

Stedelijk Museum Annual Report 2012

Contents

Introduction

Message from the Directors 3

Report from the Supervisory Board 5

Exhibitions

Overview 7

Summary of Exhibitions 9

Collection

Acquisitions Overview 11

Purchases 12

Gifts 25

Art Handling 31

Loans 32

Conservation 38

Research and Publications 47

Library and Archive 48

Public Program

Overview 49

Summary of Public Events and Activities 50

Education

Overview 57

Summary of Educational Activities 60

Stedelijk Museum Bureau Amsterdam

Overview 61

Program 61

Marketing and Communication

Overview 65

Press 66

Website and Social Media 67

Development

Overview 69

Founders, Sponsors, Donors 70

Stedelijk Museum Amsterdam Foundation Sponsorship
and Fund-Raising 72

Stedelijk Museum Business Club (SMBC) 73

Friends of the Stedelijk Museum Amsterdam 74

Organizational Structure

Mission Statement 76

General 76

Organizational Chart 76

Staff 78

Supplemental Activities 88

Supervisory Board 95

Credits 97

Supplement:

Financial Statements

Annual Director's Report

Financial ReportCredits

Message from the Directors

In 2012 the Stedelijk Museum Amsterdam proudly realized its primary ambition: the successful opening of the renovated and expanded building on the Museumplein. It was a deeply moving experience for the museum's staff, stakeholders, and publics. The long-anticipated reopening also revitalized Amsterdam as a vibrant, dynamic arts community.

Some 2,500 works from our collections were installed in the historic building, and, for the first time, we were able to present exhibitions in the bold and innovative space designed by Benthem Crouwel Architects, which is at once a functional and aesthetic tour de force.

Following the extraordinary and unforgettable official opening by Her Royal Highness Queen Beatrix on September 22, the museum welcomed more than 300,000 visitors in its first three months, exceeding all our expectations.

In celebration of the grand reopening, the collection of the Stedelijk Museum was enriched by the gifts of: *H.M.* (2012), a remarkable portrait of Her Majesty Queen Beatrix of the Netherlands by Luc Tuymans; the compelling painting *Osama* (2010) by Marlene Dumas; and the newly acquired installation that Dan Flavin created especially for the museum's historic building in 1986. On the eve of the reopening, the iconic sculpture *Sight Point (for Leo Castelli)* (1972) by Richard Serra was, in the presence of the artist, reinstalled in its former location on Museumplein, now at the new entrance to the Stedelijk. We were also gratified to have acquired installations by Barbara Kruger and Louise Lawler for our collection, and proud that the entrance area is now dramatically enlivened by a monumental textile. Designed for the Stedelijk Museum by Petra Blaisse's Amsterdam-based studio Inside Outside, it is the product of an inventive collaboration between Inside Outside and Dutch carpet manufacturer Desso.

The first temporary exhibition at the new Stedelijk, *Beyond Imagination*, was a tribute to art made by Dutch and Dutch-based international artists. It reaffirmed the return of the museum as the focal point of Amsterdam's contemporary art scene. The presentation encompassed new projects and commissioned works by 20 artists active in the Netherlands.

Works in Place, the first presentation in the extraordinary 1,100-square-meter lower-level gallery of the new wing, reflected on artists' relationship to space and place. Featuring the work of 10 artists, the exhibition highlighted recent acquisitions and other large-scale works and installations from the collection.

The first international traveling exhibition organized and presented by the Stedelijk was the major retrospective of the work of American artist Mike Kelley. Presenting more than 200 works, *MIKE KELLEY* occupied all of the galleries of the new wing. Attracting upward of 260,000 visitors following its opening in Amsterdam in December 2012, the exhibition is now on tour to venues in Paris, New York, and Los Angeles.

Education is integral to the mission of the Stedelijk. Numerous innovative programs have been developed to inspire and reach out to our publics of all ages. Our beautiful new Blikopeners Spot, home to our widely acclaimed peer education program, as well as the striking Family Lab and newly opened classrooms, add a lively presence to the new Stedelijk. We are gratified to find that our dynamic Public Program has engaged artists, scholars, and collaborating institutions, while attracting and building new audiences for contemporary art and culture.

We have enhanced our visitor services with the new Stedelijk Restaurant and the Zadelhoff Café, both designed by Amsterdam-based design agency Concern; and with the new museum store of renowned book publisher and retailer Walther König—the only branch in the Netherlands.

In 2012, the Stedelijk Museum was reinstated where it should be—at the heart of the city’s cultural landscape. It is a home for art, artists, and our publics alike, and is the pride of Amsterdam and its people.

We express our deepest thanks to everyone who has made the Stedelijk’s successful reopening possible, starting with our remarkable colleagues on the staff and our dedicated Supervisory Board. We also extend our sincere gratitude to: the Stichting Fondsenwerving; the Municipality of Amsterdam; our main sponsor Rabobank; our sponsors Audi, Ahold, and Medellín Secret; the Turing Foundation; and all other funders that generously supported us, as well as the artists, private donors, volunteers, and collectors who have made invaluable contributions to our institution.

