to left-wing intellectual culture. It included a series of 25 events including reading groups, artists' exhibitions, a debate, and a lecture series, some in partnership with the Amsterdam activist philosophers' forum Liberticide and the International Socialists. The exhibition was opened by Alderman Carolien Gehrels.

As a follow-up to this event, the international group exhibition *Informality* focused on issues such as the economic position of art and artists. The exhibition opened immediately after the government

had announced sweeping cuts to the arts budget as one of its reactions to the credit crisis. Partly in response to these cuts, SMBA and Amsterdam's Retort Art Space launched an initiative aimed at boosting the collectivity of institutions of contemporary art in the capital.

2011 also saw the publication of five *Project "1975"* essays in the SMBA Newsletter and online. The most striking was an essay by Ghanaian Rikki Wamega-Kwakku, criticizing the image of African art that exists in Western countries, an image propagated by various curators working in the West but not, in his view, based on the reality of Africa.

Behind the scenes, SMBA's curators were laying the foundations for a partnership with the College of Art of the Kwame Nkumrah University of Science & Technology in Kumasi and the Nubuke Foundation in Accra. They also gave lectures and published their findings from *Project "1975"* in diverse forums. These and other activities are recorded on the *Project "1975"* blog website.

Finally, an important personal note. Jan Meijer, who had been the permanent receptionist and central contact person since the SMBA's beginnings in 1993, left in November to enjoy his much-deserved retirement. We miss him.

SMBA's Sponsors in 2011

Municipality of Amsterdam, Mondrian Foundation, Netherlands Foundation for Visual Arts, Design and Architecture, Amsterdam Fund for the Arts, Prince Bernhard Culture Fund, Magic of Persia, Prince Claus Fund, Galerie Paul Andriessse, Stedelijk Museum Amsterdam.

Exhibitions

See Reason

December 17, 2010 to February 6, 2011

Identity Bluffs

February 12 to March 27, 2011

Alfredo Jaar: The Marx Lounge

April 16 to June 5, 2011

Mounira al Solh & Bassam Ramlawi

June 18 to July 31, 2011

Informality. Art, Economy, Precarity

August 13 to October 2, 2011

Vincent Vulpsma: A Sign of Autumn

October 13 to November 27, 2011

Tala Madani: The Jinn

December 10 2011 to February 5, 2012

Events and Lectures

January 23: Lecture "Curating Difference? Towards a Critical Post-Multiculturalism," by Paul Goodwin, Cross Cultural Curator, Tate Britain

January 28: Book Presentation, Bavo: *Too Active to Act*, in partnership with Valiz Publishers, with Lex ter Braak, Matthias Pauwels, Jeanne van Heeswijk, Jeroen Boomgaard, and Brigitte van der Sande;

February 22: Screening of the film *Elmina* by Doug Fishbone & Revele Films, introduced by cultural historian Louise Muller, followed by a discussion with Fishbone. In the Netherlands Media Art Institute (NIMk)

March 16: Talk by Sara Blokland, with Chris Keulemans

Alfredo Jaar: *The Marx Lounge program*

April 16: Opening by local council member Carolien Gehrels and lecture by artist Alfredo Jaar

April 19: International Socialists: "Marx and Democracy," reading group, led by Pepijn Brandon

April 20: Liberticide: "Context," led by Tiers Bakker and Robin Brouwer

April 27: Liberticide: "Economy," with guest speaker Pieter Lemmens

April 29: First lecture by Joost de Bloois and Ernst van den Hemel on the work of philosopher Alain Badiou

May 2: Reading group, "Introduction to Postcolonialism," led by Joris Lindhout and artist/expert Renzo Martens

May 3: International Socialists: "Marx's Method: Historical Materialism," reading group, led by Sara Murawski

May 4: Liberticide: "Veiligheid toezicht en controle" (Safety, Supervision, and Scrutiny), by Robin Brouwer

May 10: The artist Zachary Formwalt leads the close-reading group "Money: returning to the accident from which it came"

May 11: Liberticide: "Politiek" (Politics) with guest speaker Frans Winkens

May 13: Second lecture by Joost de Bloois and Ernst van den Hemel on the work of philosopher Alain Badiou

May 16: Dr. Johan Hartle leads the University of Amsterdam open working group "Art as Institution and Its Critique," with Rainer Ganahl

May 17: Conceptual artist Rainer Ganahl gives a "Marx Reading"

May 18: Liberticide: "Media," led by Tiers Bakker

May 22: Screening of Pier Paolo Pasolini's *Appunti per un Orestide Africana* (Notes for an African Orestes). Introduced by Patrizio Di Massimo and followed by a discussion with curator Cosmin Costinas

May 23: Lecture by Lucia Pradella on the relevance of Marx's *Das Kapital* to an analysis of globalization and the present-day crisis

May 23: Reading group, "Introductie op het postkolonialisme" (Introduction to Post-Colonialism), led by Joris Lindhout and Quinsy Gario

May 24: International Socialists: "Inleiding tot Het Kapitaal" (Introduction to *Das Kapital*), reading group led by Joost Ploeger

May 24: Screening of *The Forgotten Space* by the artist Allan Sekula and director Noël Burch, introduced by Sven Lütticken, an interview with Noël Burch, and the presentation of

Open: Cahier voor kunst en het publieke domein, no. 21

May 25: Liberticide: Debate on "Fiscalicide," with Liesbeth Noordegraaf-Eelens, Ewald Engelen, and Theo W.A. de Wit. Moderated by Laurens ten Kate

May 26: Screening of Alfredo Jaar's film *Muxima* (2005), introduced by artist Cláudia Cristovão

May 28: Destruction of the Orchestra, lecture/performance by Jeronimo Voss

May 31: International Socialists: "De actualiteit van Marx" (The Current Relevance of Marx), reading group led by Maina van der Zwan

June 1: Liberticide: "Alternatieve samenleving," led by Tiers Bakker and Robin Brouwer

June 3: Screening of Barbara den Uyl, *Waar de ratten koning zijn* (Where the Rats are Kings; 1985), followed by a discussion, led by Joris Lindhout

June 25: Opening/Book presentation "Mounira Al Solh:

In a Time Fleece," in partnership with the Rijksakademie, with a lecture/performance by Tony Chakar

June 30: Book presentation, "Locating the Producers," in partnership with Valiz Publishers. With Paul O'Neill, Mick Wilson, Tom van Gestel, Nelly Voorhuis, and Jouke Kleerebezem

August 11: "Making Ends Meet: Precarity, Art, and Political Activism," opening lecture by Joost de Bloois for "Informality"

August 29: "Informaliteit - Een nieuwe collectiviteit" (Informality: A New Collectivity). With Edwin Stolk, Actie Schone Kunsten (Ask!), Precarious Workers Brigade, Matthijs de Bruijne, Detour, and the trade union FNV Bondgenoten

September 21: Book presentation, "See it Again, Say it Again: The Artist as Researcher," in partnership with Valiz,

with Janneke Wesseling, Marc Roig Blesa, Barbara Visser, and Moniek Toebosch

October 8: Full Moon Symposium. A project of the Moon Life Foundation, an interdisciplinary platform initiated by Alicia Framis

October 25: Book presentation, "24 European Ethnographic Museums" by Sara van der Heide. With a lecture/performance by Moosje Goosen

October 25: Book presentation, "If you want, we'll travel to the moon together: Twaalf verkenningen van kunst en globalisering" (Twelve exploratory views of art and globalization). Published by art history students at the University of Amsterdam.

With Professor Mieke Bal and Marga van Mechelen

November 5: Museum Night in SMBA. Lecture by Michael Tedja and guided tours

December 12: Meeting of Institutions involved in the Presentation of Contemporary Art in Amsterdam (PAPI consultations). Introduced by Jelle Bouwhuis and Anje Roosjen (Retort Art Space).

collection



Acquisitions

The Stedelijk Museum was able to add 294 superb artworks in the fields of visual art and design to its collection in 2011.

Purchases

Purchases strengthened the presence in the collection of a number of well-known artists (such as Barbara Bloom, Mart Stam, Carl Andre, Paulina Olowaska, Willem de Rooij and Wolfgang Tillmans) and brought others into the collection for the first time (such as Rodney Graham, Dick van Hoff, Diana Thater, Bruce Conner, Jimmy Robert, John Knight, Richard Hawkins, Guido van der Werve, Walid Raad, Nairy Baghramian and Jantje Fleischhut).

A total of 183 artworks were purchased: 1 sculpture, 1 video/DVD, 10 photographs, 109 works of graphic design, 11 posters, 7 works of industrial design, 12 installations, 8 artists' books, 2 paintings, 5 works in the applied arts, and 17 works on paper. A remarkable addition to the Stedelijk's collection was the acquisition of 103 works of graphic design from the 1920s and 1930s, from the collector Johan Venema of Emmen. The artists in question range from Fré Cohen to Valentina Kulagina, and from Cas Oorthuys to Hajo Rose.

Right at the beginning of 2011, the Stedelijk Museum decided to combine the annual Municipal Art Acquisitions for 2011 with those for 2012, so that the renewed Stedelijk would be able to show them in a major exposition in 2012. In consequence, no purchases were made from that budget in 2011.

A few purchases made in 2011 were displayed in *Temporary Stedelijk 2*. They included Jennifer Bornstein's *Frauenkörperbewegungsbilder* (2010), Keren Cytter's *Avalanche* (2011), and Nairy Baghramian's *Beliebte Stellen/Hot Spots* (2011).

Gifts

The museum received donations of 111 artworks: 10 sculptures, 2 videos/DVDs, 9 photographic works, 6 works of graphic design, 7 posters, 6 works of industrial design, 1 installation, 18 artists' books, 6 paintings, 2 objects in the applied arts, and 44 works on paper. Maurice van Valen of Amsterdam generously bestowed upon the museum a splendid ensemble of 55 works in diverse disciplines, by artists including Yutaka Sone, Eric Wesley, Isa Genzken, Klaas Kloosterboer, Dana Lixenberg, Pieter Laurens Mol, Atelier van Lieshout, Joseph Grigely, Rachel Harrison, Arnoud Holleman, Falke Pisano, and JCJ Vanderheyden.

Helen van der Meij-Tcheng (Amsterdam/London) donated work by Sam Durant/Xing You Ye (*Green*

Unique Mono-Block Resin Chair, 2006) and Franz West (*"Velazquez" (Liege)*, 1989). Shaun Caley Regen (Regen Projects, Los Angeles) and Barbara Gladstone (Gladstone Gallery, New York) donated the installation *The Perfect Ride* (2003) by Jennifer Pastor, and from De Nederlandsche Bank (Amsterdam) the Stedelijk received an untitled painting (2002–2003) by Rachid Ben Ali.

Mr. R.H. Defares (Amsterdam) donated the painting *Thingly Character V* (2010) by Helen Verhoeven, and Jan Maarten Boll and Pauline Kruseman (Amsterdam) gave the museum the drawing *Study for View on Lake Kinsel* (1985) by Ger van Elk.

The museum received a chair and a divan (both made in 1956) by Elmar Berkovich from private donors in the name of Mrs. Tan-Berkovich. Mr. and Mrs. J.C. Snoeck Henkemans (Amstelveen) donated an ensemble of drawing designs for wallpaper etc. (1915–1920) by Lambertus Zwier. Finally, the unique wall relief *De eenheid van het gezin* (A United Family; 1953) by Dirk Hubers was received from private donors in the name of Henk and Saartje Pelser-Oudkerk (Amsterdam).

Artists who donated their own work included Maarten Baas (*Sweepers Clock* 2009–2010) and Marien Schouten. The latter donated the work *Stalen hek* (Steel Fence; 1996), a counterpart to his *Glazen wand* (Glass Wall) from the same year, which were shown together as an installation at Schouten's exhibition *Het vieze tafeltje* (The Dirty Table) in the Stedelijk Museum in 1997.

Finally, the 42 items from the furniture collection of the Gemeentemuseum Den Haag that had been sent to the Stedelijk Museum on long-term loan in 2010 were transferred to the Stedelijk Museum collection in 2011.

Purchases

Applied Art: Ceramics

Heringa/Van Kalsbeek
Untitled, 2011
Heringa/Van Kalsbeek (Amsterdam)

Mitrichenka, Vika
The Trophy Cups, nos. 1–5, 2011
The Frozen Fountain (Amsterdam)

Applied Art: Jewelry

Fleischhut, Jantje
Bubble [necklace], 2010
Galerie Rob Koudijs (Amsterdam)

Kamata, Jiro
Momentopia [necklace], 2009
Galerie Rob Koudijs (Amsterdam)

Van Kouswijk, Manon
Paper Pearls [necklace], 2000
Galerie Ra (Amsterdam)

Artists' Books

Andre, Carl
America Drill, 1963–2003
Mo-artgallery (Amsterdam)

de vries, herman
on the beach, 2007
Botterweg Auctions (Amsterdam)

Eijkelboom, Hans
Amsterdam by Numbers, 2011
New York by Numbers, 2011
Eijkelboom, Hans (Amsterdam)

Noorman, Ronald
Solace, 2011
De Pont (Tilburg)

Tanis, Aram
Blowing Smoke and Seahorses, 2010
Tanis, Aram (Amsterdam)

Van Dijk, Paul
Untitled, 2010
Wetering Galerie (Amsterdam)

Van Doesburg, Theo
De Stijl [periodical], 1918–1923
Le Coultre, M.F. (Laren)

Graphic Design

Acke, Richard
Werkmensen, 1926
Venema, Johan (Emmen)

Baanders, Tine
Ideeën over kunst en schoonheid, 1934
Jubileumuitgave 1777–1928
Departement Amsterdam der Nederlandsche Maatschappij voor Nijverheid en Handel, 1928
Venema, Johan (Emmen)

Biélkine, Vladimir
Metz & Co, 1952
Venema, Johan (Emmen)

Bons, Jan
Waakzaamheid derde reeks 1 and 2, 1939
Venema, Johan (Emmen)

Cassandre, A.M.
Philips Miniwatt, 1931
De Reclame, 1928
Venema, Johan (Emmen)

Cohen, Fré
Het lichtend verschieft, 1931
Stormtij, c. 1923
Het Volk 25 jaar, 1925
A.J.C., 1926
De rode valkenwet en haar toelichting, 1932
Venema, Johan (Emmen)

De Haas, Nico
Philips of de neergang van het Nederlandsche kapitalisme, 1931
Het vijf jarenplan als socialistisch offensief, 1931
Venema, Johan (Emmen)

Domela, Cesar
Terar dum prosim, 1931
Venema, Johan (Emmen)

Ehrlich, Christa
Oostenrijksche schilderijen en kunstnijverheid 1900–1927 Amsterdam
Stedelijk Museum, 1927
Venema, Johan (Emmen)

Elffers, Dick
Moskou gelooft niet in tranen, 1932
Het jaar 1933, 1934
Doortocht, 1943
Venema, Johan (Emmen)

Fella, Edward
Ed Fella Documents, 2011
Liemburg, Harmen (Amsterdam)

Guermonprez, Paul
De Groene Amsterdammer. "Het oog in de hand" Een nummer over fotografie, June 19, 1937
Venema, Johan (Emmen)

Hahn, Albert, Jr.
De roode handel dreigt!, 1932
Venema, Johan (Emmen)

Hofman, P.A.H.
Staal als bouw materiaal, 1932
Cloisonné, 1931
Venema, Johan (Emmen)

Hoste, Hans
De droomfabriek, 1932
Venema, Johan (Emmen)

Jongert, Jac.
Tot het eeuwig zelf, 1918
Venema, Johan (Emmen)

Kisman, Max / Verhaak, Joost
S+RO – We = City, March 2010
S+RO – Toekomst RO, June 2010
S+RO – Voedsel, May 2010
S+RO – Trends, Jan. 2010
S+RO – Megasteden, Feb. 2010
S+RO – Economie & Ruimte, April 2010
Kisman Studio (Amsterdam)

Klijn, Albert
Lawaai lawaai lawaai, 1930–1931
Venema, Johan (Emmen)

Konaschewitch, Vladimir
Ben ik 't nou of ben ik 't niet?, 1930
Venema, Johan (Emmen)

Krop, Hildo
De Volharding, c. 1930
Venema, Johan (Emmen)

Kulagina, Valentina Nikifirovna
De grondslagen van het tweede vijfjaarsplan, 1932
Venema, Johan (Emmen)

Kurvers, Anton
Kanalen & kanaalwerken, 1921
Het uitvoeren van gebouwen, c. 1926
Venema, Johan (Emmen)

Lebeau, Chris
Mozaïek Serie A, 1926
Venema, Johan (Emmen)

Lebedev, Vladimir
Circus, 1931
Venema, Johan (Emmen)

Limpberg, Koen
Naar warmer woningen, 1936
Venema, Johan (Emmen)

Loeber, Lou
Een sprookje, 1927
Jantje den schoenlapper en zijn Weensch kindje, 1927
Venema, Johan (Emmen)

Moholy-Nagy, László
Wij, ons werk ons leven, August 30, 1935
Venema, Johan (Emmen)

Nieuwenhuis, Theo
Nationale tentoonstelling van het boek, 1910
Antiquariat Buchholz (Cologne)

Oorthuys, Cas / Voskuil, Jo
De tweede scheppingsdag, 1934
Venema, Johan (Emmen)

Oorthuys, Cas
Feiten uit de Sowjet Unie, 1932
Links richten, 1933
Eenheid! tegen fascisme, 1937
Venema, Johan (Emmen)

Riemersma, Ella
Muggendans, 1932
Dodsworth, 1930
De liefde van een moderne vrouw, 1931
Venema, Johan (Emmen)

Rietveld, Gerrit
Nieuw Rusland, orgaan van het Genootschap Nederland Nieuw Rusland, 1928–1932
Erts. Letterkundige almanak, 1929
De Gemeenschap, Oct. 1939
Venema, Johan (Emmen)

Rose, Hajo
stationery, Nieuwe Kunstschool, n.d.
envelope, Nieuwe Kunstschool, n.d.
Lastige kleuters, 1936
New Address: Eva Fernhout-Besnyö, 1936
Kermesse artistique, 1938
stationery, Co-op 2, 1934
Venema, Johan (Emmen)

Rutten, Gerard
Ballade du Jeune Marin, 1928
Venema, Johan (Emmen)

Schuitema, Paul
Moderne catalogi, Ruygrok printers, n.d.
Venema, Johan (Emmen)

Sandberg, Willem
Kinderen spelen, n.d.
stationery, *Het Kind*, n.d.
make dancing your hobby but do it in style!, 1933
Mahler herdenking 1911–1936, 1936
de 13 punten. Het programma van het republikeinse Spanje, 1938
Venema, Johan (Emmen)
nieuwjaarswens voor 1943, (2 copies) 1942
Kuyper, Bubb (Haarlem)
pioneers of modern art, 1961
SMA/Museumwinkel (Amsterdam)

Schlesinger, Stefan
Van Houten (2 copies), c. 1937
Wie moet het gelag betalen?, n.d.
Den rijweg loodrecht oversteken, n.d.
Voorbeelden van Moderne Opschriften, 1939
Venema, Johan (Emmen)

Schuitema, Paul
Met succes fotografeeren, n.d.
De Vries Robbé, n.d.
25 jaar oorlog aan den oorlog, 1929
Links richten, 1932
Dat is Babel ... in het slijk, 1936
Venema, Johan (Emmen)

Stam-Beese, Lotte
Rusland van heden, 1933–1938
Venema, Johan (Emmen)

Strooband, Kees
Knorrende beesten, 1933
Venema, Johan (Emmen)

Treumann, Otto
Perspectieven van wordende cultuur, April 1938
De techniek der geboorteregeling, 1939
Atoomenergie en zijn gevolgen, 1950
Venema, Johan (Emmen)

Tschichold, Jan
Typografische vormgeving, 1938
Venema, Johan (Emmen)

Umbo
De razende saxofoon, 1931
Venema, Johan (Emmen)

Unknown artist
Bijlage Stadsdrukkerij der Gemeente Amsterdam, c. 1928
Venema, Johan (Emmen)

Unknown artist
De pianobouw Rijken & de Lange, n.d.
Venema, Johan (Emmen)

Unknown artist
The House of Music, n.d.
Venema, Johan (Emmen)

Unknown artist
Het Stempelhuis, c. 1930
Venema, Johan (Emmen)

Unknown artist
Nederlandsche Ambachts- en Nijverheidskunst, 1922
Venema, Johan (Emmen)

Unknown artist
Statistisch zakboek Centraal Bureau voor de Statistiek 1899–1924, 1924
Venema, Johan (Emmen)

Unknown artist
De Centrale Merwedekanaal, 1926
Venema, Johan (Emmen)