Ann Goldstein, Artistic Director

Karin van Gilst, Managing Director as of January 2013

Patrick van Mil, Business Director until October 31, 2012

Report from the Supervisory Board

On behalf of the Supervisory Board, I would like to offer a brief report of the past 12 months.

Two thousand twelve was a momentous year for the museum in every respect: a year in which the Stedelijk celebrated its official opening and welcomed hundreds of thousands of excited visitors; but also a year in which budgets were considerably scaled back.

It was a year in which the Board engaged in active supervision while also endeavoring to support the museum in a variety of ways. The active supervision took the form of five full meetings of the Board and seven audit meetings *en petit comité*. Special attention was given to supervising expenditures in the opening year and discussing the impact on business operations of the significantly reduced grant from the municipality of Amsterdam.

Throughout the year, members of the Board were also involved in talks with the municipality about the museum building, taking steps to build relationships with the private and corporate sectors. Discussions and negotiations concerned budget cuts in the arts sector and fund-raising.

The Board also met with the directors for in-depth discussions concerning artistic vision, organizational structure, personnel policy, finance, and strategies for fund-raising, communications, and marketing. The Supervisory Board carried out a detailed evaluation and assessment of the directors and maintained frequent contact with the works council.

The year got off to a tremendous start when the entire staff moved into the superb new offices on Museumplein. What better way to begin such an important year, after such a long-awaited return?

The weeks prior to the opening offered excellent opportunities to thank all those who had supported the renovation and expansion of the Stedelijk for so many years, and so patiently. Local residents, sponsors, staff members' families, donors, and all the people who make this museum possible were given a sneak preview. The official reopening by Her Royal Highness Queen Beatrix was exciting and unforgettable. Another highlight was the opening of the Mike Kelley exhibition in December.

Soon after the reopening, the museum was required to take stringent action in response to significantly decreased municipal funding. As a result, many budgets were considerably scaled down; measures that necessitated staff layoffs were particularly painful.

In October 2012, the Board bade farewell to Yoeri Albrecht, Jacobina Brinkman, and Mariá Hlavajová. Since the privatization of the museum in 2006, each had played a key role, in his or her own way, in the supervision and reopening of the museum. Although their work may not always have been acknowledged, it deserves our heartfelt gratitude, which I would like to express here. On October 12, the Board welcomed a new member, Cees de Bruin.

Patrick van Mil informed us that he would be putting his talents to use elsewhere, but not before making the final, excellent finishing touches to the reopening. The Board paid close attention to compiling an exhaustive profile for his successor, to defining an effective organizational structure, and to seeking the right person for the job. In December, the appointment of Karin van Gilst as Managing Director was announced, much to the delight of the Board. We believe that she is ideally suited to the post, and are thrilled to welcome her on board. She and Artistic Director Ann

Goldstein form a powerful directorate that will lead the museum to a bright future in this new era.

I would also like to thank Erik Gerritsen for stepping in temporarily and dealing with a number of complex matters, with both expertise and grace.

On behalf of the Board, I offer my heartfelt thanks to the directors of the Stedelijk Museum, in particular Ann Goldstein, whose passionate artistic vision has guided us, and to the Stedelijk staff, for their dedication, hard work, perseverance, and patience—in the knowledge that the future looks very bright!

Alexander Ribbink, Chair, Supervisory Board

Exhibitions

Overview

The Stedelijk Museum Amsterdam is the largest museum of modern and contemporary art and design in the Netherlands. With the renovation of its historic Neo-Renaissance building dating from 1895 and the addition of the new wing on Museumplein, the museum now has more space than ever to present iconic works from the collection. For the first time, the important design collection occupies a prominent place in the permanent display.

Upon the reopening, half of the ground floor of the historic 1895 building was dedicated to an installation of visual art from 1860 to 1960. Among the highlights are key works in the oeuvres of Vincent van Gogh, Wassily Kandinsky, Ernst Ludwig Kirchner, Franz Marc, Chaïm Soutine, Marc Chagall, Henri Matisse, Piet Mondriaan, Theo van Doesburg, Kazimir Malevich, Charley Toorop, Max Beckmann, Jackson Pollock, Asger Jorn, Karel Appel, and other artists of the CoBrA group. The two galleries at the center of the ring will host temporary presentations of works on paper and photography in the collection.

Since the reopening, the other half of the ground-floor ring has been devoted to an impressive overview of the design collection, with pieces from 1900 to the present. Furniture, glass, ceramics, jewelry, posters, graphic design, and textiles are arranged thematically. The installation presents work by major designers such as H. P. Berlage, Josef Hoffmann, Piet Zwart, Tapio Wirkkala, Ettore Sottsass, and Sheila Hicks. The circuit also includes key examples of De Stijl, notable among them the fully-restored *Harrenstein Bedroom* (1926) by Gerrit Rietveld—one of the few surviving De Stijl interiors. The Stedelijk's own influence on graphic design was explored through the work of former Stedelijk director Willem Sandberg and Wim Crouwel, both long-standing graphic designers at the Stedelijk.

The second floor of the 1895 building features important art from the 1960s to the present. Selections include signature works such as *La perruche et la sirène* by Henri Matisse, *The Beanery* by Edward Kienholz, and *Bellevue II* by Andy Warhol—as well as monographic rooms devoted to the work of Willem de Kooning, Barnett Newman, and Hanne Darboven, among others. The first collection presentation also included works by artists such as Jo Baer, Lee Bontecou, Jan Dibbets, Rineke Dijkstra, Marlene Dumas, Ger van Elk, Isa Genzken, Gilbert & George, Ellsworth Kelly, Yves Klein, Martin Kippenberger, Joseph Kosuth, Piero Manzoni, Brice Marden, Cady Noland, Bruce Nauman, Gordon Matta-Clark, Robert Rauschenberg, and Richard Serra, in conjunction with recent acquisitions of work by Stanley Brouwn, Bruce Conner, Simone Forti, Richard Hawkins, Paulina Olowska, Martha Rosler, Wolfgang Tillmans, Danh Vo, Guido van der Werve, and others.

In the new building, the inaugural temporary exhibition *Beyond Imagination* reaffirmed the return of the Stedelijk as the focus of Amsterdam's contemporary art scene and paid tribute to the art created in Amsterdam and the Netherlands. For the exhibition, Stedelijk curator Martijn van Nieuwenhuyzen and guest curator Kathrin Jentjens, former director of the Kölnischer Kunstverein, invited artists to consider how boundaries are blurred between reality and imagination, authenticity and role-playing, especially in relation to developments in fields such as politics, finance, and the media.

A record 657 artists proposed responses to this theme. A jury comprising the curators and three other arts professionals—Frédérique Bergholtz, Koen Brams, and Melvin Moti—made the final selection of 20 artists. In the tradition of the Proposal for Municipal Art Acquisitions (Gemeentelijke Kunstaankopen) the exhibition presented today's Dutch art with an international slant. *Beyond Imagination* featured a large number of new projects and commissioned work by both Dutch and foreign-born artists currently working in the Netherlands. The

participating artists were James Beckett, Eric Bell and Kristoffer Frick, Rossella Biscotti, Eglé Budvytyté, Jeremiah Day, Christian Friedrich, Sara van der Heide, Suchan Kinoshita, Susanne Kriemann, Matthew Lutz-Kinoy, Snejanka Mihaylova, Rory Pilgrim, Falke Pisano, Julyka Rudelius, Fiona Tan, Jennifer Tee, Jan van Toorn, Vincent Vulsmá, and Andros Zins-Browne. The project was made possible through financial support from the Municipality of Amsterdam and generous contributions from the Goethe Institute Amsterdam and the Embassy of the Federal Republic of Germany.

On the occasion of the reopening of the Stedelijk, young British artist Rory Pilgrim devised a performance for the festivities of the royal opening. In the performance, Pilgrim united the museum's past with its future. Exploring the traditions of ceremony, his anthem wove a tapestry of music and spoken and sung words. *Open* was performed by the Nationaal Jeugdkoor, conducted by Wilma ten Wolde; and by three Blikopeners of the Stedelijk Museum, who all gave a brief statement. Her Royal Highness Queen Beatrix declared the Stedelijk officially open by unveiling a hand-embroidered banner designed by Pilgrim bearing the word OPEN. A sound installation also titled *Open*, which integrated elements of the opening ceremony, played in the monumental escalator in the new wing of the museum.

Works in Place was the first exhibition to occupy the vast 1,100-square-meter gallery in the new wing of the Stedelijk Museum. The works on view, all from the museum collection, by artists such as Carl Andre, Rodney Graham, Joan Jonas, John Knight, Barbara Kruger, Steve McQueen, Melvin Moti, Sigmar Polke, Thomas Struth, and Diana Thater, represent, in various ways, how artists use space in their work.

De Best Verzorgde Boeken 2011 presented the best Dutch book designs to appear in the Netherlands in 2011. An expert jury consisting of Jan de Boer, Frederike Huygen, Fokko Tamminga, and Astrid Vorstermans selected 30 titles from the 338 entries. Founded in 1932, *De Best Verzorgde Boeken* is organized by the Foundation De Best Verzorgde Boeken and the Stedelijk Museum.