Unknown artist
De tweede vijf der AGS 1918–1928, 1928
Venema, Johan (Emmen)

Unknown artist
Amsterdamsche Grafische School Diploma, 1928
Venema, Johan (Emmen)

Unknown artist
De toekomst van Europa, 1929
Venema, Johan (Emmen)

Unknown artist
De vrolijke brigade, 1934
Venema, Johan (Emmen)

Unknown artist
Woestijnen en wonderen, 1935
Venema, Johan (Emmen)

Unknown artist
De economische organisatie van de revolutie, 1937
Venema, Johan (Emmen)

Van der Leck, Bart
Batavier-lijn Rotterdam – Londen, 1925
Exlibris Madeleine de Vlam, 1943
Venema, Johan (Emmen)

Van Loef, PW.
Volharding elektrische boek- en handelsdrukkerij, n.d.
Venema, Johan (Emmen)

Van Ravesteyn, Sybold
Filmliga, 1928
Zuid-zuid-west, 1926
Venema, Johan (Emmen)

Vordemberge-Gildewart, Friedrich
Kunst in vrijheid, 1945
Venema, Johan (Emmen)

Wijdeveld, H.Th.
stationery for the Paris World's Fair, 1925
Nederland, c. 1930
Venema, Johan (Emmen)

Wyschnewetski and Fradkin
De gouden blaren, 1928
Venema, Johan (Emmen)

Graphic Design: Posters

Citroen, Paul
Visitez Academie Revue, 1938
Metropolis, 1982
Venema, Johan (Emmen)

Keller, Ernst
Das Neue Heim, 1926
Scanlon, Tony (London)

Liemburg, Harmen
Gotta Be – Graphic Design Festival Breda, 2010
Face Off – Canada Ultra Light – USA Ultra Light, 2010
Aurora – Graphic Design Worlds – La Triennale di Milano Design Museum, 2011
Inferno – Graphic Design Worlds – La Triennale di Milano Design Museum, 2011
Garbage In – Garbage Out – Graphic Design Worlds – La Triennale di Milano Design Museum, 2011
La Piu Grande – Graphic Design Worlds – La Triennale di Milano Design Museum, 2011
Liemburg, Harmen (Amsterdam)

Matter, Herbert
PKZ, 1928
Scanlon, Tony (London)

Schuitema, Paul
Ausstellung Paul Schuitema Zürich, 1967
Venema, Johan (Emmen)

Industrial Design

Baas, Maarten; Baas & Den Herder
Clay Furniture [child's chair, stool, chairs, table, and bookcase], 2006–2008
Baas & Den Herder (Gewande, 's-Hertogenbosch)

Slothouber, Jan / Graatsma, William
CCC (replica) [sofa], 1966
Graatsma, Peter (Amsterdam)

Stam, Mart
[armchair], 1948
Bakker, Bert (Amsterdam)

Van der Kooij, Dirk
Endless [2 chairs, 1 table], 2010
Van der Kooij, Dirk (Eindhoven)

Van Hoff, Dick; Koninklijke Tichelaar Makkum
Work [lamp, pencil holder, and vase], 2007
Tegelkachel [stove], 2009
Koninklijke Tichelaar Makkum (Makkum) and Weltevree (Arnhem)

Van Wieringen, Laurens;
Studio Laurens van Wieringen
Florian [chair and bench], 2004
Studio Laurens van Wieringen (Amsterdam)

Installation Art

Baghramian, Nairy
Beliebte Stellen / Hot Spots, 2011
Galerie Daniel Buchholz (Cologne)

Singh, Dayanita
Point d'ironie nr. 51: Dayanita Singh, 2010
agnès b. (Paris)

Stichting de Zaak
Drukwerk De Zaak, 1981–1989
Van Nieuwenhuyzen, Martijn
(Amsterdam)

Van Hout, Seet
Red Greenhouse, 2011
Héman, Suzanna (Diemen)

Graphic Design

Mooren, Maureen
Holland Festival, 2011
Mooren, Maureen (Amsterdam)

Schrader, Niels
Mondriaan Stichting, Jaarverslag 2008, 2008
Schrader, Niels (Amsterdam)

Thorn Prikker, Johan
Wijshheid en schoonheid uit China, 1895
Joosten, Joop M. (Leiden)

Thorn Prikker, Johan
Het jongetje, 1895
Joosten, Joop M. (Leiden)

Unknown artist
Van de engelen, 1887
Joosten, Joop M. (Leiden)

Graphic Design: Posters

Apeloig, Philippe
Wim Crouwel: A Graphic Odyssey, 2011
Design Museum (London)

Brook, Tony
Wim Crouwel: A Graphic Odyssey, 2011
Design Museum (London)

Cartlidge, Levine
Wim Crouwel: A Graphic Odyssey, 2011
Design Museum (London)

Design and Build
Wim Crouwel: A Graphic Odyssey, 2011
Design Museum (London)

Experimental Jetset
Wim Crouwel: A Graphic Odyssey, 2011
Design Museum (London)

MuirMcNeal
Wim Crouwel: A Graphic Odyssey, 2011
Design Museum (London)

Pidgeon
Wim Crouwel: A Graphic Odyssey, 2011
Design Museum (London)

Industrial Design

Baas, Maarten / Baas & Den Herder
Sweepers Clock, 2009–2010
Baas, Maarten
(Gewande, 's-Hertogenbosch)

Berkovich, Elmar
[chair], 1956
Private donors in the name of
Mrs. Tan-Berkovich

Berkovich / Elmar
Verboord [divan bed], 1956
Private donors in the name of
Mrs. Tan-Berkovich

Lubs, Dietrich / Braun AG
Phase 3 [clock], 1972
Dommissie, Herman (Amsterdam)

Rams, Dieter / Braun AG
Studio System PC1 Integral
[stereo system], 1978
Dommissie, Herman (Amsterdam)

Picasso, Pablo / Decorama, USA
Studio [curtain], c. 1955
heirs of Henriques de Castro, Cora
(Huizen)

Installation Art

Pastor, Jennifer
The Perfect Ride, 2003
Shaun Caley Regen, Regen Projects
(Los Angeles) and Barbara Gladstone,
Gladstone Gallery (New York)

Moving Image and/or Sound

Fiskin, Judy
The End of Photography, 2007
Anonymous donor

Wesley, Eric
Untitled (reality video skits), 2005
Van Valen, Maurice (Amsterdam)

Paintings

Ben Ali, Rachid
Untitled, 2002–2003
De Nederlandsche Bank (Amsterdam)

Kloosterboer, Klaas
00143, 2000
07138, 2007
Van Valen, Maurice (Amsterdam)

Mol, Pieter Laurens
*Winter over Spring (Study with Two
Dendrites)*, 1994–1998
Van Valen, Maurice (Amsterdam)

Sone, Yutaka
Double River Island, 2000–2005
Van Valen, Maurice (Amsterdam)

Verhoeven, Helen
Thingly Character V, 2010
Defares, R.H. (Amsterdam)

Photography

Genzken, Isa
Untitled, 2003
Van Valen, Maurice (Amsterdam)

Kloosterboer, Klaas
00132 (1), *00132 (2)* and *00134*, 2000
Van Valen, Maurice (Amsterdam)

Lixenberg, Dana
Axel Peterson, 1999
Tony Desouza, 2001
Van Valen, Maurice (Amsterdam)

Louwes, Annaleen
Minor Details [photo book], 2007
Louwes, Annaleen (Amsterdam)

Mol, Pieter Laurens
Treaty of the Northern Lights, 1976
Van Valen, Maurice (Amsterdam)

Zulc-Krzyzanowski, Michel
The Most Beautiful People in the World
[photo book], 2010
Drukkerij Slinger (Alkmaar)

Van der Meer, Hans
Hollandse velden [photo book], 1998
Visser, Hripsimé (Edam)

Van der Werve, Guido
Nummer Dertien. Effugio B Aconcagua,
2010–2011
Galerie Juliette Jongma (Amsterdam)

Sculpture

Atelier van Lieshout
2 AVL Men, 2000
Van Valen, Maurice (Amsterdam)

Durant, Sam / Ye, Xing You
Green, Unique Mono-Block Resin Chair,
2006
Van der Meij-Tcheng, Helen
(Amsterdam/London)

Golia, Piero
Untitled (Rug with spray-painted
blue arrow pointing to my house),
2003–2007
Golia, Piero (Los Angeles)

Schouten, Marien
Stalen hek, 1996
Schouten, Marien (Amsterdam)

Sone, Yutaka
Model No. 5 for Himalayan Mountain,
2000
Snowman in Surprise Box, 2004
Van Valen, Maurice (Amsterdam)

Wesley, Eric
Hamburger Hill, 2002
XANAX, 2005
Untitled (Cafeteria), 2005
Van Valen, Maurice (Amsterdam)

West, Franz
"Velazquez" (Liege), 1989
Van der Meij-Tcheng, Helen
(Amsterdam/London)

Works on Paper: Preliminary Drawings

Zwiers, Lambertus
[preliminary drawings for wallpaper,
wrapping paper, and the like],
1915–1920
Snoeck Henkemans, Mr. and Mrs. J.C.
(Amstelveen)

Works on Paper: Prints

Lucebert
Untitled, date unknown
Lucebert, Tony (Bergen (NH))

Atelier van Lieshout
AVL Man, 1998
Five studies for tables, 2000
Van Valen, Maurice (Amsterdam)

Works on paper: Drawings

Atelier Van Lieshout
Geloof, hoop en liefde, 2001
Van Valen, Maurice (Amsterdam)

Grigely, Joseph
8 Yellow Conversations, 2000
8 Blue Conversations (flatheaded),
2000
Van Valen, Maurice (Amsterdam)

Harrison, Rachel
Untitled, 1999
Saratoga Racetrack, 1999
Van Valen, Maurice (Amsterdam)

Heringa, Liet
Untitled, 1999
Sundaymorning@ekwc
(’s-Hertogenbosch)

Holleman, Arnoud
Unframed Drawing, 1992
Solipsistic Sky I, 2002
Solipsistic Sky II, 2002
Solipsistic Sky III, 2002
Van Valen, Maurice (Amsterdam)

Mol, Pieter Laurens
Darkroom, 1969
*Een wirwar van kriskras getrokken
zigzaggende lijnen*, 1975
Winter over Spring, 1994–1998
Van Valen, Maurice (Amsterdam)

Pisano, Falke
*(1) Sketch (of Structure) for Lecture
The Importance of Abstraction is
Relative*, 2005
*(2) Sketch (of Situation) for Lecture
The Importance of Abstraction is
Relative*, 2005
Van Valen, Maurice (Amsterdam)

Sone, Yutaka
Untitled (Himalaya Mountain), 1999
Untitled (Double River), 2002
Amsterdam Snowflake # 1, 2003
Amsterdam Snowflake #3, 2003
Amsterdam Snowflake #2, 2004
Van Valen, Maurice (Amsterdam)

Vanderheyden, JCJ
Printed Matter, 1968
Van Valen, Maurice (Amsterdam)

Van Elk, Ger
Study for View on Lake Kinseel, 1985
Boll, Jan Maarten and Kruseman,
Pauline (Amsterdam)

Van Kalsbeek, Maarten
Untitled, 1999
Sundaymorning@ekwc
(’s-Hertogenbosch)

Wesley, Eric
AK (Alaska), 2003
IL (Illinois), 2003
IO (Iowa), 2003
KA (Kansas), 2003
MS (Mississippi), 2003
NC (North Carolina), 2003
NH (New Hampshire), 2003
TX (Texas), 2003
VA (Virginia), 2003
*All the Little Shit in the Back of Your
Skull*, 2004

Crackhead, 2004
Green Room, 2004
A Simple Plan for a Big Deal, 2004
Table Drawing, 2004
Untitled, 2004
Untitled, 2004
Untitled (orange), 2004
XANAX, 2005
Van Valen, Maurice (Amsterdam)

Art Handling

The Art Handling department handled work in numerous ways in 2011. The Registrar Bureau granted a total of 68 requests for loans. The Stedelijk made 396 artworks available on loan to 29 Dutch museums and cultural institutions, 10 museums in the United States, 37 European cultural institutions, and 1 museum in South America.

The conservation technology department is responsible for preventive conservation measures to protect the collection in permanent storage, and it designed, produced or ordered packaging for the 396 outgoing loans. Of the 68 requests for loans that were granted, 10 called for physical supervision by the conservation technology department, because of the complexity of the logistical processes at the institutions accepting the loans or the complexity of the packaging. A major highlight was the production and testing of an ingenious solution for the transportation of the painting *The Unexpected Death of Blinky Palermo in the Tropics*, by the American artist Julian Schnabel, to the Museo Correr in Venice. The packaging and transportation of this enormous painting was documented and filmed, and could be followed on a blog on the Stedelijk's website (<http://journal.stedelijk.nl/2012/01/een-huzarenstukje-het-transport-van-een-schnabel-naar-venetie/>).

Where exhibitions were concerned, the year 2011 was dominated by the dismantling of *Temporary Stedelijk 1* and the setting up and dismantling of *Temporary Stedelijk 2*.

The storage facility management department has been busy checking the locations of the objects in the collection after the major transfer of artworks to the new storage facility in 2010, and with auxiliary activities to prepare for the collection's display when the museum reopens.

In the audiovisual department, 2011 marked a new phase in the conservation of the media collection, with the entire collection being transferred to entirely digital media. This meant the end of videotapes as media for preserving images. The setting up, description, and conservation of the complex video installation *Beacon*, by Gary Hill, was another milestone. Now, 18 years on, the installation works flawlessly, entirely in accordance with the artist's instructions.

Finally, the Art Handling department helped to train students of the Reinwardt Academy, by holding presentations and giving guided tours in the new storage facility.

Short-term Outgoing Loans

*Wim Oepts (1904–1988),
Paintings and Works on Paper*
Kunsthal Rotterdam, Rotterdam
January 15 to April 3, 2011
4 × paintings

Modern British Sculpture
Royal Academy of Arts, London
January 22 to April 10, 2011
1 × moving image and/or sound

Jorn International
ARoS Aarhus Kunstmuseum, Aarhus
January 22 to May 22, 2011
1 × painting

ANGRY: Young and Radical
Nederlands Fotomuseum, Rotterdam
January 22 to June 13, 2011
3 × photography

Philip Sajet – Collected Collections
CODA Museum, Apeldoorn
January 22 to April 10, 2011
9 × applied art and design

Karel Appel & Van Gogh
Vincent van Gogh Huis, Zundert
February 20 to September 9, 2011
1 × painting, 2 × sculptures

Larry Bell
Carré d'Art-Musée d'Art Contemporain,
Nîmes
February 24 to May 22, 2011
1 × sculpture

Chagall and the Bible
Musée d'art et d'histoire du Judaïsme,
Paris
March 1 to June 5, 2011
1 × painting, 1 × work on paper

William Leavitt: Theater Objects
Museum of Contemporary Art,
Los Angeles
March 13 to July 3, 2011
1 × installation with non-cinematographic materials

James Ensor
Gemeentemuseum, The Hague
March 26 to July 20, 2011
2 × paintings

Wim Crouwel – A Graphic Odyssey
Design Museum, London
March 30 to July 3, 2011
88 × works on paper
124 × archival materials

The Collection Enriched
Museum Boijmans van Beuningen,
Rotterdam
April 2 to May 31, 2012
1 × painting

Expressionism in the Rhine-Main region
Museum Giersch, Frankfurt
April 3 to July 17, 2011
1 × painting

*LONELY AT THE TOP: Graphology
Chapter 2*
Museum van Hedendaagse Kunst
(M HKA), Antwerp
April 7 to June 12, 2011
1 × work on paper

Jean Brusselmans
MuZEE, Oostende
April 9 to September 4, 2011
4× paintings

Richard Serra Drawing: A Retrospective
Metropolitan Museum of Art,
New York City
April 11 to August 28, 2011
San Francisco Museum of Art
October 15, 2011 to January 17, 2012
The Menil Collection, Houston
March 1 to June 12, 2012
1× work on paper

Jan Fabre: The Years of the Hour Blue
Kunsthistorisches Museum Wien, Vienna
May 4 to August 28, 2011
1× work on paper

Constantin Brancusi and Richard Serra
Fondation Beyeler, Basel
May 22 to September 4, 2011
Guggenheim, Bilbao
October 8 to April 15, 2012
1× sculpture

Klee and Cobra – A Child's Play
Zentrum Paul Klee, Bern
May 24 to September 4, 2011
Louisiana Museum of Modern Art,
Humlebaek
September 30, 2011 to January 8, 2012
Cobra Museum voor Moderne Kunst,
Amstelveen
January 26 to April 22, 2012
1× sculpture, 5× paintings

Jeff Wall: the crooked path
BOZAR, Brussels
May 37 to September 11, 2011
Centro Galego de Arte Contemporánea
CGAC, Santiago de Compostela
November 12 to February 26, 2012
1× painting

Neo Rauch
Museum Frieder Burda, Baden-Baden
May 28 to September 18, 2011
1× painting

Armando Biennale Revisited
Rietveld Paviljoen De Zonnehof,
Amersfoort (Armando Museum)
May 29 to November 27, 2011
1× painting, 6× archival materials

Permanently Becoming: Julian Schnabel and the Architecture of Seeing
Museo Correr, Venice
May 31 to November 27, 2011
1× painting

Paris (works from the permanent collection)
Van Gogh Museum, Amsterdam
June 1, 2011 to June 1, 2012
1× painting

Relationship Building: Art between Critique and Cooperation
Künstlerhaus, Vienna
June 16 to October 16, 2011
1× installation with cinematographic equipment

Kees Ivens en de Waalbrug 1905–1936
(Kees Ivens and the Waal Bridge)
Museum het Valkhof, Nijmegen
June 16 to November 6, 2011
exhibition copies of 2 posters

(In)pur, (In)forme, (Ir)réel.
OMA, 3 Bibliothèques pour la France.
Rem Koolhaas
École nationale supérieure
d'architecture, Paris Malaquais
June 17 to July 23, 2011
1× industrial design

Pieter Engels – Arti Medaille
Arti et Amicitiae, Amsterdam
June 18 to July 24, 2011
5× paintings, 1× sculpture

A Portrait of Holland
De Hallen, Haarlem
June 24 to September 11, 2011
3× paintings, 1× work on paper

Heinrich Campendonk – Ein blaues Leben (A Blue Life)
Stadtmuseum Penzberg, Penzberg
July 3 to October 23, 2011
2× paintings

Ostalgia
New Museum of Contemporary Art,
New York
July 14 to October 1, 2011
1× sculpture

Ik heb altijd gelijk (I'm Always Right) /
WF Hermans
Schunck Glaspaleis, Heerlen
August 29 to October 16, 2011
10× photography; exhibition copies

Isala & Louise
M Leuven, Leuven
September 8 to November 27, 2011
1× painting

Jannis Kounellis
Museum Kurhaus, Kleve
September 11, 2011 to January 29,
2012
1× sculpture

nul = 0. dutch avant-garde in an international context, 1961–1966
Stedelijk Museum Schiedam
September 11, 2011 to January 22, 2012
4× paintings
2× sculptures

Color in Flux
Weserburg Bremen, Bremen
September 11, 2011 to January 29, 2012
1× painting

De Kooning: A Retrospective
Museum of Modern Art, New York
September 13, 2011 to January 9, 2012
2× paintings

Dali Meets Vermeer: Modern Masters Come to Visit
Mauritshuis, The Hague
September 15 to December 11, 2011
2× paintings

Jan Sluijters Retrospective
Singer Laren, Laren
September 16, 2011 to February 5, 2012
9× paintings

Sir Stanley Spencer: Between Heaven and Earth
Kunsthal, Rotterdam
September 17, 2011 to January 15, 2012
4× paintings

The Self-Portrait, the House and the Seasons
MuZee, Oostende
September 17, 2011 to January 14, 2012
1× painting

Extended Drawing
Bonnefantenmuseum, Maastricht
September 18, 2011 to January 15, 2012
1× sculpture

Willem Hussem – Vormen van Ruimte (Forms of Space)
Museum Belvédère, Heerenveen
September 23 to November 13, 2011
1× painting

Picasso 1905 in Paris
Kunsthalle Bielefeld
September 25, 2011 to January 15, 2012
1× painting

Windflower, Perceptions of Nature
Kröller-Müller Museum, Otterlo
September 29, 2011 to January 15, 2012
1× sculpture

Liberty! The Relief of Leiden, 1574–2011
Museum de Lakenhal, Leiden
September 30, 2011 to January 9, 2012
2× paintings

Studio Tuscany: Karel Appel – Roberto Barni
Cobra Museum, Amstelveen
October 1, 2011 to January 15, 2012
3× sculptures

OMA/Progress
Barbican Art Gallery, London
October 5, 2011 to February 19, 2012
3× library materials

Roger Raveel. 'Even terugschouwen' ('Looking Back')
Museum voor Moderne Kunst, Arnhem
October 8, 2011 to January 8, 2012
3× paintings

Yayoi Kusama
Musée national d'art Moderne Centre Georges Pompidou, Paris
October 12, 2011 to January 9, 2012
Tate Modern, London
February 1 to May 20, 2012
1× sculpture

Wilhelm Sasnal
Whitechapel Gallery, London
October 14, 2011 to January 1, 2012
2× paintings

Snapshot: Painters and Photography, 1888–1915
Van Gogh Museum, Amsterdam
October 14, 2011 to January 8, 2012
2× paintings

Phillips Collection, Washington DC
February 4 to May 6, 2012
1 × painting
Indianapolis Museum of Art, Indianapolis
June 8 to September 9, 2012
1 × painting

Studio Job & the Groninger Museum
Groninger Museum, Groningen
October 15, 2011 to March 4, 2012
1 × applied art

René Daniëls: An Exhibition is Always Part of a Greater Whole
Museo Nacional Centro de Arte Reina Sofía, Madrid
October 20, 2011 to March 26, 2012
6 × paintings, 4 × works on paper
Van Abbemuseum, Eindhoven
May 12 to September 15, 2012
6 × paintings

Marijke van Warmerdam – Close By in the Distance
Museum Boijmans van Beuningen, Rotterdam
October 22, 2011 to January 29, 2012
1 × sculpture, 1 × installation with cinematographic equipment

MINNE-MAETERLINCK:
The World of George Minne and Maurice Maeterlinck
Museum of Fine Arts, Ghent
October 22, 2011 to February 19, 2012
1 × work on paper

Eva Besnyö
Berlinsche Galerie, Berlin
October 27, 2011 to February 27, 2012
7 × photography
Jeu de Paume, Paris
May 21 to September 23, 2012
5 × photography

Gust van de Wall Perné
CODA, Apeldoorn
November 5, 2011 to February 26, 2012
2 × paintings, 3 × posters

Centenary Matta 11-11-11
Centro Cultural Palacio la Moneda, Santiago de Chile
November 11, 2011 to February 12, 2012
1 × painting

Van Gogh and Gauguin's Journey: Painting the Experience of Spaces from Turner to Rothko
Palazzo Ducale, Genoa
November 12, 2011 to April 12, 2012
1 × painting

Marcel van Eeden – Schritte ins Reich der Kunst
Institut Mathildehöhe, Darmstadt
November 13, 2011 to February 19, 2012
1 × work on paper

Death & Beauty – Animal Still Lifes from the Renaissance to Modernism
Staatliche Kunsthalle, Karlsruhe
November 19, 2011 to February 19, 2012
1 × painting

Intervention # 18 – Sheila Hicks, Cent Minimes
Museum Boijmans van Beuningen, Rotterdam
November 19, 2011 to March 4, 2012
14 × applied art

Valéry Proust Museum
Muzee, Oostende
November 26, 2011 to February 5, 2012
1 × sculpture

Cinema post-minimal
Musée national d'art Moderne Centre Georges Pompidou, Paris
November 30, 2011 to January 25, 2012
4 × moving image and/or sound

It Happened at Pomona: Art at Pomona College 1969–1973
Pomona College Museum of Art, Claremont
December 3, 2011 to February 19, 2012
1 × installation with non-cinematographic materials

Light Years. Conceptual Art and the Photograph
Art Institute of Chicago, Chicago
December 11, 2011 to March 11, 2012
1 × installation with cinematographic equipment
1 × sculpture

Daan van Golden
De Hallen, Haarlem
December 16, 2011 to March 4, 2012
1 × painting

New Long-term Outgoing Loans in 2011

Amsterdam Museum
1 × painting, Appel, Karel
1 × painting, Dumas, Marlene

Social Development Department (DMO), Amsterdam
1 × painting, Henneman, Jeroen

Social Development Department (DMO), Amsterdam
1 × painting, Plug, Marian

Stedelijk Museum, Alkmaar
1 × painting, Toorop, Charley

New Long-Term Incoming Loans in 2011

Paintings

de Staël, Nicolas
Fleurs grises, 1953
Cultural Heritage Agency of the Netherlands (RCE), Rijswijk

Lucebert
De Eumeniden, 1983
Blockhead, 1992
Untitled, 1972
Cultural Heritage Agency of the Netherlands (RCE), Rijswijk

Works on Paper: Drawings

Lucebert
Untitled, 1980
Untitled, 1982
Untitled, 1984
Untitled, 1984
Untitled, 1987
Untitled, 1987
Untitled, 1987
Untitled, 1990
Untitled, 1991
Cultural Heritage Agency of the Netherlands (RCE), Rijswijk

Works on Paper: Drawings and Other Unique Works

Lucebert
Untitled, 1991
Untitled, 1992
Cultural Heritage Agency of the Netherlands (RCE), Rijswijk

Conservation

The Stedelijk Museum has a conservation department with diverse disciplines: sculpture conservation, painting conservation, paper conservation, and applied arts and design.

In 2011, all the conservators devoted a great deal of time to core tasks such as examining and treating artworks and writing condition reports on works for various purposes. The move to the well-equipped studios in the new storage facility was a milestone for the paper conservation and applied arts and design departments. The other studios will be moving to the renovated museum in 2012.

The conservation departments were closely involved in setting up *Temporary Stedelijk 2*. In the applied arts department, checking objects such as Ted Noten's jewelry and Wirkkala's silver and glassware, and ensuring that they were properly displayed, took considerable time and effort. The paper conservators furnished several of the items in the major donation from the collector Maurice van Valen with climate-controlled in-frame vitrines. The paintings and sculptures also received a lot of attention. For instance, the restoration of the "Appel Wall" in the former restaurant was completed, and sculptures by Tinguely were given special display cases.

In addition, external conservators helped to boost efforts to ensure that a number of the museum's key masterpieces can be displayed when the museum reopens in 2012. For instance, work started on examining Edward Kienholz's *The Beanery* and inspecting its condition, and the treatment of Rietveld's *Harrenstein Bedroom* is now nearing completion. Important gouaches by Lucebert and Karel Appel were restored, as were paintings by artists including Ernst Kirchner, Karel Appel, and Marc Chagall.

Several research and publication activities were also completed in 2011. At the Triennial ICOM Conference, the painting conservation department presented a study on the ground layers of work by three American painters, and the sculpture conservation department gave two lectures about research on, and the treatment of, modern three-dimensional objects. The applied arts and design conservator gave a lecture in Munich about a research project on a synthetic chair by Ron Arad.

For paper conservation, the Stedelijk Museum and the University of Leiden submitted a joint application for a grant to the Netherlands Organization for Scientific Research (NWO) in the framework of the Science4Arts research program. The grant, which was approved in 2012, will make it possible to conduct a four-year interdisciplinary research project on the conservation of "photographic works": a selection of photographs made after 1960, incorporating a combination of

different materials. In addition, three network meetings were organized at the Stedelijk Museum on May 30, June 27, and August 5, 2011.

The following paragraphs list the artworks that were treated and the conservators' other activities.

Conservation of Paintings

Works Treated

Appel, Karel, *Stéphane Lupasco et Michel Tapié*, 1956
Appel, Karel, *Vragende kinderen*, 1949
Appel, Karel, *Wandschildering voormalig restaurant*, 1956
Armando, *Waldrand, 17-1-1984*
Baer, Jo, *Untitled (Korean)*, 1963
Chagall, Marc, *L'autoportrait aux sept doigts*, 1912–1913
Chagall, Marc, *La synagogue de Safed, Israël*, 1931
De Kooning, Willem, *Two Figures in a Landscape*, 1967
Domela, Cesar, *Compositie no. 3 C*, 1923
Hussem, Willem, *Compositie*, 1965
Hynckes, Raoul, *Stilleven met jachtgeweer*, 1927
Jorn, Asger, *Im Flügelschlag der Schwäne*, 1963
Kelly, Ellsworth, *Black with White Bar II*, 1971
Kirchner, Ernst Ludwig, *Drei Akte im Walde*, 1908/1920
Marden, Brice, *Morada*, 1976
Ouwensloot, Jan, *Leidseplein*, 1934 or earlier
Raysse, Martial, *Peinture à haute tension*, 1965
Rothko, Mark, *Untitled (Umber, Blue, Umber, Brown)*, 1962
Schnabel, Julian, *The Unexpected Death of Blinky Palermo in the Tropics*, 1981
Sturtevant, Elaine, *Raysse Tableau à haute tension*, 1969
Van de Wall Perné, Gust, *Sage*, 1910
Vuillard, Eduard, *Etude pour Mme Trarieux et ses filles*, 1912

Detailed Condition Reports and Conservation Treatment for New Acquisitions

Ben Ali, Rachid, *Untitled*, 2002–2003
De Rooij, Willem, *Mechanize Her Jenny*, 2011
Hawkins, Richard, *Salome Painting: Showroom*, 2011
Kloosterboer, Klaas, *07138*, 2007
Kloosterboer, Klaas, *00143*, 2000
Mol, Pieter Laurens, *Winter over Spring (Study with Two Dendrites)*, 1994–1998
Sone, Yutaka, *Double River Island*, 2000–2005
Verhoeven, Helen, *Thingly Character V*, 2010

Three works from the Netherlands Cultural Heritage Agency (RCE):

de Staël, Nicolas, *Fleurs grises*, 1953
Lucebert, *Blockhead*, 1992
Lucebert, *Eumeniden*, 1983

Research

Research on the ground layers of works by three American artists, in partnership with the Cultural Heritage Agency (RCE), by Klaas Jan van den Berg, Henk van Keulen and Matthijs de Keijzer.

Annegret Volk (intern) conducted research on Karel Appel's painting *Stéphane Lupasco et Michel Tapié* in partnership with the RCE, using X-ray fluorescence (XRF), water extraction tests, and conductivity tests. The study was part of the project "20^{ste}-eeuwse watergevoelige olieverf schilderijen" (20th-century oil paintings sensitive to water).

Hannie Diependaal (University of Amsterdam), in partnership with the RCE (Luc Megens), studied Breitner's paint box and paintings, including some from the museum's collection.

Kathrin Pilz (Van Gogh Museum), in partnership with the RCE (Luc Megens), conducted research on Vincent van Gogh's painting *De spitters* (The Diggers).

Research was also conducted on the patina on the paintings of Robert Ryman from the collection (in connection with an NWO grant application).

Exhibitions

For *Temporary Stedelijk 2*, 6 paintings were treated (see list of works treated), and their condition was inspected at the beginning and end of the exhibition.

Condition Checklists Drawn up Retrospectively for Paintings and Acquisitions

A total of 133 condition checklists were drawn up in 2011, most of them by a freelance conservator, and the data incorporated into a database.

Outgoing Loans

Condition reports of 90 paintings were drawn up in 2011 for outgoing loans. Painting conservators accompanied artworks to and from locations in the Netherlands eight times, and to and from locations in other countries six times.

New Frames for Paintings

Four new frames were made.
Toorop, Charley, *Naakten*, 1930/1932
Toorop, Charley, *Albert Plasschaert*, 1927
Toorop Charley, *Zelfportret met hoed en voile*, 1938
Van Doesburg, Theo, *Contra-compositie V*, 1924

Restoration of Frames for Paintings

Chagall, Marc, *La femme enceinte / Maternité*, 1913
Chagall, Marc, *L'autoportrait aux sept doigts*, 1912–1913
Ensor, James, *Carnaval en Flandre*, c. 1929–1930
Klinkenberg, Karel, *Episode uit het beleg van Leiden*, c. 1875
Toorop, Charley, *Zeeman*, 1928

Condition Checklists Drawn up Retrospectively for Picture Frames

Using the condition checklists, work continued on recording the condition of all the decorative frames at the Deccaweg storage facility. The condition of 92 decorative frames was recorded on paper and entered in the database.

Move to New Storage Facility

All the paintings brought into the new storage facility were checked, and condition checklists drawn up for them.

Conservation of Sculptures

Works Examined and Treated

Appel, Karel, *Drift op zolder*, 1947
Strik, Berend, *De sigaar*, 1987
Arman, *Couleur traçante*, 1967
Armando, *6 × rood*, 1963
De Kooning, Willem, *Seated Woman*, 1969/1979
De Kooning, Willem, *Seated Woman on a Bench*, 1972/1979
De Kooning, Willem, *Hostess*, 1973/1979
Engels, Pieter, *Bad Constructed Canvas / Hommage à Engels*, 1967–1968
Fontana, Lucio, *Ontwerp Multiple*, 1967 or earlier
Hak, Ton, *Afstand*, n.d.
Havermans, Jan, *Linkerfiguur verzetsmonument Apollolaan (afgietsel model)*, 1965 or earlier
Kounellis, Jannis, *Senza Titolo*, 1996
Kowalski, Piotr, *Manipulateur no. 8*, 1967/1970
Janzee, Leendert, *Zuil*, 1968
Marroquin, Raul, *R.G.B.*, 1989
Merz, Mario, *Dal Miele alle ceneri*, 1984
Noland, Cady, *Strapped to a Narrative*, 1988
Oldenburg, Claes, *Saw (Hard version II)*, 1971
Rogge, Cornelis, *Ingang van de grot*, 1969

Schippers, W.T., *At the Green Fountain*, 1962/1963
Sone, Yutaka, *Snowman in Surprise Box*, 2004
Tinguely, Jean, *Metamatic No. 10*, 1959
Uecker, Günther, *Model voor een lichtmultiple*, 1965
Warmerdam, Marijke van, *Untitled*, 1993
Ijdo, Hans, *Worstelaars*, 1958

Research

From September to December, Ellen Janssen, working as an intern in the University of Amsterdam's conservation course, researched works by Pieter Engels, *Bad Constructed Canvas / Hommage à Engels*, and Wim T. Schippers, *At the Green Fountain*. In October 2011, the sculpture conservation department started on a detailed report on the condition of *The Beanery* by Edward Kienholz, and prepared a technical description of the work.

Exhibitions Organized by the Stedelijk

Preparatory work was carried out for *Temporary Stedelijk 2*, most notably checks on the condition of artworks and the installation of objects to be included from the museum's own collection.

Condition Checklists for Incoming Loans

6 condition reports were drawn up on incoming loans for *Temporary Stedelijk 2*.

Condition checklists Drawn up Retrospectively and for Acquisitions

19 condition checklists were drawn up in 2011 and the data entered into a database.

Display Instructions Drawn up Retrospectively and for Acquisitions

Detailed display instructions were prepared for 6 artworks in 2011.

Outgoing Loans

11 condition reports were drawn up in 2011 for this purpose, and the sculpture conservators accompanied artworks to and from locations in the Netherlands four times, and to and from locations in other countries four times.

Move to New Premises

In 2011, the multifunctional studio in the new storage facility building was ready for use, and the sculpture conservators almost completed the equipment of its interior.

Applied Art and Design

Works Treated

Arad, Ron, *Mini-Bookworm [prototype]* [bookshelf], 1993
Bronger, Sigurd, [table accessories], 1996
Carau, Marguerite, *Ardoise avec découpe* [tapestry], 1972
Carau, Marguerite, *Ivoire avec oblique jaune* [tapestry], 1983
Carau, Marguerite, *Deux diagonals* [tapestry], 1982
Colombo, Joe, *Boby* [trolley], 1968–1970
De Boer, Corrie, *Tango* [3 curtain fabrics], 1956
Hengelosche Trijppweverij, [upholstery fabric], c. 1910
Jongert, Jac., *Vogels boven golven* [tablecloth], 1920
Kirchner, Ernst Ludwig, *Familie* [tapestry], 1923
Kramer, Friso, *WKH (model 120/2)* [bench], 1967
Lebeau, Chris, [cloth], 1904
Le Corbusier, *Deux bouteilles et compagnie* [tapestry], 1951
Nieuwenhuis, Theo, [2 hanging lamps], 1900–1925
Unknown artist, *VideoSphere (model 3240)* [television], 1970
Pakhalé, Satyendra, *Kalpa* [vase], 2002
Paulin, Pierre, *(model 300)* [armchair], 1965–1966
Retera, Willem, [divan cover], 1920
Rietveld, Gerrit, *Harrenstein slaapkamer*, 1926

Rietveld, Gerrit, *Bolderwagen*, 1922–1923
 Rolf, Margot, *Uitgaand van 4 kleuren – VII-3* [tapestry], 1970–1977
 Scholten, Desirée, *Luchtige omlijning* [tapestry], 1979
 Scholten, Desirée, *Grijs* [tapestry], 1974
 Scholten, Herman, *Op en neer* [tapestry], 1970
 Scholten, Herman, *Prélude* [tapestry], 1958
 Studio Job, *Craft* [three-dimensional work], 2001
 Studio Job, *Rock Furniture* [chaise longue] (3 treatments), 2004
 Thorn Prikker, Johan, [cloth], 1900
 Van der Horst, Loes, *Geel kleeid* [tapestry], 1978
 Van der Horst, Loes, *Horizon* [wall piece], 1977
 Van Eijk, Ria, *Champagne* [3 curtain fabrics], 1957
 Van Eijk, Ria, *Hij en zij I* [tapestry], 1978
 Van Elk, Ger, *Plint serie*, 1967
 Van Hoytema, Theo, [fire screen], 1899
 Visser, Martin, *Lattenbank SMA*, 1960–1961
 Volders, Liesbeth, *Totem* [3 curtain fabrics], 1957
 Wirkkala, Tapio, [coffee pot], 1967, [dish] 3×, 1954, 1957, [teapot] 2×, 1968

Treatments to Be Completed

Berlage, Hendrik Petrus, [hanging lamp (4 bulbs)], 1909
 Van den Bosch, Jac., [fire irons], 1903
 Van den Bosch, Jac., [peat chest], n.d.

For *Temporary Stedelijk 2*, various glass objects, ceramics, and synthetic objects were cleaned *in situ*/in the galleries during and after installation.

Examination

Rietveld, Gerrit, *Harrenstein slaapkamer*. Detailed investigation of the provenance and materials of this interior, a treatment proposal, and an advisory report on how to display it as part of the new permanent exhibition.
 Arad, Ron, *Oh Void 2* [rocking chair]. Materials research, still in progress.

Exhibitions

For *Temporary Stedelijk 2*, many objects from the museum collection were inspected to determine their present condition.
Metalen Meubelen, 22 objects
Sieraden, 38 objects
Op tafel, 38 inventory items from multiple place settings
Archetypen/ Archetoyes, 25 objects
Kunststoffen, 44 objects
Sieraden Rietveld Academie, 11 objects
Vazen, 34 objects
Wirkkala, 60 objects
Ted Noten, 10 objects

Condition Checklists for Incoming Loans

51 reports were drawn up on the condition of artworks for incoming loans for *Temporary Stedelijk 2*.

Condition Checklists Drawn up Retrospectively

12 condition checklists were drawn up of pieces of furniture, while another 38 were compiled on jewelry with synthetic components. Approximately 40 files were added to the conservation database, which now contains almost 800 records.

Supplementary Checks on the Condition of Acquisitions

6 pieces of furniture, 1 ceramic mural relief, 1 autonomous textile object, 3 pieces of jewelry, 3 ceramic/wood design objects.

Condition Checklists Drawn up in Connection with the Internal Restructuring in 2012

46 metal objects
 60 textile objects

Outgoing Loans

40 condition reports on artworks were made for this purpose in 2011, and staff accompanied items to or from a foreign location on three occasions.

Move to New Premises

At the beginning of 2011, the applied arts studio in the new storage facility building was prepared for use.