The first international exhibition shown in the new Stedelijk was the large retrospective of American artist Mike Kelley (1954–2012). Widely regarded as one of the most influential artists of our time, Kelley created a provocative, innovative body of work spanning painting, sculpture, installation, performance, music, video, and photography. This was the largest major survey of Kelley's work to be mounted since 1993. Following its première at the Stedelijk Museum, the exhibition tours in 2013 to Centre Pompidou in Paris, MoMA PS1 in New York, and MOCA in Los Angeles. Bringing together more than 200 works, the exhibition *MIKE KELLEY* occupied the entirety of the temporary exhibition space in the new wing. *MIKE KELLEY* was organized by Ann Goldstein, Director of the Stedelijk Museum, in cooperation with the Mike Kelley Foundation for the Arts. The curator of the initial exhibition concept is Dr. Eva Meyer-Hermann.

For this exhibition, the Stedelijk Museum received the first Turing Art Grant, a donation of €450,000 awarded in 2009 by the Turing Foundation, and now granted biennially to a Dutch museum for an exceptional exhibition concept. *MIKE KELLEY* is made possible by lead support from the Turing Foundation, with major support from Cees and Inge de Bruin-Heijn and the Andy Warhol Foundation for the Visual Arts. Additional support is provided by All Art Initiatives. Rabobank Amsterdam was the principal sponsor of the presentation of the exhibition in Amsterdam.

Summary of Exhibitions

Permanent Collection

From September 23; ongoing

Works in Place

September 23–November 4

All selected from the museum's collection, works by artists such as Carl Andre, Rodney Graham, Joan Jonas, John Knight, Barbara Kruger, Steve McQueen, Melvin Moti, Sigmar Polke, Thomas Struth, and Diana Thater, represented, in various ways, how artists use space in their work.

Beyond Imagination: Proposals for Municipal Acquisitions 2011–2012

September 23–November 11

Participating artists were James Beckett, Eric Bell and Kristoffer Frick, Rossella Biscotti, Eglé Budvytyté, Jeremiah Day, Christian Friedrich, Sara van der Heide, Suchan Kinoshita, Susanne Kriemann, Matthew Lutz-Kinoy, Snejanka Mihaylova, Rory Pilgrim, Falke Pisano, Julyka Rudelius, Fiona Tan, Jennifer Tee, Jan van Toorn, Vincent Vulsma, and Andros Zins-Browne.

De Best Verzorgde Boeken 2011/The Best Dutch Book Designs 2011

October 17–November 25

MIKE KELLEY

December 15, 2012–April 1, 2013

At Locations Outside the Museum

Steve McQueen: Blues Before Sunrise

March 7–25

The Stedelijk Museum presented Blues Before Sunrise, an ambitious intervention by the internationally acclaimed British artist and filmmaker Steve McQueen, in Amsterdam's largest public park, the Vondelpark. For two weeks, all 275 streetlamps in the park emitted blue light instead of white, vividly transforming the nighttime experience of Amsterdam's most well-known urban green space. The city council brought the project to a close sooner than planned, on March 20, citing traffic safety reasons.

Collaboration with Holland Festival

The Stedelijk Museum and Holland Festival work closely together on projects that unite music, theater, and visual art. In 2012, the program included the following:

Ancient Evenings

Musical workshop with Matthew Barney and Jonathan Bepler

June 9–10

The Stedelijk Museum invited artist Matthew Barney and composer Jonathan Bepler to work on part of the soundtrack for Barney's forthcoming film project Ancient Evenings. Barney began Ancient Evenings in 2008 as a series of live performances on location. During their stay in Amsterdam, Barney and Bepler explored a variety of musical ideas for the feature film he will make of the live performances. The results of the workshops in Amsterdam were presented in Theater Frascati by an international cast of performers, actors, and singers.

The Red Kimono

Musical composition by Micha Hamel, inspired by the eponymous painting by G. H. Breitner in the collection of the Stedelijk

June 18–19

Dutch composer Micha Hamel wrote a new musical composition inspired by the painting *The Red Kimono* by G. H. Breitner (1893–1894), one of the public's best-loved works in the collection of the Stedelijk Museum. Hamel was so enamored of the work that he also made an abstract film impression of it in 2012. During the musical performance, dancer and improviser Michael Schumacher trained a camera on the painting, which was present on stage, and combined it with filmed, moving images.

Collection

Acquisitions Overview

In 2012, the collection of the Stedelijk Museum was strengthened by many acquisitions—both purchases and gifts—of photography, graphic design, industrial design, installation art, books, painting, applied arts, and works on paper.

The painting *Osama* (2010) by Marlene Dumas is a meaningful augmentation to the Stedelijk's collection, which already holds 35 works by Dumas. The installation created especially for the historic building by American artist Dan Flavin in 1986—reinstalled in 2011 and acquired in 2012 for the permanent collection—joins two key works by this artist already in the collection. The museum was able to purchase the installation through generous support from a private donor, the Mondriaan Fund, and Vereniging Rembrandt, thanks in part to its Titus Fund.

The Stedelijk realized a long-cherished wish by purchasing the three-dimensionally printed *Solid C2* chair (2004) and *One_Shot.MGX* stool (2006) by French designer Patrick Jouin.