Paper Conservation

Conservation Activities

430 objects of applied art mounted (singly or on mounting sheets)
 82 folders made for prints and drawings
 35 poster sleeves made; posters were fitted with a hanging strip and placed in the sleeves

Framing

166 works were framed and mounted under glass or acrylic
 17 works were mounted with passe-partouts
 45 posters were framed under acrylic
 99 works were framed in climate-controlled in-frame vitrines
 8 works were hung with picture hanging systems

Paper Conservation

Conservation Activities, Drawings and Prints

Appel, Karel, *Figuren op blauw (gouache)*, 1949
 Appel, Karel, *Kinderen (gouache)*, 1953
 Corneille, *Compositie (gouache)*, 1948
 Darboven, Hanne, *24 Gesänge: B-Form (installatie)*, 1974
 Lucebert, *Was! Es fliegt und steht (gouache)*, 1958
 Lucebert, *Wild Cherry, Bergen (gouache)*, 1954
 Lucebert, *Untitled (gouache)*, 1954
 Ryman, Robert, *Classico 3*, 1968

Conservation Activities, Posters

Bernard, Francis, *Arts ménagers*, 1933
 Bill, Max, *Futurismo & pittura metafisica*, 1950
 Bruna, Dick, *Pas toe Pastoe*, 1961
 Cardinaux, Emil, *Zermatt*, 1908
 Colin, Paul, *Jean Weidt*, 1938
 Colin, Paul, *Paris 1937*, 1937
 Gipkens Julius, *Plakate von Gipkens liefern Hollerbaum & Schmidt*, 1911
 Newbould, Frank, *Scotland*, 1933
 Treumann, Otto, *Oekumene der Kulturen Nijmeegsch studenten corps*, 1964
 Treumann, Otto, *Internationale tentoonstelling Telecommunicatie*, 1962
 Van de Wall Perné, Gust, *Aankondigingen aan de SS Stations*, n.d.

Conservation Activities, Photographs

Blazer, Carel, *S.M.S. Posen*, c. 1936
 Krull, Germaine, *La tour Eiffel*, 1927
 Gispén, Willem Hendrik, *Het kantoorgebouw van het G.E.B. te Rotterdam door de heer Gispén via een verchromde autolantaarn gefotografeerd*, 1931
 Guernonprez, Paul, *Parijs*, 1936
 Guernonprez, Paul, *Parijs*, 1936
 Guernonprez, Paul, *Untitled (Fotogram)*, 1932–1933
 Guernonprez, Paul, *Leidseplein, Amsterdam*, c. 1935
 Guernonprez, Paul, *Man met een vlieg op het oog*, c. 1935
 Guernonprez, Paul, *Parijs*, 1936
 Guernonprez, Paul, *Parijs*, 1936
 Pronk, Claar, *Glazen*, c. 1938
 Schuitema, Paul, *Draaiende grammfoonplaat*, c. 1929

Schuitema, Paul, *Fotomontage voor J.B. van Loghem, Bouwen, Holland: nieuwe zakelijkheid*, 1932
 Schuitema, Paul, *Spelden*, 1929
 Schuitema, Paul, *Zelfportret*, c. 1929
 Schuitema, Paul, *Untitled*, c. 1930
 Schuitema, Paul, *Net in het water*, 1928
 Schuitema, Paul, *Ontwerpblad voor het tijdschrift 'foto en film'*, c. 1935
 Schuitema, Paul, *Ontwerpblad voor het tijdschrift 'foto en film'*, c. 1935
 Schuitema, Paul, *Ontwerpblad voor het tijdschrift 'foto en film'*, c. 1935
 Schuitema, Paul, *Pelikanol weisse Klebepaste*, c. 1930
 Van Bennekom, Lood, *Opéra, Parijs*, 1929
 Van der Elsken, Ed, *Ann met matroos, Parijs*, 1952
 Van der Elsken, Ed, *Au 'Mabillon', boulevard Saint Germain*, 1950
 Van der Elsken, Ed, *Eliane Papai, Parijs*, 1953
 Van der Elsken, Ed, *Het meisje met rood haar dat als een negerin danste, Parijs*, 1950
 Van der Elsken, Ed, *Parijs*, 1952
 Van der Elsken, Ed, *Parijs*, 1953
 Van der Elsken, Ed, *Slapend stel, Parijs*, 1951
 Van der Elsken, Ed, *Vali Myers, Roberto en Geri, Parijs*, 1950
 Van der Elsken, Ed, *Parijs*, 1953
 Van der Elsken, Ed, *Parijs*, 1953
 Van der Elsken, Ed, *Parijs*, 1953
 Van der Elsken, Ed, *Parijs*, 1950
 Van der Elsken, Ed, *Parijs*, 1953
 Van der Elsken, Ed, *Parijs*, 1953
 Van der Elsken, Ed, *Parijs*, 1953
 Van der Elsken, Ed, *Vali Myers, Parijs*, 1951–1952
 Van der Elsken, Ed, *Vali Myers, Parijs*, 1953
 Van der Elsken, Ed, *Fred, Pierre en een meisje, Parijs*, 1953
 Van der Elsken, Ed, *The Old Navy, boulevard Saint Germain, Parijs*, 1953
 Van der Elsken, Ed, *Chez Moineau, Rue du Four, Parijs*, 1953
 Van Der Kaap, Gérald, *La la la Light*, 1989–1990
 Van Ojen, Evert, *Van Nelle-fabriek, Rotterdam*, 1930
 Zwart, Piet, *Bomijis op slootkant*, 1930
 Zwart, Piet, *Nederlandse Kabelfabriek, Delft*, 1928
 Zwart, Piet, *Rollen koperdraad*, c. 1931
 Zwart, Piet, *Zigeunerin*, c. 1931

Exhibitions

The paper conservation department carried out various activities for exhibitions in *Temporary Stedelijk 2* such as *Recollections 2; Cultured Nature; Op losse schroeven; De Best verzorgde boeken; Wim Crouwel: A Graphic Odyssey; In Memoriam: Marten Jongema*; and *Holland Festival*. Climate checklists were drawn up for the presentation of the photographs of Lothar Baumgarten and the items belonging to the donation by the collector Maurice van Valen.

Condition Checklists for Incoming Loans

36 condition reports were drawn up for incoming loans for *Temporary Stedelijk 2*.

Outgoing Loans

The paper conservators drew up 25 condition reports for outgoing loans in 2011. They accompanied two loans to locations abroad and two to locations in the Netherlands.

For *Wim Crouwel: A Graphic Odyssey*, in the Design Museum in London (88 posters and 123 archival documents), the framing of the posters and the preparation of all the condition reports were contracted out.

Projects

Reframing project carried out: project in which 22 framed works were reframed using approved conservation materials. Made-to-measure boxes: project in which 126 made-to-measure boxes were produced for artists' books and another 162 for graphic design.

Support Given to Projects for SMBA

24 drawings and 10 photographs were framed for Stedelijk Museum Bureau Amsterdam.

Condition Checklists (CCL) Drawn up Retrospectively

159 condition checklists of photographs, drawings, gouaches, and posters were drawn up in 2011. The condition and display of the work *Words* by Carl Andre, consisting of over 600 pages of poetry, have now been almost fully documented.

Move to New Premises

At the beginning of 2011, the new paper studio, the framing workshop, and the materials storage facility were prepared for use.

Research and Publications

The Stedelijk Museum's core tasks include research and the presentation and exchange of research findings. In 2011, these tasks were mainly performed as part of the large-scale public program (see p. 6), with lectures, debates, and symposiums, carried out with a range of cultural and educational partners. The events gave visitors, artists, scholars, scientists, critics, and curators an opportunity to share knowledge and engage in dialogue. In view of the imminent reopening of the museum, no publications appeared in 2011. A number of books were prepared, however, including a visitors' guide to the reopened museum (*Stedelijk Highlights*), a book of essays on the collection (*Stedelijk Reflections*), and a publication on the renovation and new building of the Stedelijk Museum. These will all be published to coincide with the reopening of the museum.

development




Overview

In terms of sponsorship and fundraising, 2011 was a successful year. The confidence and faith in the future of the Stedelijk Museum constantly being expressed by our business partners is of inestimable value to the museum. The period of uncertainty surrounding the planning of the construction work once again taxed the founders' patience. Fortunately, the building progressed extremely well this year, and in November we were able to celebrate the unveiling of the new facade in a festive ceremony with all of the museum's patrons. To keep the founders informed of how the building was advancing, "hard hat tours" were organized, such as during the unique "Crouwel & Crouwel" reception in the summer, with a visit to the new building led by architect Mels Crouwel, followed by a reception for his father, Wim Crouwel, to mark the exhibition *Wim Crouwel: A Graphic Odyssey*.



This remarkable exhibition took place in the old museum building, as part of the *Temporary Stedelijk* program. *Temporary Stedelijk* was made possible by the museum's main sponsor Rabobank, the primary patron Mr. Rob Defares, and substantial gifts from the Ribbink-Van den Hoek family, the Bruin-Heijn family, Métamatic Research Initiative, and an anonymous donor. Thanks to their generous contributions, the museum was able to welcome visitors to various exhibitions and displays from the collection. For the first time in many years, the modern classics from the collection could be admired once again. Our primary patron Rob Defares financed the climate control of the former Hall of Honor (the future IMC gallery), which was essential in order to mount this display, enabling the public to finally see renowned works by artists including Matisse, Mondrian, Malevich, Willem de Kooning, Roy Lichtenstein, Barnett Newman, Ellsworth Kelly, and Yves Klein again.



Some of the galleries on the ground floor were used to present recent acquisitions and remarkable works donated by private collectors. The *Temporary Stedelijk 2* program opening included a display of the major artwork *Strapped to a narrative* (1988) by artist Cady Noland, an extremely important gift presented to the Stedelijk Museum by the collector couple Martijn and Jeannette Sanders. Then came a selection from the extraordinary gift of 55 artworks from the private collector Maurice van Valen. The complete overview of gifts received by the museum this year is included in another part of the annual report. To safeguard continuity and quality, the museum also seeks to forge multiyear agreements with commercial companies.

The Stedelijk Museum is very pleased to welcome Rabobank as the main sponsor for the coming three years; Rabobank will contribute to the museum's future major exhibitions and educa-

tional projects. An agreement was signed with the coffee brand Medellín Secret, and the museum once again received substantial contributions from diverse funds, including the SNS REAAL Fund, Agentschap.nl/Innovatieve Cultuuruitingen, Amsterdam Fund for the Arts, and the ANWB Fund. The Mondrian Foundation pledged to make a substantial contribution to the museum to enable it to purchase items by Stanley Brouwn for its collection, plus a substantial contribution toward acquisitions for the collection in general.

The Turing Foundation contributed a sum of money to help fund the Turing Museumplein bus, a joint project set up by the Stedelijk Museum, Rijksmuseum, and Van Gogh Museum. Transport proved to be the main obstacle preventing schools from organizing museum visits. Over the next few years, this bus will transport thousands of children attending the top three classes of elementary school from the wide surroundings of Amsterdam to the three museums at Museumplein. Finally, the exhibitions *Bewogen Beweging* and *Op Losse Schroeven* were sponsored by Métamatic Research Initiative (MRI).

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Albert Adjustment
Amsterdam RAI
AON Nederland
AT Kearney
Beheer Brouwershoff
Blauwhoed B.V.
BMW Group
Breevast B.V.
Business Art Service
Christie's Amsterdam B.V.
Clifford Chance LLP

CMS Derks Star Busmann
Commerciële Beleidsvorming 2000 B.V.
Dam & Partners Architecten
De Baak, Managementcentrum VNO-NCW
De Heus Voeders B.V.
De Notenkraker
De Roedel, Executive & Life Coaching
De Stuers Executive Search
Delta Lloyd N.V.
EDHA Interieur
Fortress Participations B.V.
Frans Molenaar B.V.
Geeris Holding
Getronics
HEYLIGERS design + projects
Hörmann Alkmaar B.V.
Houthoff Buruma
IMC
Ingrosyl B.V.
John Nurminen Prima
Keyer & Mackay Stichting
KPMG
LeasePlan Corporation
Lensvelt
Maarsen Groep
MAB Development B.V.
Maison van den Boer
NautaDutilh
Nederlandse Waterschapsbank N.V.
P2 Group
Partnership Bonnikke
Pellican Magazines B.V.
Pesman Advocaten
Pon Holdings B.V.
Pon's Automobielenhandel B.V.
Rabobank Amsterdam
Rozemond Advocaten
Select Catering B.V.
SNS REAAL Fonds
Uitgeverij De Bezige Bij / Ludion
Value Enhancement Partners
Van den Brink, Dolf and Antoinetty
Van den Oever, Zaaier & partners
Van Doorne
VandenEnde Foundation
VBAT
Wooncentrum Co van der Horst

Association of Friends of the Stedelijk Museum

Board

Mr. M. Daamen, Chairman
Mr. H.C.F.J. Janssen, Treasurer (until June 21, 2011)
Mr. A.J. Quant, Secretary and Treasurer
(since June 21, 2011)
Mr. J. Grimm, Member of the Board
Ms. F. van Spaendonck, Member of the Board

organizational structure



Mission Statement

The Stedelijk Museum is an international institution in Amsterdam dedicated to modern and contemporary art and design.

The Stedelijk is a home for art, artists and the relationships with its broad publics alike, where artistic production and ingenuity is actively fostered, produced, presented, collected, protected, and reconsidered.

The Stedelijk values the ingenuity of individual artists and designers and collaborates with them in the production and representation of their history.

The Stedelijk embraces its principal responsibility and central role within its community of arts organizations, locally, nationally and internationally, to serve as a compelling, ambitious model and persuasive advocate for the vital role of artists, art, culture, and cultural institutions in society.

The Stedelijk Museum embraces a primary educational mandate to reach out to engage its audiences, and to energetically inspire and stimulate curiosity, discussion, and self-reflection both within and beyond its walls.

General

The directors and the Supervisory Board endorse the Cultural Governance Code.

Personnel

The personnel of the Stedelijk Museum Foundation in 2011 consisted of permanent employees with temporary or permanent contracts, Pantar assistants, agency staff, freelancers, and interns.

On January 1, 2011, the museum had 150 permanent employees (129 full-time equivalents, FTE). Of these, 118 had permanent contracts and 32 temporary contracts. In addition, 18 Pantar assistants (14 FTE) were employed by the museum on January 1, 2011, and also 21 volunteers. In 2011, 32 new employees came to the museum, 21 employees left and 1 died.

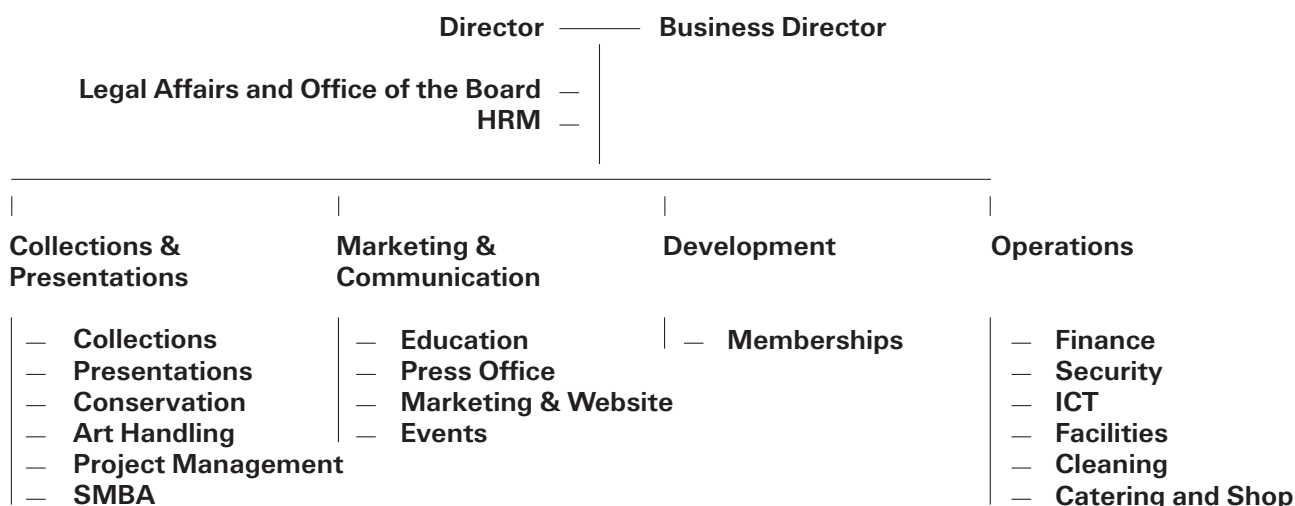
The museum actively recruits interns. A total of 60 interns gained work experience at the museum in 2011, considerably more than in the previous year.

Staffing during *Temporary Stedelijk 2*

After the valuable work of many members of the museum's staff during *Temporary Stedelijk*, the staff once again made a major contribution to *Temporary Stedelijk 2*. In concrete terms, this meant that in addition to their own work, 86 of the museum's employees worked shifts at the shop or admissions desk or performed services for the public. During *Temporary Stedelijk 2* this unconventional approach was again seen as a very positive experience. The Stedelijk Museum's volunteers also played an important role in providing visitors with general information during *Temporary Stedelijk 2*.

Organizational Chart

Stichting Stedelijk Museum Amsterdam
(January 1, 2011)




Absence Due to Illness

The percentage of days lost on account of illness in 2011 was 5.45%; employees reported sick for an average of 1.56 days each in the course of the year. This translated into a 1.05% decrease in the number of days lost due to illness relative to the previous year, while the average number of days on which employees reported sick was virtually unchanged.

Training Policy


In the annual assessment round, individual training preferences for 2011 were incorporated into the 2011 training plan, following talks between each member of the staff and his or her immediate superior. As a result, 45 employees followed courses, some relating to their position and others geared toward career advancement.

Complaints Committee



The museum has a complaints committee to deal with any complaints about unwelcome conduct. It also has a confidential counselor to help, support, and advise employees who are confronted with unwelcome conduct. No employees approached the complaints committee in 2011.

New Building



Although the construction activities were suspended at the end of January 2011, in February came the news that Midreth, the main building contractor for the project, had declared bankruptcy. The municipality of Amsterdam, which owns the premises and had commissioned the construction work, announced on March 25 that VolkerWessels would be taking over the work one week later. At the beginning of April, work recommenced on the new building at Museumplein.

Changes were also made to the building team in 2011. After many years of enthusiastic participation, Aryan Sikkema handed over his task as building coordinator to Gonny van de Moosdijk, while Pieter van Empelen, Ton Roelofs, and Hans Gerson, of the Project Management Bureau of the municipal authority, also joined the team.

Ajax fans caused damage in various places in and around the Museumplein during the championship celebrations in May. Some 200 fans climbed up the scaffolding surrounding the Stedelijk's new building, damaging the roofing, glazing, and construction equipment. In September, Amsterdam's municipal authority announced that repairing the damage would cost 400,000 euros. It was up to the municipal authority, Ajax, and the insurers to settle the claims. The municipal authority gave the contractors two additional weeks to complete the construction work.

After receiving protests about the excesses from various sides, including from local residents, the municipal authority announced that it would reconsider whether events of this kind could be held at Museumplein in the future.

The month of May brought more cheerful news as the panels for the building's new cladding facade were delivered in several stages. The sections are made of a composite, produced by Japanese fiber manufacturers, which consists of the para-aramid fiber Twaron – used in applications like airplanes, glass fiber cables, and bulletproof vests – and the carbon fiber Tenax. Holland Composites processed the fibers into panels measuring three meters wide and fifteen meters long. This is the first time that Twaron has been used in such large construction volume.

For the top part of the facade, some 125 synthetic panels were used, with a total surface area of 2,700 square meters. The construction site was almost completely enclosed in white plastic, to ensure that the builders would not be troubled by weather conditions or by dust and dirt in the air. Measuring and placing the facade sections was a task requiring extreme accuracy, which had to be done using specially developed techniques.

In the months of June and July, VolkerWessels mounted the facade panels onto the steel frame. In total, 271 sections were incorporated into the facade. To support the adhesion process, they were held together by 1,100 aluminum hooks. The panels were mounted and joined using a laminate skin, to make the facade into an integrated whole. The facade is 100 meters long and 14 meters high. Despite its size, the building volume is extremely light: the composite material weighs only about 5,000 kilograms. All in all, the facade has a total weight of 75,000 kilograms (27 kilograms per square meter), which is less than half the weight of a more traditional non-load-bearing facade.

This was followed, in the fall, by the extremely meticulous process of coating the facade, after which the fully coated facade was unveiled in November 2011. Thanks to many people's creative participation, the futuristic design of Benthem Crouwel Architects became a reality.

Besides the building activities and the work on the museum's interior, a start was made in December on the physical process of moving the temporary offices on Deccaweg to their new premises on Museumplein.

**Employees
as of December 31, 2011**

Board of Directors

Goldstein, A.D.
Director

Van Mil, P.
Business Director

Legal Affairs and Office of the
Board of Directors

Van Baasbank, V.D.
*Corporate Lawyer & Secretary of the
Board of Directors*

Van der Geest, S.M.
Executive Assistant

Coesel, B.
Management Assistant

Vastenhoud, J.A.L.T.
Chauffeur

Human Resources
Management (HRM)

De Graaf, P.
Head of HRM

Werner, F.
HRM Consultant

Mail Room

Wolkers, J.C.
Mail Room Manager

Timpico, R.H.M.
Mail Room Employee

Collections and Presentations

Delissen, N.S.B.
Head of Collections & Presentations

Collections

Imanse, G.J.
Head of Collections

Schavemaker, M.
Head of Collections

Library

Nijhoff, M.
Team Leader, Information Center

De Voogd, W.A.
Application Manager, Adlib

Van Beek, W.V.
Library Coordinator

Brakenhoff, E.
*Employee, Registration / Library /
Information Center*

Brouns, B.
*Employee, Registration / Library /
Information Center*

Hendricks, M.J.
*Employee, Registration / Library /
Information Center*

Spieker, V.N.L.
*Employee, Registration / Library /
Information Center*

Stafleu, A.N.
*Employee, Registration / Library /
Information Center*

Veltman, D.G.
*Employee, Registration / Library /
Information Center*

Vogel, C.G.J.
*Employee, Registration / Library /
Information Center*

Collection Registration

Stokhof, S.M.
Collection Registration Coordinator

Barboric, M.
*Employee, Registration / Library /
Information Center*

Besjes, E.M.E.
*Employee, Registration / Library /
Information Center*

Groenevelt, S.
*Employee, Registration / Library /
Information Center*

Koekoek, B.F.M.
*Employee, Registration / Library /
Information Center*

Splinter, B.
*Employee, Registration / Library /
Information Center*

Van Dam, J.C.J.
*Employee, Registration / Library /
Information Center*

Documentation and Research

Rummens, M.J.
Researcher

Soeting, M.M.
Researcher

Verschuere, A.A.J.M.
*Documentation and Research
Research Assistant*

Jacobs, S.M.
*Curators, Collections Department
Research Assistant*

Tates, S.H.
Traffic Manager / Editor

Curators

Héman, S.M.T.A.
*Assistant Curator of Prints, Drawings,
& Artists' Books*

Van Lamoen, F.M.
Assistant Curator of Visual Art

Splinter, A.M.
*Assistant Curator of Painting and
Sculpture (in Training)*

De Roode, I.V.H.
Curator of Industrial Design

Boot, M.
Curator of Applied Art & Design

Glazenburg, C.C.E.
Curator of Graphic Design

Rutten, B.
Curator of Visual Art

Visser, T.H.C.
Curator of Photography

Sloothaak, B.H.J.
Curator in Training

Van den Bulk, J.
Curator in Training

Photography Department

Hogers, D.
Photographer

Versluys, R.W.P.
Photographer

Wessels, H.G.
Employee, Image Bank

Balog, E.K.
*Employee, Photographic Archive /
Digitization*

Presentations

Coelewij, L.M.H.
Curator

Van Nieuwenhuyzen, M.D.J.
Curator

Folkerts, H.
Curator, Public Program

Conservation

Weerdenburg, C.O.M.
Head of Conservation

Meijer, S.S.
Conservator of Sculpture

Timmermans, R.M.
Conservator of Sculpture

Beekhuizen, R.E.
*Framer of Prints, Drawings,
and Photographs*

Marchesi, M.
*Conservator of Prints, Drawings,
and Photographs*

Rietveld, T.E.
*Conservator of Prints, Drawings,
and Photographs*

Chou, H.
*Conservation Assistant for Prints,
Drawings, and Photographs*

Stafleu, A.N.
*Conservation Assistant for Prints,
Drawings, and Photographs*

Chavannes, M.F.
Conservator of Paintings

Wijnberg, L.
Conservator of Paintings

Krumperman, R.
*Coordinating Conservator of Applied
Art & Design*

Art Handling

Verberne-Khurshid, F.D.
Head of Art Handling

Clement, D.G.
Temporary Art Handler / Floor Manager

Kenter, J.S.L.
Art Handler

Van der Lem, P.
Temporary Art Handler / Floor Manager

Staphorsius, F.G.
Art Handler

Boot, R.
Art Handler

Kral, H.H.
Art Handler

Te Paske, J.A.
Art Handler

Hoogeveen, G.
Team Leader, Audiovisual Art Handling

Ibrahim, A.
Audiovisual Art Handler

Art Handling for Conservation

Bongaarts, M.H.
*Team Leader, Art Handling for
Conservation*

Koops, J.
Art Handler for Conservation

Rietveld, J.F.
Art Handler for Conservation

Storage

Pramudji, H.
Storage Specialist

Prins, R.
Storage Specialist

Staphorsius, R.S.
Storage Specialist

Van den Bemt, M.H.J.
Storage Specialist

Registration Office

Van den Berg, A.R.
Senior Registrar

Van Daalen, C.M.
Registrar

Vonk, E.
Registrar

Project Management

Bonekamp, L.J.
Project Manager

Hemmes, E.
Project Manager

Hendriks, M.
Project Manager

Vrij, A.C.
Project Manager

Wils, H.R.
Project Manager

Project Office

Cramer, S.W.
Project Assistant

Hoekstra, M.A.
Project Assistant

Visscher, E.
Project Assistant

Stedelijk Museum Bureau
Amsterdam (SMBA)

Bouwhuis, J.J.
Curator

Meijer, J.
Employee, SMBA

Winking, K.
Employee, SMBA

Botter, M.C.
Receptionist, SMBA

Minelli, G.
Receptionist, SMBA

Marketing & Communication

Schuttevaer, E.E.
Head of Marketing & Communication

Bratchenko, K.
CRM Specialist

Bronotte, A.R.F.J.
Office Manager

Felling, H.E.
Information Desk Employee

Wolters, J. W.
Information Desk Employee

Marketing and Website

Broekman, W.A.
Marketing Specialist

De Bruijn, J.C.
Marketing & Communication Specialist

Van der Meulen, M.
Webmaster

Press Office

Raven, M.J.
Spokesperson

Education & Visitor Services

Hulshoff Pol, R.A.
Head of Education & Visitor Services

Van Kampen, D.A.
*Specialist, Youth Programs
& Blikopeners*

Eikelenboom, M.
Interim Senior Education Specialist

Van Gastel, M.L.M.
Senior Education Specialist

Piksen, H.A.
*Specialist, Education and Family
Programs*

Van Waesberghe-Six, F.H.L.
Coordinator, Turing Museumplein Bus

Van der Veen, H.J.
Education Specialist

Blikopeners (Eye-Openers)

Boaz Stroobach
Caro de Jonge
Gaia Suyling Smit
Gena Haensel
Ivar Modeste Gabriël Breukers
Janne Igbuwe
Jelle Broek
Lou Mouw
Robin Pocornie
Romaine Hodenpijl
Saloua Abouyaha
Samet Yilmaz
Sarah Haddou
Tim Apherts
Twan Nooitmeer

Development

Melsert, Y.
Head of Development

Wessels, K.C.
Membership Manager

Tierloff, J.S.
Development Office Employee

Events

Greven, D.J.
Event Coordinator

Operations

Kuppens, N.A.T.
Head of Operations

Finance

Ewald, H.M.
Head of Finance

Bakker-Kalkhoven, A.S.
*Employee, Financial Department /
Cashier*

Carballo Gomez, M.E.
*Employee, Financial Department /
Cashier*

Van Goudoever, M.E.
*Employee, Financial Department /
Cashier*

Van der Pol, A.M.
Employee, Financial Department

Security

Schreurs, G.W.
Head of Corporate Security

Pijper, P.W.
Instructor

Splinter, F.
Security Team Leader

Advocaat, J.
Security Team Leader

Afentoulis, S.I.
Security Team Leader

Kiliç, M.
Security Team Leader

Albayrak, G.
Senior Security Officer

Anoep, M.S.
Senior Security Officer

Begzad, M.
Senior Security Officer

De Vries, J.
Beveiligger

Gepken, C.L.J.
Senior Security Officer

Goher Zayed, M.R.
Senior Security Officer

Hajhassan, A.A.A.
Senior Security Officer

Haltman, J.F.
Senior Security Officer

Iorio, B.J.
Senior Security Officer

Jamaly, N.
Senior Security Officer

Kruiswijk, A.
Senior Security Officer

Kruizinga, M.L.
Senior Security Officer

Liaghat, A.
Senior Security Officer

Menshov, S.N.
Senior Security Officer

Molina, O.M.
Senior Security Officer

Sadiq, H.J.
Senior Security Officer

Safi, J.
Senior Security Officer

Singh-Badloe, P.
Senior Security Officer

Van de Ruit, E.M.
Senior Security Officer

Verhoeff, P.J.C.
Senior Security Officer

Yilmaz, E.
Senior Security Officer

Aalders, B.
Security Officer in Training

Blanker, S.A.
Security Officer in Training

Dorst, C.H.C.
Security Officer in Training

Goey, W.M.T.
Security Officer in Training

Hamer, V.L.
Security Officer in Training

Hennes, A.M.A.
Security Officer in Training

Kervel, S. van
Security Officer in Training

Kops, J.S.
Security Officer in Training

Robben, E.R.A.
Security Officer in Training

Smit, N.
Security Officer in Training

Van Bezu, J.F.
Security Officer in Training

Van Dam, L.F.T.
Security Officer in Training

Van de Lande, N.V.
Security Officer in Training

Van der Zwan, J.J.
Security Officer in Training

Information and Communication Technology (ICT)

Açikgöz, M.
Head of ICT

Sultani, Z.
ICT Specialist

Facilities

Mulders, B.T.
Head of Facilities

Evers, A.
Painter

Pels, C.M.
Carpenter

Van Elst, A.
Mechanical Engineer

Cleaning

Knaup, S.H.
Head of Cleaning

Güler, L.
Foreman, Cleaning Department

Do Carmo, S.M.
Employee, Cleaning Department

Kremers, H.
Employee, Cleaning Department

Krumeich, M.
Employee, Cleaning Department

Pels-van Dorth, A.M.
Employee, Cleaning Department

Sewgobind, S.
Employee, Cleaning Department

Shop

Kortekaas, M.
Salesperson, Shop

Krijgsman, C.
Salesperson, Shop

Wolters, J.W.
Salesperson, Shop

Subsidiary Activities

Marc Bongaarts

Management and Advisory Positions

Member of the board of the Conservation and Management section of Restauratoren Nederland
Member of the board of directors of Restauratoren Nederland

Other Activities

Lecturer in Museum Studies at the Reinwardt Academy
Lecturer for the Conservation and Restoration course at the University of Amsterdam
Joint initiator of the research project on packing chests, in partnership with the Research and Collections departments of the Cultural Heritage Agency; Stedelijk Museum Amsterdam, KIT Tropenmuseum, Rijksmuseum Amsterdam, Kröller-Müller Museum, Amsterdam Museum, Museum Boijmans van Beuningen, Van Gogh Museum

Marjan Boot

Management and Advisory Positions

Member of the working group on the university master's degree *MA Museum Curator*, a joint venture involving the Free University, the University of Amsterdam, five leading museums in Amsterdam, the Centraal Museum, and Museum Boijmans van Beuningen

Publications

Marjan Boot, "Een eigen weg. Finding a way," in Marjan Boot et al., *Helly Oestreicher*, Haarlem 2011, pp. 39–46
Monograph published to accompany the Helly Oestreicher exhibition in Museum Boijmans van Beuningen to mark her 75th birthday

Other Activities

AAA lecture "En route," Amsterdam (Concertgebouw) June 17, 2011, in partnership with the Koninklijk Concertgebouw Orchestra

Jelle Bouwhuis

Management and Advisory Positions

Member of the artistic team, "Kunst in Stationsgebied" (Art in and around the station), Utrecht, since April 2011

Publications

"From: Lagos. To: Douala," *Club Donny*, Amsterdam/Rotterdam (Post Editions), no. 6, 2011
"Edwin Stolk," *Metropolis M*, XXXII (2011), no. 4
"Cultureel Ondernemen" (Cultural Entrepreneurship), *Metropolis M*, XXXII (2011), no. 5
"Bamako Encounters 2011," *Nafas Art Magazine*, at www.universes-in-universe.org, November 2011 (English/German/Arabic)

Lectures and Presentations

Conversations with artists: Julien Beneyton, Maison Descartes, Amsterdam, Sep. 29, 2011
Lecture, "SMBA and Project 1975," Kwame Nkumrah University of Science and Technology, Kumasi, Ghana, November 1, 2011

Other Activities

Visiting lecturer, Sandberg Institute, Amsterdam, February 2011
Panel member, debate on "(Re)contextualising Art: Anthropology, Art History and the Museum," Tropenmuseum, September 28, 2011

Member of the jury, 2011 Gerrit Benner Award
External examiner, Master's course, Royal Academy of Art, The Hague, May 2011
Member of the jury, GRA Award, Gerrit Rietveld Academy, Amsterdam, July 2011

Leontine Coelewijn

Management and Advisory Positions

Chair of the International Studios Committee, Netherlands Foundation for Visual Arts, Design and Architecture (BKVB Foundation), Amsterdam

Publications

Catalogue *Aernout Mik Communitas*, Jeu de Paume Paris, Museum Folkwang, Essen, Stedelijk Museum, Amsterdam (author and editor)

Lectures and Presentations

Elle Magazine talk with Hinrich Sachs and Valerie Smith (in connection with the exhibition *Specters of the Nineties*), MARRS, Maastricht, November 12, 2011
Evening of discussions about "The Future of the Photography Museum," FOAM, Amsterdam, December 2, 2011
Lecture on Aernout Mik, Huize Frankendael, Amsterdam, April 26, 2011

Nicole Delissen

Management and Advisory Positions

Member of the board of the Museumplaats Foundation

Hendrik Folkerts

Management and Advisory Positions

Coordinator, Curatorial Program, De Appel arts center, Amsterdam (to September 30, 2011)

Publications

Folkerts, Hendrik, "War Zone Amsterdam," in *Art & the Public Sphere*, vol. 1, no. 1 (2011), pp. 101–104

Marlous van Gastel

Publications

Column, "Een emmer water in het gezicht" (A Bucket of Water in Your Face) in "Draagvlak voor de kunst," *Boekman 87, Tijdschrift voor kunst, cultuur en beleid*, vol. 23, summer 2011

Lectures and Presentations

Presentation, "Inside Installations: Who Cares? Results of the film survey," during *Access2CA: Access to Contemporary Art Conservation* (part II), Meeting for PRACTICs co-organizers and partners, Porto, Portugal, March 11, 2011
Presentation on the Stedelijk Museum, the Education Department, and educational programs and projects, for the staff of the Museum of Contemporary Art, Chicago, May 6, 2011, Art Institute Chicago, May 10, 2011, Walker Art Center Minneapolis, May 17, 2011

Carolien Glazenburg

Management and Advisory Positions

Member of the board, Amsterdam Graphic Studio
Member of the Audit Committee 2011, Arnhem Typography Workshop

Other Activities

Guest Curator, Grafist 15, Istanbul, May 2011

Ann Goldstein

Management and Advisory Positions

Member, CIMAM Board (ICOM's International Committee for Museums and Collections of Modern Art)
Member, Fellows Forum of The Felix Gonzalez-Torres Foundation, New York
Advisory Committee, Panza Collection Initiative, Guggenheim Museum, New York
Selection Advice Committee for Artistic Director of the Bonnefanten Museum, Maastricht
Tutor, de Appel Curatorial Programme

Other Activities

Guest juror, Wolfgang Hahn Prize, Museum Ludwig, Cologne
Juror, Preis der Nationalgalerie für junge Kunst 2011

Suzanna Héman

Management and Advisory Positions

Secretary of the board of the Lucebertiana Foundation

Publications

Article in *Seet van Hout, Red Greenhouse*. Rheine, Kloster Bentlage, 2011
Article in *Lucebert unica: zeven unieke cahiers in facsimile*. Amsterdam, De Bezige Bij/Stedelijk Museum, 2011

Rixt Hulshoff Pol

Management and Advisory Positions

Treasurer and board member, Public and Presentation section, Netherlands Museum Association
Advisor to the Mondrian Foundation for the Visual Arts, Design, and Heritage Committee
Turing Museumplein Bus steering committee
Member of the editorial board, arttube.nl

Lectures and Presentations

Stage interview and workshop, "Peer Education & Blikopeners," at the conference *Peer Education 2.0*, Felix Meritis, May 26, 2011
Lecture (with Mirelva Berghout), "Blikopeners als brug naar jongeren" (*Blikopeners* as a Way of Reaching Young People), at the conference *Mind the Bridge*, Koninklijke Schouwburg, Brussels, September 20, 2011
Guest lecture, "Educatie in het Stedelijk Museum: informeel leren & jongeren" ("Education at the Stedelijk Museum: Informal Learning and Young People), at the Reinwardt Academy, October 4, 2011
Workshop, on "Onderzoekend leren" (Learning by Exploring) for the conference on "Kunst en Leren" (Art and Learning), Utrecht, November 9, 2011
Presentation (with Shenifa Walker), "Hoe geef je jongeren een plek in je culturele projecten?" (Involving Young People in Cultural Projects) at the conference on participation in cultural activities and decision-making, *Culted: Meedoen, meedenken, meebeslissen*, De Goudse schouwburg, November 17, 2011

Other Activities

Member of the panel, "Wie doet wat? Over visievorming en verantwoordelijkheden voor cultuurdeelname" (Who Does What? On Shaping Vision and Responsibilities for Cultural Participation), August 26, 2011, Museumpark Oriëntalis, Heilig Landstichting

Netta Krumperman

Lectures and Presentations

Presentation "Technology and Conservation of Modern Materials in Design", at the symposium *Future Talks 011* in the *Pinakothek der Moderne*, Munich, October 26 to 28, 2011 on the ongoing research on *Oh Void 2*, a design by Ron Arad

Frank van Lamoen

Management and Advisory Positions

Secretary of Amsterdam Graphic Studio

Monica Marchesi

Lectures and Presentations

Presentation of the research proposal "Photographs & Preservation" for the NWO program "Science4Arts" on a SBMK Day (SBMK – Foundation for the Conservation of Contemporary Art), June 29, 2011, Centraal Museum, Utrecht

Patrick van Mil

Management and Advisory Positions

Member of the board of SBMK
Chair, GastGastGeber (project in the Ruhrtriennale)

Martijn van Nieuwenhuizen

Management and Advisory Positions

Member of the board of Fundament Foundation, art in the public space / *Lustwarande/Pleasure Garden RAW*, Tilburg
Member of the programming council for the Street of Sculptures Foundation: international sculpture event *The Third Sculpture*, Southeast Amsterdam
Member of the editorial committee, *Museumtijdschrift*, Amsterdam

Publications

Interview, "Tijdelijk Beschikbaar" (Temporarily Available; by Maria Kalashnikov), *Winzavod Art Review*, Moscow, No. 21, May 2011, p. 6
Interview, "Biënnale van Venetië 2005" ("Venice Biennale, 2005; by Mels Evers) in *2001 2003 2005 2007 2009 Nederland op de Biënnale van Venetië*, David Smidt van Gelder, Marta Gnypl, Tom Vandeputte (eds.), Amsterdam, 2011. pp. 49–61

Lectures and Presentations

Guest lecture, "Curating at the Stedelijk," MA Course in *Doing Contemporary Art*, University of Amsterdam, February 25, 2011
Lecture, "The Temporary Stedelijk: On the Move 2004–2011," Garage Center for Contemporary Culture, Moscow, April 9, 2011
Seminar, "Temporary Stedelijk," for Art History undergraduates, University of Utrecht, September 30, 2011
Guest lecture, "Het Stedelijk verzamelt" (The Stedelijk Collects), Art History Master, special subject "Kunst, Markt en Connoisseurschap" (Art, Market, and Connoisseurship), Free University, Amsterdam, November 24, 2011

Other Activities

Presentations for readers of *Hollands Diep*, AVRO Cultuurleden (AVRO Culture Club), receptions for international curators, visitors' program, Mondrian Foundation, staff of the Prince Claus Fund, business partners of Holland Festival, staff of the Amsterdam Fund for the Arts

Tessa Rietveld

Management and Advisory Positions

Member of the supervisory committee of *De Goudse cartons; de restauratie van 16de-eeuwse ontwerpschetsen* (The Gouda Cartoons: The Restoration of the 16th-Century Designs)

Ingeborg de Roode

Management and Advisory Positions

Member of the advisory board, Tapio Wirkkala/Ruth Bryk Foundation
Committee of Recommendation for the exhibition *Dutch design – Huis van Oranje*, Oranienbaum Palace
Chair of the board, Modernism Today
Member of the academic board for the furniture collection, Delft University of Technology
Advisory position regarding the replacement of the carpet by Jaap Gidding in the Tuschinski Theater, at the request of the Amsterdam Municipal Office for Listed Buildings and Archaeology (BMA), Amsterdam
Member of the advisory board for the course on Universal Design Thinking, HTW Berlin
Member of the board of the World Interiors Event