A remarkable acquisition in 2012 was the photo series *The Missing Negatives of the Sonnenfeld Collection* (2008) by Yael Bartana, purchased from Annet Gelink Gallery, acquired jointly with Van Abbemuseum, Eindhoven, and with financial support from Outset NL and the Mondrian Fund.

In 2012, the number of gifts to the collection exceeded the number of purchases. Partly in celebration of the reopening, artists, private collectors, gallery owners, and a number of institutions expressed their deep esteem for the Stedelijk in the form of generous donations. The collection was enriched by works in a range of media, including sound and moving image, photography, graphic design, installation art, books, paintings, and works on paper.

On the occasion of the opening, anonymous donors, with the cooperation of David Zwirner Gallery, New York/London, donated the monumental painting *H.M.* (2012) by Luc Tuymans. This first-ever commissioned work produced by the artist now occupies a prominent place in the first gallery one enters in the historical building.

Designed for the Stedelijk Museum by Petra Blaisse's Amsterdam-based studio Inside Outside, a monumental textile work was installed as an integral element of the expanded and renovated museum, greeting visitors to the Stedelijk's new entrance hall and restaurant. The black-and-white work, titled *Damask*, connects the historic and new buildings, adding a spectacular visual element, while also enhancing the acoustic quality of the space. The textile is the product of an intensive collaboration between Inside Outside and Dutch carpet manufacturer Desso, who was both partner and sponsor, and it features a combination of weaving techniques developed by Desso especially for this project.

On the eve of the reopening the iconic sculpture *Sight Point (for Leo Castelli)* by American artist Richard Serra was reinstalled on the Museumplein. Conceived in 1972, the work consists of three weatherproof steel plates—each weighing 17 tons and measuring 10 feet (3.0 meters) wide, 38.4 feet (11.7 meters) high, and 2.5 inches (6.4 cm) thick—balanced against each other to form an equilateral triangle at its apex. Originally installed in 1975 in the museum's former sculpture garden, it was removed in 1997 to accommodate the redesign of the Museumplein. The work is now installed in its permanent location at the new entrance to the Stedelijk Museum.

Purchases**Photography**

Bartana, Yael

The Missing Negatives of the Sonnenfeld Collection, series of 14, 2008

Annet Gelink Gallery (Amsterdam, NL)

Joint acquisition of the Van Abbemuseum, Eindhoven, and Stedelijk Museum

Amsterdam, with financial support from Outset NL and the Mondrian Fund

Hartt, David

Archive at the Johnson Publishing Company Headquarters, Chicago, Illinois, 2011

Corbett vs. Dempsey (Chicago, US)

Hartt, David

Trophy Room at the Johnson Publishing Company Headquarters, Chicago, Illinois, 2011

Corbett vs. Dempsey (Chicago, US)

Ojen, Evert van

Van Nellefabriek, Rotterdam, 1930

Venema, Johan (Emmen, NL)

Ruff, Thomas

Porträt (A. Hütte), 1986

David Zwirner (London, UK)

Ruff, Thomas

Porträt (L. Duwenhögger), 1986

David Zwirner (London, UK)

Ruff, Thomas

Porträt (Stoya), 1986

David Zwirner (London, UK)

Ruff, Thomas

Porträt (A. Kachold), 1987

David Zwirner (London, UK)

Ruff, Thomas

Porträt (B. Job), 1987

David Zwirner (London, UK)

Ruff, Thomas

Porträt (C. Föttinger), 1987

David Zwirner (London, UK)

Ruff, Thomas

Porträt (E. Denda), 1987

David Zwirner (London, UK)

Ruff, Thomas

Porträt (M. Baer), 1987

David Zwirner (London, UK)

Ruff, Thomas

Porträt (M. Hermes), 1987

David Zwirner (London, UK)

Ruff, Thomas
Porträt (S. Klarner), 1987
David Zwirner (London, UK)

Ruff, Thomas
Porträt (C. Kewer), 1988
David Zwirner (London, UK)

Ruff, Thomas
Porträt (G. Belz), 1988
David Zwirner (London, UK)

Ruff, Thomas
Porträt (I. Graw), 1988
David Zwirner (London, UK)

Ruff, Thomas
Porträt (L. Coelewij), 1988
David Zwirner (London, UK)

Ruff, Thomas
Porträt (P. Martin), 1988
David Zwirner (London, UK)

Ruff, Thomas
Porträt (P. Stadtbäumer), 1988
David Zwirner (London, UK)

Ruff, Thomas
Porträt (S. Buch), 1988
David Zwirner (London, UK)

Ruff, Thomas
Porträt (A. Giese), 1989
David Zwirner (London, UK)

Ruff, Thomas
Porträt (C. Pilar), 1989
David Zwirner (London, UK)