Publications

"Speuren naar Amsterdamse School meubels" (Hunting for Amsterdam School Furniture), *Art Deco Magazine* no. 4, fall 2011/winter 2012

Lectures and Presentations

"Wat doet een conservator industriële vormgeving?" (What Does an Industrial Design Curator Do?), Gymnasium Felisenum, Velsen, November 18, 2011

Bart Rutten

Management and Advisory Positions

Member of the board, De Service Garage Foundation
Member of the board, the one minutes Foundation
Member of the board, De Kunstvlaai Foundation
Member of the board, Night of the Unexpected Foundation
Member of the steering committee, Foundation for the Conservation of Contemporary Art (SBMK)
Member of the program council of the Museum Association, art museums section
Mentor, "Cultuur en Ondernemen voor jonge curatoren" (Culture and Entrepreneurship for Young Curators)

Publications

"De vrijheid om niet alles te hoeven begrijpen, sculpturen van Yasser Ballemans," (The Freedom Not to Need to Understand Everything: Sculptures by Yasser Ballemans), in *Onomatopée* 50.4: NEST#5
Correspondence Daragh Reeves – Bart Rutten, exhibition text 1646

Lectures and Presentations

Lecture, "Video diffusion on internet," Loop festival Barcelona, panel discussion, May 20, 2011
Lecture, "Out of control," Concertgebouw, AAA Series, March 25, 2011
Presentation at Brandstof opening festival, September 24, 2011
Lecture, "Kijken naar kunst" (Looking at Art), Amnesty International, Amsterdam, December 20, 2011
Presentation, "We will never know for sure," W139, opening discussion, Sandberg Institute, March 30, 2011
Stedelijk Museum Zwolle, opening speech for the project *Gestuurde Natuur* (Molding Nature), November 6
Talk with Jeroen Eisinga for EYE, Amsterdam, November 15, 2011
Talk with Erka Nissinen for Ellen de Bruijne Projects, Amsterdam, March 15, 2011
Talk with Natalie Bookchin, "Out in Public," for Video Vortex, Amsterdam, March 15, 2011
Lecture on video art for NRC *Capita Selecta* series, Amsterdam, April 27, 2011
Guest lecture, Design Academy, Art History Institute, Ruhr University Bochum, July 11, 2011
Guest lecture, Film Academy Amsterdam, September 11, 2011

Other Activities

Panel discussion, Forum of Live Art Amsterdam, April 21, 2011
Presentation 4 Art, television program in the series *Kunstuur* (AVRO broadcasting company), Pieter Engels (February 26, 2011); Gabriel Lester (March 19, 2011), Rineke Dijkstra (April 30, 2011), Lara Almarazgui (May 21, 2011)
Jury member, Academy Awards, Rotterdam
Jury member, Rietveld Academy: external examiner, Visual Arts department

Monique Splinter

Management and Advisory Positions

Secretary of the board, Marker Museum

Margriet Schavemaker

Management and Advisory Positions

Advisor to Rotterdam Culture Council
Advisor to the BKVB Foundation (design)
Advisor to the Cultural Media Fund (e-culture)
Member of the Inspection Committee, Sandberg Institute
Advisor to ELMCIP
Editor, Amsterdam University Press (*MediaMatters* series)

Publications

Schavemaker, M., "Is Augmented Reality the Ultimate Museum App? Some Strategic Considerations," Proctor, N., (ed.), *Mobile Apps for Museums. The AAM Guide to planning and Strategy*, 2011
Schavemaker, M., Pondaag, E., et al., "Augmented Reality and the Museum Experience," *Archimuse.com*, 2011 (http://conference.archimuse.com/mw2011/papers/augmented_reality_and_the_museum_experience)
Schavemaker, M., "9/11 als meesterwerk?" (9/11 as a Masterpiece?) Gnyp, M. and Schavemaker, M., (eds.) *Etant Donnés: De Meesterzetten van Frank Reijnders. Een Liber Amicorum*, Amsterdam 2011
Schavemaker, M., "Lof der Zotheid achter epoxy: Een introductie op het werk van Pieter Lemmens" (*In Praise of Folly* behind Epoxy: An Introduction to the Work of Pieter Lemmens), Amsterdam: Nieuw Dakota, 2011
Gnyp, M. and Schavemaker, M., (eds.) *Etant Donnés: De Meesterzetten van Frank Reijnders. Een Liber Amicorum*, Amsterdam 2011

Lectures and Presentations

"Tricks and traps of sharing modern collections online," *Libraries, Archives, Museums (GLAM) & Wikimedia*, Media-matic2, December 2011
The State of AR(t), *Rewire Conference 2011* (Liverpool), September 30, 2011
"De omarming van de 'discursive turn'" (Embracing the "Discursive Turn"), Arts Education Inspiration Day, Zwolle School of the Arts, September 26, 2011
"AR(t): Cultural and Artistic Uses of Augmented Reality," Isea Conference, September 15, 2011, (Istanbul)
"The Museum as InnovatAR," Smithsonian Museum Washington, December 2011
"Augmented Reality and the Museum Experience," Museums and The Web Conference (in partnership with Hein Wils, Paul Stork & Ebelien Pondaag), April 7, 2011

Other Activities

Moderator, *Facing Forward. Art and Theory from a future perspective (Future Tech)* (Metropolis M, SMBA, De Appel, W139, Stedelijk Museum Amsterdam), December 7, 2011
Moderator, *Poezië op het scherm* (Poetry On Screen; Netherlands Media Art Institute (NIMk), Fonds voor de Literatuur (Literature Fund), BKVB Foundation), November 29, 2011
Workshop instructor, *Na de discursive turn* (After the Discursive Turn; Conference of the Netherlands Museum Association), October 7, 2011
Workshop instructor, *AR on the Bosphorus*, Isea Conference 2011 (Istanbul), September 15, 2011
Member of the panel, *Exploding the White Cube* (Kunstbeeld debate, Art Amsterdam), May 14, 2011
Workshop instructor, *Augmented Storytelling and the Museum*, Museums and The Web Conference 2011 (Philadelphia) (in partnership with Hein Wils, Paul Stork & Ebelien Pondaag), April 6, 2011
Member of the jury, STRP Talent PIT Award 2011
Member of the jury, Karel van Mander Award 2011

Rebecca Timmermans

Management and Advisory Positions

Member of "Balans," consultation group on conservation problems in Dutch collections, SBMK (Foundation for the Conservation of Contemporary Art)

Publications

Snijders E., Weerdenburg, S. and Timmermans, R., "The Treatment of a Rigid Polyurethane Foam Floor Piece by Ger van Elk: A Study in the Conservation of Plastics," *Preprints of the 16th Triennial Meeting of the ICOM Committee for Conservation*, Lisbon, September 19 to 23, 2011

Feroza Verberne

Management and Advisory Positions

Assistant coordinator, ICOM-CC, Preventive Conservation Working Group
Coordinator, NPCN (National Project Group on the Emergency Plan for Collections). The NPCN falls under the Safety Assurance and Facility Management Section of the Dutch Museum Association

Publications

"A Condition Survey Format for Multimedia Works," Gert Hoogeveen, Team leader, Audiovisual Art Handling, and Feroza Verberne-Khurshid, Head of Art Handling. ICOM-CIDOC conference, "Knowledge, Management, and Museums," Sibiu, Romania, September 4 to 9, 2011

Hripsimé Visser

Management and Advisory Positions

Member of the board of the Dutch Photography Association
Advisory committee, Nederlands Fotomuseum

Lectures and Presentations

"Fotocollectie en exposities in SMA" (Photography Collection and Exhibitions at the SMA) in London during the "Exhibiting Photography Conference," organized by the University of Westminster, April 8 to 10, 2011
"Ontwikkelingen in de Nederlandse fotografie sinds de jaren zeventig" (Trends in Dutch Photography Since the 1970s) at the symposium Fotograf festival, Prague, October 14, 2011

Other Activities

Portfolio Reviewer, Rencontres Internationales de la Photographie, Arles, July 2011
Portfolio Reviewer, Meeting Place FotoFest Moscow, August 2011

Wouter de Voogd

Management and Advisory Positions

Member of the board of SIMIN (section of the Dutch Museum Association)
Member of the board of Adlib Users' Group

Sandra Weerdenburg

Management and Advisory Positions

Member of the "Agenda-setting Committee" of the project Science4Arts, Netherlands Organization for Scientific Research (NWO), a large, multidisciplinary research project on the conservation and restoration of artworks.
Member of "Balans," consultation group on conservation problems in Dutch collections, SBMK (Foundation for the Conservation of Contemporary Art)

Publications

Snijders E., Weerdenburg, S. and Timmermans, R., "The Treatment of a Rigid Polyurethane Foam Floor Piece by Ger van Elk: A Study in the Conservation of Plastics," *Preprints of the 16th Triennial Meeting of the ICOM Committee for Conservation*, Lisbon, September 19 to 23, 2011
Beerkens, L., Weerdenburg, S., "Restoration or Reconstruction? Towards a Conservation Approach for 'Arte Povera' Installations, based on the Art Process and the Artist's Intent," *Preprints of the 16th triennial meeting of the ICOM Committee for Conservation*, Lisbon, September 19 to 23, 2011

Louise Wijnberg

Publications

L. Wijnberg, E. Bracht, K.J. van den Berg, M. de Keijzer, H. van Keulen, *A Study of the Grounds used by Three Post-War American Artists (1954-1974): Barnett Newman, Ellsworth Kelly and Brice Marden*, Pre-prints ICOM-CC, Lisbon, 2011, pp. 1-10
L. Wijnberg, "De atelierpraktijk van Jan Sluijters" (Jan Sluijters's Studio Practice), In *Jan Sluijters 1881-1957*, Toth Bussum, Singer, Laren, 2011, pp. 125-141

Management and Advisory Positions

Treasurer, Ezzev Foundation, Amsterdam
Member of the programming committee, DISH conference
(The Conference About Digital Strategies in Heritage)

Lectures and Presentations

Presentation, "Join to Create," at the Reinwardt Academy, Amsterdam, January 19, 2011
Presentation, "Mobile for the Cultural Sector," Ravenborough College, London, March 9, 2011
Presentation, "E-Tourism," Pakhuis de Zwijger, Amsterdam, March 30, 2011
Publication of the paper "Augmented Reality and the Museum Experience," Archimuse, Toronto, March 31, 2011
Workshop, "How to Create Interesting AR Tours in the Urban Realm," Museums and The Web Conference, Philadelphia, April 6, 2011
Presentation, "Augmented Reality and the Museum Experience," Museums and The Web Conference, Philadelphia, April 7, 2011
Presentation, "ARtours, Mobile Crit," Museums and The Web Conference, Philadelphia, April 8, 2011
Workshop, "AR on the National Mall," Smithsonian Institute, Washington, DC, April 11, 2011
Presentation, "ARtours," Konsthall, Malmö, April 28, 2011
Presentation, "Art in Amsterdam," Trouw, Amsterdam, May 12, 2011
Presentation, "Tate Turbine Generation," Berlin, June 9, 2011
Presentation, "Futur en Seine," Paris, June 23, 2011
Augmentizer, Lowlands Festival, Biddinghuizen, August 19 to 21, 2011
Presentation to media culture students, Stedelijk Museum, Amsterdam, September 7, 2011
Workshop "ARtours on the Bosphorus," ISEA Festival, Istanbul, September 14, 2011
Presentation, "ART in the Orient," ISEA Festival, Istanbul, September 14, 2011
Presentation, "Smart Heritage," Waag Society, Amsterdam, September 27, 2011
Workshop, "AR/Education," for students of the MLA, Stedelijk Museum, Amsterdam, October 6, 2011
Presentation and tour for EduArt, Atelier building, Rijksmuseum, Amsterdam, October 13, 2011
Conference chair "Museums & Mobile," session on mobile use, Worldwide, October 25, 2011
Workshop, "Poezië op het scherm" (Poetry On Screen), NIMk, Amsterdam, November 29, 2011
Workshop, "Creating ARtours for the cultural sector," DISH conference, Rotterdam, December 7, 2011
Presentation, "How Augmented Reality changed the Stedelijk Museum," DISH conference, Rotterdam, December 8, 2011
Presentation, "Augmented Reality and the Museum," Statens Museum for Kunst, Copenhagen, December 16, 2011

Supervisory Board

Yoeri Albrecht

Artistic Director of De Balie, Amsterdam

Subsidiary Positions

Chair of the board of the Veronica Association
Chair, de Veerstichting Consultative Committee, Leiden
Member of the Advisory Board, National Museum of Antiquities, Leiden
Member of the board of De Publieke Zaak
Member of the Advisory Board of the Museum of National History
Member of the Advisory Board of Humanity in Action
Member of the Membership Committee, Amsterdamsche Kring

Jacobina Brinkman (Chartered Accountant), treasurer

Partner, KMPG accountants

Subsidiary Positions

Member of the Supervisory Board, Performing Arts Fund NL
Member of the Supervisory Board, Cultureel Jongerenpaspoort (Cultural Youth Passport)

Rob Defares

Managing director, IMC BV

Subsidiary Positions

Member of the Supervisory Board, Rijksakademie Amsterdam
Chair of the Board of Directors, IMC Weekendschool
Member of the board, Association Proprietary Traders

Marry de Gaay Fortman

Lawyer and Partner, Houthoff Buruma Amsterdam

Subsidiary Positions

Non-executive director, VGZ
Non-executive director, Royal Haskoning
Chair of the Supervisory Board, AMREF Flying Doctors
Member of the Supervisory Board, Nederlands Danstheater
Member of the Supervisory Board, Het Loo Palace Museum

Mariá Hlavajová

Cultural Scientist and Curator
Artistic director of BAK, basis voor actuele kunst, Utrecht

Subsidiary Positions

Member of the Arts and Culture Subboard, Open Society Institute
Member of the Advisory Board, The Bergen Assembly
Member of the Search Committee, Vredeleerstoel, Utrecht University

Guusje ter Horst

Chair, Netherlands Association of Universities of Applied Sciences (HBO-Raad)

Subsidiary Positions

Member of the Upper House of Parliament
Chair of the Supervisory Board, Netherlands Institute for Sound and Vision

Constantine, Prince of Orange

Senior Advisor to Neelie Kroes, Vice-President of the European Commission

Subsidiary Positions

Chair of the Foundation "The Hague Process on Refugees and Migration"
Member of the Club of The Hague
President, Prince Bernhard Fund for Nature
Honorary President, Prince Claus Fund
Patron of the Stichting Nationaal Muziekinstrumenten Fonds (National Musical Instruments Foundation; NMF)
Patron of the World Press Photo
Patron of the Oskar Back Study Fund Foundation

Alexander Ribbink, chair

Partner Prime Ventures
Non-executive director, Layar, CINT AB, and Greetz

Subsidiary Positions

Member of the board, Het Amsterdams Lyceum
Member of the board, Friends of the Amsterdam Montessori School
Member of the board, Turing Foundation
Member of the board, Ribbink-Van den Hoek Family Foundation
Non-executive director, Royal Tichelaar, Makkum
Non-executive director, Rotterdam School of Management, Erasmus University
Member of the board, VUmc Cancer Center Foundation, Amsterdam

Willem de Rooij

Visual artist

Subsidiary Positions

Professor of Fine Arts, Staatliche Hochschule für Bildende Künste, Städelschule, Frankfurt am Main
Tutor at De Ateliers, Amsterdam

financial statements



Annual Directors' Report


The past year was a productive one for the Stedelijk Museum.

While work on the new building was briefly suspended following the bankruptcy of the chief building contractor, the Stedelijk Museum put on a temporary program entitled *Temporary Stedelijk 2* with a wide range of activities in the old – now renovated – building on Paulus Potterstraat: exhibitions, educational activities, and an extensive program of events with popular appeal, including lectures, debates, and performances. Temporary adjustments to the indoor microclimate made it possible to display highlights from the painting collection that had not been shown in years. The public finally got to see beloved works by Mondrian, Malevich, and Matisse again, as well as other key masterpieces from the collection, after a long absence. For many visitors, reuniting with their favorites was an emotional experience.



Temporary Stedelijk 2 also devoted plenty of attention to contemporary art and recent acquisitions, in addition to which it featured provocative and thoughtful reconstructions of past exhibitions that are still influential today, such as *Bewogen Beweging* and *Op Losse Schroeven*. In doing so, the Stedelijk Museum represented the entire spectrum of its concerns in 2011. With installations, paintings, sculptures, video, film, graphic design, applied design, and industrial design, no discipline was overlooked.

The public was delighted to see the Stedelijk back – if only temporarily – as a full-fledged museum in the heart of the city. *Temporary Stedelijk 2* attracted more than 132,000 visitors in less than eight months. Such figures prove how greatly the museum had been missed during its long hiatus.



The Stedelijk Museum identifies itself as an international institution rooted in Amsterdam. This dual nature was reflected in the demographics of visitors to *Temporary Stedelijk 2*: while the majority came from Amsterdam and the surrounding area, more than 40 percent came from abroad.

In the autumn of 2011, *Temporary Stedelijk 2* was closed to allow the construction work to be completed. This also heralded the launch of *Temporary Stedelijk 3*, a busy program of lectures, performances, presentations, and educational activities that was organized at diverse venues around the city in the run-up to the reopening of the new Stedelijk Museum in 2012. For this program, the Stedelijk is partnering with a wide range of Amsterdam institutions, including the Rijksakademie, De Ateliers, de Appel arts centre, the Concertgebouw Orchestra, and the University of Amsterdam. *Temporary Stedelijk 3*

reflects the responsibility that the Stedelijk Museum feels with regards to maintaining the health of the city's cultural ecosystem, the visual arts in particular.

This same commitment underpins the program at the Stedelijk Museum Bureau Amsterdam (SMBA), which offers space for experimental and exploratory avenues and grants attention to young artists, for whom exhibitions at SMBA are often the first step in national or international careers.

2011 was also a productive year for the Stedelijk's collection. Besides acquisitions, the museum collection was also enriched by generous gifts from Martijn and Jeannette Sanders, Rob Defares, and Maurice van Valen.

Hundreds of loans from the Stedelijk's collection were featured in exhibitions in the Netherlands, Europe, the United States, and South America.

One of the Stedelijk's main missions is to forge bridges between art and the general public. Education is key to this endeavor. The Stedelijk's educational aspirations were boosted last year by pledges of substantial multi-year grants from the SNS REAAL Fund for the innovative peer education project *Blikopeners* (Eye Openers) and from the Turing Foundation for the Museumplein bus, a collaborative project involving the Rijksmuseum, Van Gogh Museum, and Stedelijk Museum.

A major achievement in 2011 was the partnership with the Rabobank, which has undertaken to act as the Stedelijk Museum's primary sponsor for three years. The museum expects to further expand the number of sponsors in the reopening year.

The year closed with a positive operating result. As a result, the general reserve could be increased by € 323,823 to € 529,359. This reserve is a necessary buffer for the reopening year and the following years, to offset any operational financial setbacks.

2011 started turbulently for the Stedelijk Museum. Fortunately, the project was soon back on the rails with a new contractor; since then, everything has gone smoothly, and we were able to unveil the innovative, futuristic facade of the new building at the end of the year. By now, it is certain that the new Stedelijk Museum will be opening its doors to the public on September 23, 2012. The museum is preparing for this event with energy and excitement.