Ruff, Thomas
Porträt (O. Cieslik), 1990
David Zwirner (London, UK)

Sekula, Allan
Untitled Slide Sequence, series of 25, 1972–2011
Christopher Grimes Gallery (Santa Monica, US)

Graphic Design: Typography

Acke, Richard/Streuvels, Stijn
De Vlaschaard, book, date unknown
Venema, Johan (Emmen, NL)

Bottenheim, Jacob Wolf
De student voor den vrede, brochure, 1931
Venema, Johan (Emmen, NL)

Cahn, Henny
Augurken, label, date unknown
Venema, Johan (Emmen, NL)

Elffers, Dick
Kunsthandel De Schakel, invitation, date unknown
Venema, Johan (Emmen, NL)

Elffers, Dick/Andriessse, Emmy/Breyer, Charles/Oorthuys, Cas/Taconis,
Kryn/Windig, Ad
De vrije kathedraal – speciale uitgave, weekly newspaper, 1945
Venema, Johan (Emmen, NL)

Ernst, Helen
Zo lacht Moskou, book, 1936
Oorthuys, Gerrit (Amsterdam, NL)

Haas, Nico de/Govers, A. N. N. V.
Kataloog Sint Jan, catalogue, 1933
Venema, Johan (Emmen, NL)

Haas, Nico de
WIJ – ons werk ons leven, periodical, 1936
Venema, Johan (Emmen, NL)

Halem, Hansje van
Go Slow, invitation, 2004
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Smeedwerk, 2005
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Change of address card, 2007
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Kunstenaars doen wat zij willen, book, 2009
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Master Diploma Sandberg Instituut, diploma, 2011
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
*Nijverheden. De evolutie van ambachten/Industrious Artefacts: The Evolution of
Crafts*, catalogue, 2011
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Uit de schaduw, book, 2011
Halem, Hansje van (Amsterdam, NL)

Huszár, Vilmos
Zuivere boenwas. Bruynzeel, packaging, date unknown
Venema, Johan (Emmen, NL)

- Huszár, Vilmos
Holland deuren. Bruynzeel, brochure, ca. 1920
Venema, Johan (Emmen, NL)
- Jongert, Jac./Ojen, Evert van
Van Nelle's tabak voor uw pijp en sigaret, notebook, date unknown
Venema, Johan (Emmen, NL)
- Jongert, Jac./Ojen, Evert van
Breek met de oude sleur, advertisement, date unknown
Venema, Johan (Emmen, NL)
- Jongert, Jac./Ojen, Evert van
Tabaksprijscourant, brochure, 1935
Venema, Johan (Emmen, NL)
- Kamman, Jan
Volker Bouwmaatschappij N.V., advertisement, 1938
Venema, Johan (Emmen, NL)
- Lebedev, Vladimir Vasilevich
Bagazh, children's book, 1929
Oorthuys, Gerrit (Amsterdam, NL)
- Lebedev, Vladimir Vasilevich
De reis door Rusland, children's book, 1930
Oorthuys, Gerrit (Amsterdam, NL)
- Loeber, Lou/Smeding, Alie
Als een bes in een hofje, book, 1927
Venema, Johan (Emmen, NL)
- Oorthuys, Cas
Plan van actie voor arbeid en brood, brochure, date unknown
Venema, Johan (Emmen, NL)
- Oorthuys, Cas
Verf en kunst, monthly publication, after 1931
Venema, Johan (Emmen, NL)
- Oorthuys, Cas
USSR im Bau, monthly publication, 1932
Venema, Johan (Emmen, NL)
- Oorthuys, Cas
Stalin's groote rede, brochure, 1940
Venema, Johan (Emmen, NL)
- Oorthuys, Cas
W. I. Lenin, commemorative volume, 1940
Venema, Johan (Emmen, NL)
- Oosterbaan, A. M./Bordewijk, F.
Blokken, book, 1931
Venema, Johan (Emmen, NL)
- Oosterbaan, A. M./Bordewijk, F.
BINT – Roman van een zender, book, 1937
Venema, Johan (Emmen, NL)

Presser, Sem/Kroonder, F. G.

Fotografisch ABC boek, book, 1940

Venema, Johan (Emmen)

Rietveld, Gerrit

De Gemeenschap, prospectus, 1926

Venema, Johan (Emmen, NL)

Rietveld, Gerrit/Schuitema, Paul

Nieuw Rusland, monthly publication, 1931

Venema, Johan (Emmen, NL)

Rodchenko, Aleksander

Exposition de 1925. Section URRS, catalogue, 1925

Oorthuys, Gerrit (Amsterdam, NL)

Sandberg, Willem

Aanvullende gerechten bij den broodmaaltijd, advertisement, date unknown

Venema, Johan (Emmen, NL)

Sandberg, Willem

Onze koffietafel – broodbeleggingen en dranken in distributietijd, advertisement, date unknown

Venema, Johan (Emmen, NL)

Sandberg, Willem

Wonen, invitation, 1936

Venema, Johan (Emmen, NL)

Sandberg, Willem

Honderd jaar Fransche Kunst, invitation, 1938

Venema, Johan (Emmen, NL)

Sandberg, Willem

servus fidei, lectura sub aqua - Experimenta Typografica, pamphlet, 1943

Venema, Johan (Emmen, NL)

Schuitema, Paul

C. Chevalier Etiketten, blotter, 1929

Venema, Johan (Emmen, NL)

Schuitema, Paul

De Gemeenschap, monthly publication, 1930

Venema, Johan (Emmen, NL)

Schuitema, Paul

De 8 en Opbouw, agenda, 1935

Venema, Johan (Emmen, NL)

Schuitema, Paul

De 8 en Opbouw, periodical, 1936

Venema, Johan (Emmen, NL)

Schuitema, Paul

Waar Nederland trots op is, monthly publication, 1940

Venema, Johan (Emmen, NL)

Stapel, Frits

N.V. Nederlandse Kabel Fabriek, Delft, brochure, date unknown

Venema, Johan (Emmen, NL)

Sutnar, Ladislav
Zijeme 1931, periodical, 1931–1932
Oorthuys, Gerrit (Amsterdam, NL)

Unknown artist
Kolkhoznaya visna, children's book, 1932
Oorthuys, Gerrit (Amsterdam, NL)

Unknown artist
Chromaline. Gispen, user instructions, 1936
Venema, Johan (Emmen, NL)

Graphic Design: Posters

Halem, Hansje van
Prehistorie, 2010
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Schrank8 presents Bart de Baets, 2010
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Schrank8 presents Job Wouters, 2010
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Schrank8 presents Michiel Schuurman, 2010
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Schrank8 presents Miek Zwamborn, 2010
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Schrank8 presents Johan Knauth, 2011
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Schrank8 presents Pinar & Viola, 2011
Halem, Hansje van (Amsterdam, NL)

Halem, Hansje van
Schrank8 presents Koen Taselaar, 2012
Halem, Hansje van (Amsterdam, NL)

Industrial Design

Brockhage, Hans/Andrä, Erwin/Siegfried Lenz
Schaukelwagen, wooden toy car that converts to a rocking chair, 1950
Quittenbaum Kunstauktionen GmbH (Munich, DE)

Iosa Ghini, Massimo
Memphis Harvey's, tie, ca. 1985
Botterweg Auctions Amsterdam (Amsterdam, NL)

Jouin, Patrick
Solid C2, chair, 2004
.MGX by Materialise (Leuven, BE)
Acquired with financial support from the Mondriaan Fund

Jouin, Patrick
One_Shot.MGX, stool, 2006
.MGX by Materialise (Leuven, BE)

Pasquier, Nathalie du/Memphis
Tie, ca. 1985
Botterweg Auctions Amsterdam (Amsterdam, NL)

Sottsass, Ettore/Memphis
Tie, ca. 1985
Botterweg Auctions Amsterdam (Amsterdam, NL)

Sowden, George/Memphis
Tie, ca. 1985
Botterweg Auctions Amsterdam (Amsterdam, NL)

Sowden, George/Memphis
Tie, ca. 1985
Botterweg Auctions Amsterdam (Amsterdam, NL)

Installation Art

Boezem, Marinus
Weather Drawings, 1969
Boezem, Marinus (Middelburg, NL)
Acquired with financial support from the Mondriaan Fund

Boulos, Mark
No Permanent Address, 2010
Galerie Diana Stigter (Amsterdam, NL)

Erek, Cevdet
Rulers and Rhythm Studies (2007–2011), 2011
Akinci (Amsterdam, NL)
Acquired with financial support from the Mondriaan Fund

Flavin, Dan
untitled (to Piet Mondrian through his preferred colors, red, yellow and blue), 1986
David Zwirner (New York, US)
Acquired with financial support from Mr. R. H. Defares, Amsterdam, the Mondriaan Fund, and the Rembrandt Association, thanks in part to its Titus Fund

Flavin, Dan
untitled (to Piet Mondrian who lacked green) 2, 1986
David Zwirner (New York, US)
Acquired with financial support from Mr. R. H. Defares, Amsterdam, the Mondriaan Fund, and the Rembrandt Association, thanks in part to its Titus Fund

Kruger, Barbara
Untitled (Past, Present, Future), 2010–2012
Kruger, Barbara (New York, US)

Lawler, Louise
Produced in 1988, Purchased in 1989, Produced in 1989, Purchased in 1993,
1995–2010
Metro Pictures (New York, US)

Lieshout, Erik van
Commission, 2011
Annet Gelink Gallery (Amsterdam, NL)

Sekula, Allan
Meditations on a Triptych, 1973–1978
Christopher Grimes Gallery (Santa Monica, US)

Stark, Frances
Nothing is Enough, 2012
Gavin Brown's Enterprise (New York, US)