Amsterdam, April 13, 2012

Ann Goldstein, Director
Patrick van Mil, Business Director

Balance Sheet as of December 31, 2011
(after profit appropriation)

| Assets | Ref. | December 31, 2011 | December 31, 2010 |
|-------------------------------------------------------|------|--------------------------|--------------------------|
| Tangible fixed assets | 4 | | |
| Land and buildings | | 15,706 | 19,692 |
| Inventory | | 67,291 | 99,041 |
| Other fixed operating assets | | <u>147,606</u> | <u>176,212</u> |
| | | 230,603 | 294,945 |
| Current assets | 5 | | |
| Inventories | | 375,559 | 245,066 |
| Receivables | 6 | | |
| Accounts receivable | | 414,507 | 208,239 |
| Subsidies/Sponsor contributions receivable | | 900,311 | 1,361,283 |
| Admissions receivable | | 40,467 | 229,718 |
| Pre-payments | | 153,699 | 118,227 |
| Other receivables | | <u>537,734</u> | <u>321,873</u> |
| | | 2,046,718 | 2,239,340 |
| Cash and Cash Equivalents | 7 | | |
| Cash and Cash Equivalents | | <u>4,369,373</u> | <u>3,483,724</u> |
| Total assets | | <u>7,022,253</u> | <u>6,263,075</u> |
| Liabilities | Ref. | December 31, 2011 | December 31, 2010 |
| Capital and reserves | 8 | | |
| Unrestricted | | | |
| – General reserve | | 529,359 | 205,536 |
| Temporarily restricted capital | | | |
| – Appropriated reserve for art acquisition | | 101,844 | 47,902 |
| – Appropriated reserve for the interior/relaunch | | 851,233 | 926,772 |
| – Appropriated reserve for municipal art acquisitions | | 5,572 | 0 |
| – Appropriated reserve for publications | | <u>394,915</u> | <u>0</u> |
| | | 1,882,923 | 1,180,210 |
| Provisions | 9 | | |
| Personnel | | <u>821,371</u> | <u>904,884</u> |
| | | 821,371 | 904,884 |
| Long-term liabilities | 10 | | |
| Long-term debt | | <u>40,000</u> | <u>80,000</u> |
| | | 40,000 | 80,000 |
| Short-term liabilities | 11 | | |
| Accounts payable | | 1,823,787 | 1,424,128 |
| Tax and national insurance contributions | | 314,744 | 381,094 |
| Deferred income | | 1,160,754 | 940,807 |
| Other debts | | <u>978,674</u> | <u>1,351,952</u> |
| | | 4,277,959 | 4,097,981 |
| Total liabilities | | <u>7,022,253</u> | <u>6,263,075</u> |

Statement of Income and Expenditure for 2011

| | Ref. | <u>Operations 2011</u> | <u>Budget 2011</u> | <u>Operations 2010</u> |
|-----------------------------------------------------------------|------|------------------------|--------------------|------------------------|
| Income | | | | |
| Subsidies | 13 | 14,387,880 | 12,640,420 | 13,927,115 |
| Sponsor contributions | 14 | 867,367 | 735,162 | 423,909 |
| Income from visitors | 15 | 819,783 | 307,600 | 493,964 |
| Financial income | 16 | 43,996 | 0 | 38,365 |
| Other income | 17 | 509,865 | 284,000 | 528,888 |
| Total income | | <u>16,628,891</u> | <u>13,967,182</u> | <u>15,412,241</u> |
| Expenditure | | | | |
| Personnel costs | 18 | 8,991,243 | 8,914,047 | 9,234,984 |
| Depreciation | 4 | 84,200 | 89,798 | 110,055 |
| Housing costs | 19 | 2,429,363 | 1,301,887 | 1,419,194 |
| Art acquisitions | 20 | 900,764 | 925,000 | 1,365,276 |
| Other expenditure | 21 | 3,445,069 | 2,736,450 | 3,334,141 |
| Total expenditure | | <u>15,850,639</u> | <u>13,967,182</u> | <u>15,463,650</u> |
| Income -/- expenditure | | <u>778,252</u> | <u>0</u> | <u>-51,409</u> |
| Income interior / relaunch | | | | |
| Income interior / relaunch | | 986,933 | 0 | 840,000 |
| Expenditure interior / relaunch | | 1,062,472 | 0 | 553,228 |
| Balance Interior / relaunch | | <u>-75,539</u> | <u>0</u> | <u>286,772</u> |
| Balance | | <u>702,713</u> | <u>0</u> | <u>235,363</u> |
| Apportionment of balance | | | | |
| - Change in appropriated reserve for art acquisition | 8 | -53,942 | 0 | 176,503 |
| - Change in appropriated reserve for the interior / relaunch | 8 | 75,539 | 0 | -286,772 |
| - Change in appropriated reserve for municipal art acquisitions | 8 | -5,572 | 0 | 0 |
| - Change in appropriated reserve for publications | 8 | -394,915 | 0 | 0 |
| - Change in general reserve | 8 | -323,823 | 0 | -125,094 |
| | | <u>-702,713</u> | <u>0</u> | <u>-235,363</u> |
| Balance | | <u>0</u> | <u>0</u> | <u>0</u> |

Cash Flow Statement for 2011

| | Ref. | <u>2011</u> | <u>2010</u> |
|---------------------------------------------|-------|--------------------|--------------------|
| Cash flow from operations | | | |
| Income received in subsidies | 13 | 15,068,818 | 13,794,274 |
| Income received in sponsor contributions | 14 | 867,348 | 921,400 |
| Income received from the public | 15 | 819,783 | 458,248 |
| Financial income received | 16 | 43,996 | 38,365 |
| Other income received | 17 | <u>358,038</u> | <u>128,804</u> |
| Total cash flow received | | 17,157,983 | 15,341,091 |
| Payments arising from personnel costs | 18 | -9,116,533 | -9,164,736 |
| Other expenditure paid | 19-21 | <u>-7,019,962</u> | <u>-5,235,647</u> |
| Total outgoing cash flow | | <u>-16,136,495</u> | <u>-14,400,383</u> |
| Cash flow from operations | | <u>1,021,487</u> | <u>940,708</u> |
| Cash flow from investment activities | | | |
| Investments in tangible fixed assets | 4 | -20,299 | -40,380 |
| Disposals of tangible fixed assets | 4 | <u>0</u> | <u>0</u> |
| Cash flow from investment activities | | <u>-20,299</u> | <u>-40,380</u> |
| Cash flow from financing activities | | | |
| Revenue from long-term debts | 10 | 0 | 200,000 |
| Repayment of long-term debts | 10 | <u>-40,000</u> | <u>-240,759</u> |
| Cash flow from financing activities | | <u>-40,000</u> | <u>-40,759</u> |
| Net cash flow | | 961,188 | 859,569 |
| Change in designated reserves | | <u>-75,539</u> | <u>278,757</u> |
| Increase/(decrease) in financial resources | | <u>885,649</u> | <u>1,138,326</u> |
| In summary, the cash flow was as follows: | | | |
| | | <u>2011</u> | <u>2010</u> |
| Situation as of January 1 | | 3,483,724 | 2,345,398 |
| Transfer in financial year | | <u>885,649</u> | <u>1,138,326</u> |
| Situation as of December 31 | | <u>4,369,373</u> | <u>3,483,724</u> |

Explanatory Notes on the Balance Sheet and Statement of Income and Expenditure

1. General Explanation

Activities

The mission of the Stichting Stedelijk Museum Amsterdam is to record, preserve, restore, enrich, document, publish, research, present, and dispose of museum collections that are the property of the municipality of Amsterdam under the name of, or with the designation "Stichting Stedelijk Museum Amsterdam," and artworks that are (or will be in the future) the property of the Foundation or that will be made available to the Foundation in some other way.

Change in accounting policy

As of the financial year 2011, the Stichting Stedelijk Museum Amsterdam has opted to comply with Dutch General Accepted Accounting Principles, RJ 640 for not-for-profit organizations, issued by the Raad voor de Jaarverslaggeving. This standard calls for a number of provisions that had not previously applied to the Stichting Stedelijk Museum Amsterdam. For this reason, the following changes were made in accounting policy in 2011.

Provision has now been made for long-service bonuses, long-term incapacity to work on account of illness, and the use of leftover vacation days, in order to comply with the obligations in the future. The changes in accounting policy affect the state of the capital reserves as of December 31, 2010. The comparative figure has been adjusted as follows.

The changes in the entries included in the capital may be specified as follows:

| | December 31, 2010 | Change in account- ing policy 2010 | December 31, 2010 |
|--------------------|----------------------|---------------------------------------|----------------------|
| General reserve | 610,501 | | 610,501 |
| Jubilees | | -53,470 | -53,470 |
| Long-term sickness | | -51,332 | -51,332 |
| Vacation days | | -300,163 | -300,163 |
| | 610,501 | -404,965 | 205,536 |

Explanation of cash flow statement

The cash flow statement was drawn up in accordance with the direct method. The financial resources in the cash flow statement consist of the liquid assets. Cash flows in foreign currencies have been converted into euros using an estimated average exchange rate. Exchange rate discrepancies in financial resources are shown separately in the cash flow statement. Revenue and expenditure arising from interest, dividends and profits tax are included under the heading of "Cash flow from operations."

Related parties

The following are defined as related parties: all legal persons over which dominant control, joint control, or significant influence can be exercised. Legal persons that can exercise predominant control are also classified as related parties. The directors designated under the articles of the Foundation, as well as other key officials in the management of the Foundation and close relatives, are likewise related parties.

Significant transactions with related parties are clarified in the event that they were not conducted under normal market conditions. This clarification details the nature and extent of the transaction and any other information that is necessary to provide transparency.

Estimates

In applying the principles and rules for drawing up the financial statements for the year, the directors necessarily make a variety of judgments and estimates that may be essential to the sums of money included in the statements. If it is necessary in order to provide the transparency required under Book 2, article 362, paragraph 1 of the Civil Code, the nature of these judgments and estimates, including the assumptions underlying them, is included in the explanation of the relevant item of the financial statements.

2. Principles for the Valuation of Assets and Liabilities

General points

The financial statements have been drawn up in accordance with RJ 640 for Not-for-profit organizations, as issued by the Raad voor de Jaarverslaggeving.

Assets and obligations are in general valued at the acquisition or manufacturing price or current value. If no specific basis of the valuation is given, valuation is based on acquisition price. In the balance sheet, the statement of income and expenditure, and the cash flow statement, reference numbers are included. These refer to the explanatory notes.

Comparison with the previous year

The accounting policies are unaltered in respect of the previous year, with the exception of the changes described above.

Foreign currency

The financial statements have been drawn up in euros; this is both the functional and presentation currency of the Stichting Stedelijk Museum Amsterdam.

Transactions, receivables and debts

Transactions in foreign currency during the reporting period have been incorporated into the financial statements at the exchange rate applicable on the transaction date.

Art collection

A large proportion of the art collection that is managed by the Stichting Stedelijk Museum Amsterdam is the property of the municipality of Amsterdam. All items that are the property of the Stichting Stedelijk Museum Amsterdam have been valued at nil.

Tangible fixed assets

The tangible fixed assets are valued at the acquisition price, including directly attributable costs, minus cumulative depreciation. The depreciation is based on estimated economic life and is calculated on the basis of a fixed percentage of the acquisition price.

On each balance sheet date, the Foundation checks whether there are any indications that a fixed asset may be subject to impairment. If any such indications are present, the realizable value of the asset is determined. Impairment is deemed to apply if the book value of the asset is higher than its realizable value; the realizable value is the highest figure between the net realizable value and the value in use.

Inventories

The inventories are valued at acquisition prices in accordance with the FIFO ("first-in-first-out") method, if appropriate reduced by a sum providing for the possibility of unsaleability.

Receivables

At the initial expenditure, receivables are valued according to the actual value of the consideration given in return. Trade receivables are valued in subsequent expenditures at the amortized cost price. Provision for bad debts is deducted from the book value of the receivable.

Cash and Cash Equivalents

Cash and Cash Equivalents consist of cash on hand, bank balances, and demand deposits with a term of less than twelve months. Cash and Cash Equivalents are valued at their nominal value.

Capital and Reserves

The capital and reserves of the Foundation can be divided into reserves and funds.

Appropriated reserve

The board of a fund-raising institution has set aside some of the reserves for a appropriated purpose.

General reserve

Provision is made for legally enforceable or constructive obligations that exist on the balance sheet date, in respect of which it is probable that an outflow of resources is necessary, the scale of which is difficult to estimate reliably.

The provision is valued according to the best estimate of the sums necessary to settle the obligations as of the balance sheet date. Other provisions are valued according to the nominal value of the expenditure which is expected to be necessary to settle the obligations, unless stated otherwise.

Provision

Other kinds of provision

Other kinds of provision are included in accordance with the nominal value of the expenditure which is expected to be necessary to settle the obligations.

Long-term debts

Long-term debts relate to donations by private individuals in the form of debts that are cancelled in equal annual installments. No interest is charged on these debts. The short-term part of these long-term debts is recorded under short-term debts.

Operational leasing

Lease contracts in which a large proportion of the advantages and disadvantages of ownership do not rest with the organization are recorded as operational leasing. Obligations arising from operational leasing are recorded on a straight-line basis, taking into account reimbursements received from the lessor, in the statement of income and expenditure for the duration of the contract.

3. Recognition and Measurement of Income and Expenses

General

The profit or loss is defined as total income minus total expenses. The income is recorded in the year in which it was generated, and the expenses in the year to which they relate. For income received in the form of goods or services, the real value is used insofar as it can be determined. Income of this kind is recorded in the statement of income and expenditure. Income reserved for a special purpose is included in the statement of income and expenditure; if some of this income is not spent in the reporting year, the portion not yet spent is included in the relevant special-purpose reserve. A transfer of funds from a special-purpose reserve is included in the statement of income and expenditure as an expense.

Art acquisitions

The portions of the operating subsidy and other contributions used for art acquisition are recorded in the statement of income and expenditure, as are the art acquisitions themselves. Funds reserved for art acquisitions that had not been spent by the end of the financial year are added to the designated reserve for art acquisition and used to purchase art objects at a later stage.

Subsidies

Operating subsidies are recorded in the year when the subsidized costs were incurred or income was lost or when there was subsidized operating deficit. The income is recorded when it is probable that it will be received and the Stichting Stedelijk Museum Amsterdam can show that the conditions for receiving it have been met.

Subsidies relating to investment in tangible fixed assets are deducted directly from the relevant investment and incorporated into the statement of income and expenditure as part of the depreciation.

Sponsorship

Contributions from sponsors are recorded in the year to which the contributions relate.

Gifts

For non-monetary gifts, the true value in the Netherlands is recorded. Gifts of services are not generally shown in the financial statements, with the exception of gifts of business services with a definite monetary value.

Non-monetary contributions by volunteers are not shown in the statement of income and expenditure.

Exchange differences

Exchange differences arising in connection with the settlement of monetary items are recorded in the statement of income and expenditure in the period in which they arise.

Expenditure

Expenditure is determined on a historical basis and recorded in the reporting year to which it relates.

Employee benefits

Periodic remuneration

Wages, salaries, and social security costs are recorded in the statement of income and expenditure on the basis of the conditions of employment or as actually owed to employees.

Pensions

The Stichting Stedelijk Museum Amsterdam uses the obligation approach to accounting for all pension plans. The contribution payable during the reporting year is recorded as an expense. Changes relating to pension liabilities are also recorded in the statement of income and expenditure. The amount recorded under the heading of pension liabilities is the best estimate of the amount needed to meet the relevant obligations by the balance sheet date and not yet funded.

Depreciation

Tangible fixed assets are depreciated from the time when they are first put to use over the expected future useful life of the asset.

If the estimate of the future useful life changes, then subsequent depreciation amounts are adjusted.

Book profits and losses incurring when tangible fixed assets are sold are included under depreciation.

Interest income and interest expenses

Interest income and expenses are prorated on the basis of the effective interest rate for the assets and liabilities in question. In accounting for interest expenses, the justified transaction expenses for loans received are taken into consideration when calculating the effective interest rate.

Explanatory Notes on the Balance Sheet

4. Tangible Fixed Assets

The changes in the tangible fixed assets are as follows:

| | <u>Modifications of buildings</u> | <u>Equipment of depot</u> | <u>Equipment of art depots</u> | <u>Hardware</u> | <u>Total</u> |
|-----------------------------|---------------------------------------|-------------------------------|------------------------------------|-----------------|-------------------|
| January 1, 2011 | | | | | |
| Purchase price | 126,239 | 411,152 | 124,102 | 873,546 | 1,535,039 |
| Accumulated depreciation | <u>-106,547</u> | <u>-363,263</u> | <u>-72,950</u> | <u>-697,334</u> | <u>-1,240,094</u> |
| Book value | <u>19,692</u> | <u>47,889</u> | <u>51,152</u> | <u>176,212</u> | <u>294,945</u> |
| Transactions in 2011 | | | | | |
| Investment | 0 | 0 | 0 | 20,299 | 20,299 |
| Depreciation | <u>-3,986</u> | <u>-19,117</u> | <u>-12,633</u> | <u>-48,905</u> | <u>-84,641</u> |
| | <u>-3,986</u> | <u>-19,117</u> | <u>-12,633</u> | <u>-28,606</u> | <u>-64,342</u> |
| December 31, 2011 | | | | | |
| Purchase price | 126,239 | 411,152 | 124,102 | 893,845 | 1,555,338 |
| Cumulative depreciation | <u>-110,533</u> | <u>-382,380</u> | <u>-85,583</u> | <u>-746,239</u> | <u>-1,324,735</u> |
| Book value | <u>15,706</u> | <u>28,772</u> | <u>38,519</u> | <u>147,606</u> | <u>230,603</u> |
| Depreciation rates | <u>20%</u> | <u>15%</u> | <u>25%</u> | <u>20-33%</u> | |

5. Current Assets

| Inventories | <u>December 31, 2011</u> | <u>December 31, 2010</u> |
|--------------------|--------------------------|--------------------------|
| Shop stock | 2,320 | 2,630 |
| Other stock | 2,938 | 4,486 |
| Work in progress | <u>370,301</u> | <u>237,950</u> |
| | <u>375,559</u> | <u>245,066</u> |

The other stock consists of museum cards. The "Work in progress" entry relates to costs already incurred for exhibitions and projects that will take place in the future.

6. Receivables

Subsidies and Contributions

| Receivable | December 31, 2011 | December 31, 2010 |
|-----------------------------------------------------|-------------------|-------------------|
| Subsidy, City of Amsterdam | 617,315 | 1,252,161 |
| Subsidy, Cultural Investment | 955 | 1,606 |
| Subsidy, Municipal Art Acquisitions | 9,434 | 18,794 |
| Subsidy, SMBA | 12,633 | 25,164 |
| Subsidy, Agentschap NL | 109,440 | 0 |
| Contribution, Prince Bernhard Cultural Foundation | 5,000 | 0 |
| Contribution, Magic of Persia | 1,984 | 0 |
| Contribution, Mondrian Foundation, for exhibitions | 8,700 | 1,558 |
| Contribution, Mondrian Foundation, for acquisitions | 125,000 | 52,000 |
| Contribution, AM Foundation | 0 | 10,000 |
| Contribution, Van Gogh Museum, for Museumplein bus | 5,000 | 0 |
| Contribution, Rijksmuseum, for Museumplein bus | 4,850 | 0 |
| | <u>900,311</u> | <u>1,361,283</u> |

Subsidy, City of Amsterdam: The subsidy awarded by decision no. 11/00413 of December 20, 2011, amounts to € 12,346,320. Of this amount, € 11,729,005 was received as an advance payment. These financial statements serve as a final settlement.

Subsidy, Cultural Investment: This subsidy is awarded to a number of Amsterdam institutions that have been granted a cultural project certificate by the Ministry of Education, Culture, and Science. This certificate entitles these institutions to benefit from private investment in cultural investment funds. The subsidy awarded by decision no. 11/01335 of December 13, 2011, amounts to € 19,100, of which € 18,145 was received as an advance payment. These financial statements serve as a final settlement.

Subsidy, Municipal Art Acquisitions: The subsidy awarded by decision no. 11/00370 of April 27, 2011, amounts to € 188,690, of which € 179,256 was received as an advance payment. This advance payment is included in the income received in advance. The relevant exhibition has been postponed until 2012. The financial statements for 2012 will serve as a final settlement.

Subsidy, SMBA: The subsidy awarded by decision no. 11/00450 of January 5, 2011, amounts to € 252,660, of which € 240,027 was received as an advance payment. These financial statements serve as a final settlement.

Subsidy, Agentschap NL: The contribution from Agentschap NL (formerly SenterNovem) pursuant to decision no. CULT09075 originally amounted to € 547,200, of which € 437,760 was received as an advance payment. Final settlement of this subsidy will take place by means of a separate audit certificate issued by the accountant. The project was brought to an end on December 31, 2011.

Contribution, Prince Bernhard Cultural Foundation: This is a contribution for the SMBA exhibition *Tala Madani* pursuant to a decision of November 23, 2011, ref. no. 17110344. No advance payment was received.

Contribution, Magic of Persia: This is a contribution for the SMBA exhibition *Tala Madani*. No advance payment was received.

Contribution, Mondrian Foundation: This is a contribution for the SMBA exhibition *Project 1975* pursuant to decision no. NLPE 10.013 of August 4, 2010. The original amount of the contribution was € 146,000, of which € 75,000 was received as an advance payment. The entirety of that portion was spent in 2011 and part of the remainder is therefore included in the contributions to be claimed. Final settlement of this subsidy will take place by means of a separate audit certificate issued by the accountant at the end of 2012.

Contribution, Mondrian Foundation: The subsidy awarded in support of collections policy for 2012 and 2011 under no. CAS 09-003 of December 10, 2009, amounts to € 250,000, of which € 125,000 was received as an advance payment. Final settlement of this subsidy will take place by means of a separate audit certificate issued by the accountant.

Contributions, Van Gogh Museum and Rijksmuseum: These contributions are to the costs of the joint project "Turing Museumpleinbus." No advance payment was received in either case.

| Other Receivables | <u>December 31, 2011</u> | <u>December 31, 2010</u> |
|--------------------------|--------------------------|--------------------------|
| Accounts Receivable | 414,507 | 208,239 |
| Admission Receipts | 40,467 | 229,718 |
| Advance Payments | 153,699 | 118,227 |
| Other Receivables | <u>537,734</u> | <u>321,873</u> |
| | <u>1,146,407</u> | <u>878,057</u> |

All receivables have a remaining term of less than a year. The real value of the receivables is nearly identical to the book value, because of their short-term nature. A provision for bad debts is made when necessary, but this is not currently the case.

The advance payments consist of invoices already received for activities in 2012.

The other receivables are an expected payment from Stichting Museumkaart included in the admission fee for visitors with a Museum Card, accounted for under admission revenue. Costs for 2012 already incurred are also included, and the other are an expected payment from the Dutch tax administration in connection with value added tax, amounting to € 499,594, and a receivable related to personnel.

7. Cash and cash equivalents

| | <u>December 31, 2011</u> | <u>December 31, 2010</u> |
|-----------------|--------------------------|--------------------------|
| Cash | 34,839 | 32,630 |
| Deposit account | <u>4,334,534</u> | <u>3,451,094</u> |
| | <u>4,369,373</u> | <u>3,483,724</u> |

The cash and cash equivalents are immediately free at the Foundation's disposal.

8. Capital

Changes in the capital and reserves can be specified as follows:

| | December 31, 2010 | Addition 2011 | Withdrawal 2011 | Total Change 2011 | December 31, 2011 |
|--------------------------------------------------------|----------------------|------------------|--------------------|----------------------|----------------------|
| General reserve | 205,536 | 323,823 | 0 | 323,823 | 529,359 |
| Appropriated reserve for art acquisition | 47,902 | 101,844 | -47,902 | 53,942 | 101,844 |
| Appropriated reserve for the interior/relaunch | 926,772 | 986,933 | -1,062,472 | -75,539 | 851,233 |
| Appropriated reserve for municipal art acquisitions | 0 | 5,572 | 0 | 5,572 | 5,572 |
| Appropriated reserve for publications | 0 | 394,915 | 0 | 394,915 | 394,915 |
| | <u>1,180,210</u> | <u>1,813,087</u> | <u>-1,110,374</u> | <u>702,713</u> | <u>1,882,923</u> |

General reserve

The addition of € 323,823 for this financial year reflects the operating profit for 2011. Further information about this can be found in the explanatory notes on the statement of income and expenditure.

Appropriated reserve for art acquisition

Pursuant to a management decision, a designated reserve was set up in the amount of € 101,844. Part of the subsidy provided by the City of Amsterdam has been reserved by the Stichting Stedelijk Museum Amsterdam itself for purchases. The balance at the end of the year will be added to next year's budget for purchases. Any surplus will be reserved for the following year.

Appropriated reserve for the interior/relaunch

A portion of the costs of the interior/relaunch of the new building in Museumplein were paid by the museum itself. The related income and expenditure are presented separately. In 2011 an addition was made to the special-purpose reserve for the interior/relaunch of the museum. In the course of 2011, a total of € 986,933 was added to this reserve. This sum can be broken down as follows:

| | 2011 |
|-------------------------------------------|----------------|
| IMC Weekendschool | 190,000 |
| Dienst Maatschappelijke Ontwikkeling | 756,933 |
| Release of private gift (long-term loans) | <u>40,000</u> |
| | <u>986,933</u> |

Withdrawals totaling € 1,062,472 were made for the renovation, leaving a reserve of € 851,233 at the end of 2011.

Appropriated reserve for municipal art acquisitions

The portions of the subsidy and other contributions reserved for art acquisition are recording in the statement of income and expenditure, as are the acquisitions themselves. Amounts reserved for art acquisition but not yet spent by the end of the year are added to the special-purpose reserve for art acquisition. Under the terms of the separate annual subsidy decision for municipal acquisitions, budget surpluses must be reserved for municipal acquisitions the following year.

Appropriated reserve for publications

Pursuant to a management decision, a special-purpose reserve was set up in the amount of € 394,915. This is for the publication of the collection book and visitors' guide to be published in 2012.

9. Provisions

The following changes took place in the special financial provisions:

| | <u>Personnel</u> | <u>Total</u> |
|-------------------|------------------|-----------------|
| January 1, 2011 | 904,884 | 904,884 |
| Additions | 230,723 | 230,723 |
| Withdrawals | <u>-314,237</u> | <u>-314,237</u> |
| December 31, 2011 | <u>821,370</u> | <u>821,370</u> |

Provisions for personnel

The provisions for personnel related to flexible pension and retirement supplements, future anniversary bonuses, unused vacation days, and employees with long-term medical issues.

The flexible pension and retirement supplement is part of the national FPU flexible pension and retirement program, calculated annually on the basis of wages for eligible employees aged 56 or over. This provision was made for supplements to FPU benefits paid by the museum. Supplements paid out are deducted from the provision. The FPU provision is of a primarily long-term nature and is calculated in nominal terms.

A provision has been made for individual severance packages. These are based on arrangements already made with specific employees.

The provision for jubilees is for anticipated expenses of this kind over the course of employees' careers at the museum.

Pension entitlements that are not yet fully funded are included in their entirety under personnel costs.

10. Long-Term liabilities

| | <u>Term 1-5 years</u> | <u>Term > 5 years</u> | <u>December 31, 2011 Total</u> | <u>December 31, 2010 Total</u> |
|--------------------------------------------|---------------------------|------------------------------|----------------------------------------|----------------------------------------|
| liabilities to private individuals (gifts) | 40,000 | 0 | 40,000 | 80,000 |
| | <u>40,000</u> | <u>0</u> | <u>40,000</u> | <u>80,000</u> |

Repayment obligations within 12 months after the end of the financial year are not included in the above figures but in the short-term debts section.

liabilities to private individuals (gifts)

The long-term liabilities of €40,000 consists of two parts.

Each part is a private donation in the form of a debt cancelled in five equal one-year installments. This is a gift in the form of an entitlement to periodic payments. The two donations have already been received in full by the Stedelijk Museum Foundation Amsterdam. No interest has been charged on either one. The short-term portion of these long-term debts is, in both instances, included in the short-term debts section.

The first is a donation in the original amount of €100,000, made on December 31, 2008. The debt will have been cancelled in full by December 31, 2012. The second is a donation in the original amount of €100,000. The first installment was released on December 31, 2012. This debt will have been cancelled in full by December 31, 2014.

11. Short-Term liabilities

Taxes and social security contributions

| | <u>December 31, 2011</u> | <u>December 31, 2010</u> |
|-------------------------------|--------------------------|--------------------------|
| Income tax deducted at source | 231,153 | 301,145 |
| Social security costs | <u>83,591</u> | <u>79,949</u> |
| | <u>314,744</u> | <u>381,094</u> |

Deferred income

These are contributions from sponsors that have already been received but are related to the following financial year.

| | <u>December 31, 2011</u> | <u>December 31, 2010</u> |
|--------------------------------------------------------|--------------------------|--------------------------|
| British American Tobacco | 500,000 | 500,000 |
| Provincie Noord-Holland | 91,250 | 91,250 |
| Subsidy, Agentschap NL | 0 | 281,993 |
| Turing Museumpleinbus | 8,949 | 0 |
| Subsidy, Gemeente Amsterdam, municipal acquisitions | 188,690 | 0 |
| Stichting Turing Foundation | 225,000 | 0 |
| Contribution, Mondriaan Stichting | 50,000 | 62,564 |
| Andy Warhol Foundation | 72,500 | 0 |
| Other | <u>24,365</u> | <u>5,000</u> |
| | <u>1,160,754</u> | <u>940,807</u> |

Other debts

| | <u>December 31, 2011</u> | <u>December 31, 2010</u> |
|--------------------------------------|--------------------------|--------------------------|
| Vacation pay | 254,504 | 237,698 |
| Invoices not yet received | 626,068 | 1,041,304 |
| Short-term portion of long-term debt | 40,000 | 40,000 |
| Other | <u>58,102</u> | <u>32,950</u> |
| | <u>978,674</u> | <u>1,351,952</u> |

The short-term debts have a term of less than a year. The real value of these short-term debts is nearly identical to the book value, because of their short-term nature.

12. Off-balance-sheet liabilities

Operating leases

As of the end of the financial year, the liabilities under operating leases were as follows:

| | |
|----------------------------------|----------------|
| To be paid: | |
| In less than one year | 37,500 |
| Between one and five years' time | 81,500 |
| In more than five years | <u>0</u> |
| Total | <u>119,000</u> |

Explanatory Notes on the Statement of Income and Expenditure

13. Subsidy income

| | December 31, 2011 | December 31, 2010 |
|--------------------------------------------|-------------------|-------------------|
| Subsidy, Gemeente Amsterdam | 13,328,964 | 13,052,035 |
| Subsidy, Stedelijk Museum Bureau Amsterdam | 252,660 | 252,660 |
| Other contributions, SMBA | 8,245 | 18,900 |
| Contribution, Mondriaan Stichting | 236,265 | 247,750 |
| Amsterdams Fonds voor de Kunst | 79,600 | 0 |
| Holland Festival | 44,811 | 0 |
| Turing Museumpleinbus | 26,051 | 0 |
| SNS-REAAL Fonds | 0 | 57,000 |
| Contributions, Agentschap NL | 391,434 | 155,767 |
| Other contributions | 19,850 | 143,003 |
| | 14,387,880 | 13,927,115 |

The subsidies in the statement of income and expenditure amount to € 14,387,879 in total. Seventeen different subsidies contribute to this figure:

Subsidy, Gemeente Amsterdam: This is a subsidy granted by decision no. 11/00413 dated December 20, 2011, and amounting to € 12,346,320. The cultural investment subsidy was granted by decision no. 11/01335 dated December 13, 2011, and amounts to € 19,100, and the City of Amsterdam rent subsidy was granted by decision no. 11/01389 dated December 5, 2011, and amounts to € 963,544.

Subsidy, Stedelijk Museum Bureau Amsterdam: The subsidy was granted by decision no. 11/00450 dated January 5, 2011 and amounts to € 252,660.

Other contributions, SMBA: These contributions include one from the Prince Bernhard Cultural Foundation for the Tala Madani exhibition at SMBA, granted by a decision with ref. no. 17110344 dated November 23, 2011: € 5,000. The *Magic of Persia* contribution is for the Tala Madani exhibition at the SMBA: € 1,964.

Contribution, Mondriaan Stichting: A subsidy, no. CAS 09-003, was granted in support of collection policy for 2010 and 2011 on December 10, 2009 and amounts to € 125,000 for 2011. This foundation also made a contribution to SMBA's *Project 1975* by decision no. NLPE 10.013, dated August 4, 2010. The contribution in 2011 is € 71,265. The foundations final contribution was for the purchase of *This way Brouwn* by Stanley Brouwn, no. CAI 10-023, granted on May 16, 2011: € 40,000.

Contribution, Amsterdams Fonds voor de Kunst (AFK): This is a contribution to the exhibition *Project 1975* at SMBA. The contribution in 2011 is € 29,600. The AFK also contributed to the exhibition *Your name in lights* in the amount of € 50,000.

Contribution, Holland Festival: This is a contribution to the exhibition *Your name in lights* in the amount of € 44,811.

Contribution, Turing Museumpleinbus: This is a contribution to the joint project with the Rijksmuseum and Van Gogh Museum. The total contribution to the project is € 275,000. For 2011, € 35,000 was committed for start-up costs. Of this amount, € 26,051 was used for this project in 2011. The other € 8,949 is included under subsidies received in advance.

Subsidy, Agentschap NL: This is a contribution from Agentschap NL (formerly SenterNovem) pursuant to decision no. CULT09075, amounting to € 391,434 in 2011.

Other contributions: contributions from the Van Gogh Museum and Rijksmuseum toward the costs of the joint Turing Museumplein bus project: € 9,850 in total. There was also a contribution from the Stadsdeel Zuid of the City of Amsterdam for the exhibition *Temporary Stedelijk 2*, in the amount of € 10,000.

14. Sponsor contributions

| | <u>2011</u> | <u>Budget 2011</u> | <u>2010</u> |
|-----------------------------------------------------|----------------|--------------------|----------------|
| Sponsor contribution, Rabobank Amsterdam U.A. | 500,000 | 0 | 0 |
| Sponsor contribution, Medellin Secret B.V. | 25,000 | 0 | 1,500 |
| Sponsor contribution, Pon Automobiel Handel B.V. | 35,714 | 0 | 35,714 |
| All Art Initiatives B.V. | 75,000 | 0 | 0 |
| Anonymous sponsors | 200,000 | 0 | 380,000 |
| Tata Steel | 0 | 0 | 2,500 |
| Other contributions | 31,653 | 735,162 | 4,195 |
| | <u>867,367</u> | <u>735,162</u> | <u>423,909</u> |

15. Income from visitors

| | <u>2011</u> | <u>Budget 2011</u> | <u>2010</u> |
|-----------------------------|----------------|--------------------|----------------|
| Admission receipts | 675,039 | 292,600 | 414,839 |
| Income from shop/publishing | 121,344 | 15,000 | 32,667 |
| Other income from visitors | 23,400 | 0 | 46,458 |
| | <u>819,783</u> | <u>307,600</u> | <u>493,964</u> |

16. Financial income

| | <u>2011</u> | <u>Budget 2011</u> | <u>2010</u> |
|--------------------------|---------------|--------------------|---------------|
| Deposit account interest | 43,996 | 0 | 38,365 |
| | <u>43,996</u> | <u>0</u> | <u>38,365</u> |

17. Other income

| | <u>2011</u> | <u>Budget 2011</u> | <u>2010</u> |
|---------------------------------|----------------|--------------------|----------------|
| Collection management agreement | 200,000 | 200,000 | 200,000 |
| Passed-on costs | 260,260 | 84,000 | 285,410 |
| Other indirect revenue | 49,605 | 0 | 43,478 |
| | <u>509,865</u> | <u>284,000</u> | <u>528,888</u> |

18. Personnel costs

| | <u>2011</u> | <u>Budget 2011</u> | <u>2010</u> |
|-----------------------------------|------------------|--------------------|------------------|
| Wages and salaries | 6,493,281 | 6,763,168 | 6,870,613 |
| Social security costs | 731,379 | 725,204 | 704,772 |
| Pension costs | 695,679 | 706,700 | 698,514 |
| Temporary staff/consultancy costs | 1,070,904 | 718,975 | 961,085 |
| | <u>8,991,243</u> | <u>8,914,047</u> | <u>9,234,984</u> |

The Supervisory Board received no form of remuneration. Remuneration for directors and former directors, including pension costs, amounted to € 377,663 (2010: € 315,336) in the reporting year.

In the year 2011, 156 people on average were employed full-time by the museum (2010: 131.6).

The number of Pantar employees in 2011 was 15 (2010: 18). Pantar employees are supervised by the City of Amsterdam, with an eye to regular employment in the future. The costs of these employees are borne by the municipal authorities.

19. Housing costs

| | <u>2011</u> | <u>Budget 2011</u> | <u>2010</u> |
|------------------------|------------------|--------------------|------------------|
| Rent and service costs | 1,223,545 | 250,000 | 720,859 |
| Maintenance costs | 174,726 | 243,557 | 145,823 |
| Security costs | 74,019 | 35,000 | 61,326 |
| Cleaning costs | 206,788 | 162,550 | 93,060 |
| Canteen costs (net) | 111,553 | 100,780 | 84,350 |
| Other housing costs | 638,732 | 510,000 | 313,776 |
| | <u>2,429,363</u> | <u>1,301,887</u> | <u>1,419,194</u> |

The rental and service costs exceed the budget. In 2010 the museum began using a new depot. In late 2010, a transition was made from three depots to one. The rent for the new depot was not anticipated in the costs for 2011. The rent and service charges for 2011 include rent for the depot for part of 2010 and all of 2011. The rent charges are counterbalanced by an equal amount in subsidy. This portion of the subsidy was not anticipated in the budgeted revenue either. Consequently, these costs have no impact on the ultimate profit.

20. Acquisition of art

| | <u>2011</u> | <u>Budget 2011</u> | <u>2010</u> |
|-----|----------------|--------------------|------------------|
| Art | 900,764 | 925,000 | 1,365,276 |
| | <u>900,764</u> | <u>925,000</u> | <u>1,365,276</u> |

The annual report includes a detailed section on the art acquired.

21. Other expenditure

| | 2011 | Budget 2011 | 2010 |
|------------------------------------------------------|------------------|------------------|------------------|
| Shop/publishing | 80,009 | 0 | 129,430 |
| Collection management, conservation and restauration | 573,748 | 737,800 | 727,245 |
| Exhibitions | 665,179 | 340,000 | 579,687 |
| Publications | 283,710 | 197,400 | 250,271 |
| Communication and marketing | 359,576 | 239,125 | 385,876 |
| Education | 219,249 | 175,000 | 98,316 |
| Library and photography studio | 59,787 | 64,000 | 74,080 |
| ICT | 268,200 | 197,565 | 119,845 |
| Office expenses | 305,062 | 317,580 | 303,206 |
| Transport, travel, and accommodation | 147,498 | 161,480 | 149,983 |
| Other costs | 112,286 | 53,840 | 239,591 |
| SMBA | 370,765 | 252,660 | 276,611 |
| | <u>3,445,069</u> | <u>2,736,450</u> | <u>3,334,141</u> |

The costs under the heading of other expenditure exceed the budget, primarily because of the costs of exhibitions. This relates to the exhibitions and projects *Blikopeners*, *Turing Museumplein bus*, and *AR Tours*. The budget included only the Stedelijk Museum's own contribution to these projects, while the figures shown for 2011 are the sum of income minus expenditure.

The costs of the shop/publishing were not included in the budget for 2011. These are purchase costs for museum cards sold while the museum was temporarily open to the public.

The Stedelijk Museum Bureau Amsterdam (SMBA) serves as a laboratory for the Stedelijk Museum and a national and international springboard for art and artists from the Amsterdam context. In 2011, SMBA mounted six exhibitions in its own location in the Jordaan district. In addition, 35 SMBA events took place over the past year, almost all of them related to the long-term program known as *Project 1975*. Six issues of the SMBA newsletter were published, with special essays related to this project, and SMBA launched a *Project 1975* blog website.

The year was also marked by a study trip to Africa and preparations for several complex group exhibitions that will later travel to African art institutions.

The total income for SMBA in 2011 was € 370,765 (2010: € 276,611). Expenditure in this period was € 370,765 (2010: € 276,611). SMBA operated on a cost-neutral basis.

Amsterdam, April 13, 2012

The board,
A.D. Goldstein
P. van Mil

The supervisors,
Jacobina Brinkman (Chartered Accountant), treasurer
Rob Defares
Marry de Gaay Fortman
Maria Hlavajova
Guusje ter Horst (from 04-01-2011)
Constantijn van Oranje
Alexander Ribbink, chair
Willem de Rooij (from 04-01-2011)

Stedelijk Museum Foundation Amsterdam
Van Baerlestraat 31
1071 AN Amsterdam
Registered place of business: Amsterdam



Other information

Treatment of the balance

For the treatment of the balance, see the statement of income and expenditure.

Events after the balance sheet date

No events after the balance sheet date.




Independent auditor's report

To: the Directors of Stichting Stedelijk Museum Amsterdam

We have audited the accompanying financial statements 2011 of Stichting Stedelijk Museum Amsterdam, Amsterdam, which comprise the balance sheet as at 31 December 2011, the statement of income and expenditure for the year then ended and the notes, comprising a summary of accounting policies and other explanatory information.


Directors's responsibility



The directors are responsible for the preparation and fair presentation of these financial statements in accordance with the Guideline for annual reporting 640 "Not-for-profit organisations" of the Dutch Accounting Standards Board. Furthermore, the directors are responsible for such internal control as they determine is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Dutch law, including the Dutch Standards on Auditing. This requires that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.



An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the foundation's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the foundation's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements give a true and fair view of the financial position of Stichting Stedelijk Museum Amsterdam as at 31 December 2011, and of its result for the year then ended in accordance with the Guideline for annual reporting 640 "Not-for-profit organisations" of the Dutch Accounting Standards Board.

Amsterdam, 26 April 2012
PricewaterhouseCoopers Accountants N.V.

Original signed by drs. J.L. Sebel RA

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