Artists' Books

Darboven, Hanne
1975, 1976
Sims Reed Rare Books (London, UK)

Noorman, Ronald/Szyborska, Wislawa
Krijtdiertjes, 2012
Noorman, Ronald (Amsterdam, NL)

Paintings

Aalders, Steven
Palette (Full Spectrum), 2012
Slewe Galerie (Amsterdam, NL)
Acquired with financial support from the Mondriaan Fund

Dumas, Marlene
Osama, 2010
Frith Street Gallery (London, UK)
Acquired with financial support from a private donor

Applied Art: Jewelry

Nisslmüller, Manfred
Brooch, 2001
Nisslmüller, Manfred (Vienna, AT)
Acquired with financial support from the Mondriaan Fund

Applied Art: Autonomous Textiles

Blaisse, Petra/Heuvel, Marieke van den/Desso
Damask, 2012
Inside Outside (Amsterdam, NL)
Acquired with financial support from Desso, Waalwijk

Works on Paper: Prints

Cutts, Simon
The Stedelijk Wedge, 2007
Boekie Woekie (Amsterdam, NL)
Acquired with financial support from the Mondriaan Fund

Werkman, Hendrik Nicolaas
Soldat libre, 1943
Stedelijk Museum Schiedam (Schiedam, NL)

ZINGERpresents/Grinsven, Steven van/Bladel, Remco van
747810, portfolio, 2012
ZINGERpresents (Amsterdam, NL)

Works on Paper: Drawings

Harrison, Rachel
Untitled, 2011
Greene Naftali Gallery (New York, US)

Harrison, Rachel
Untitled, 2011
Greene Naftali Gallery (New York, US)

Harrison, Rachel
Untitled, 2012
Greene Naftali Gallery (New York, US)

Harrison, Rachel
Untitled, 2012
Greene Naftali Gallery (New York, US)

Kruyder, Herman
Untitled, 1930–1931
Galerie Nieuw Schoten (Haarlem, NL)

Weiner, Lawrence
Storyboard for *Altered to Suit*, 1978
Leslie Tonkonow Artworks + Projects (New York, US)

Municipal Acquisitions 2011/2012**Sculpture**

Beckett, James
Park-Life: Girl Crushed to Death by Falling Branch, 2012
Wilfried Lentz (Rotterdam, NL)

Beckett, James
Park-Life: Serial Killer Hides Bodies in Tree, 2012
Wilfried Lentz (Rotterdam, NL)

Vulsma, Vincent
WE455 (IX), 2011
Galerie Cinzia Friedlaender (Berlin, DE)

Vulsma, Vincent

New Northway, 2012
Galerie Cinzia Friedlaender (Berlin, DE)

Installation Art

Bell, Eric/Frick, Kristoffer
Hunting in Heaven, 2012
Bell, Eric (Berlin, DE)

Biscotti, Rossella
Yellow, 2010
Wilfried Lentz (Rotterdam, NL)

Budvytyte, Egle
Magicians, 2011
Budvytyte, Egle (Amsterdam, NL)

Friedrich, Christian
Untitled, 2011
Friedrich, Christian (Amsterdam, NL)

Heide, Sara van der
Abstract Background with One or Two Figures, 2012
Heide, Sara van der (Amsterdam, NL)

Pilgrim, Rory
OPEN – 22.09.2012, 2012
Galerie Paul Andriessse (Amsterdam, NL)

Pisano, Falke
Disordered Bodies Fractured Minds, 2012
Ellen de Bruijne Projects (Amsterdam, NL)

Rudelius, Julyka
Rituals, 2012
Leo Koenig (New York, US)

Tan, Fiona
Diptych, 2006
Frith Street Gallery (London, UK)
Intended acquisition of Joop and Charlotte van Caldenborgh

Artists' Books

Mihaylova, Snejanka
Practical Training in Thinking, 2012
Mihaylova, Snejanka (Amsterdam, NL)

Acquired through Support from the Mondriaan Fund in 2010 (processed in 2012):

Breukel, Koos
Rineke Dijkstra, 2010
Photography
Van Zoetendaal (Amsterdam, NL)

Tillim, Guy
Administration Building, Department of Commerce, Madagascar, 2007
Botanical Gardens, Maputo, Mozambique, 2007
Bust of A.N., Quibala, Angola, 2008
Grande Hotel Beira, Mozambique (with Square Pond, Outside), 2008
Athénée Royal High School, Lubumbashi, 2008
Photography
Michael Stevenson Gallery (Kaapstad, ZA)

Mellier, Fanette
L'Agenda commun, 2008
L'Agenda commun, 2008
L'art du gout, 2008
Un Sedicesimo 11, Fanette Mellier, Patch-Word, 2008
Dans la lune 18, 2008
Profession Culture, 2009
Je ne suis pas à vendre Caractères de Rousseau Chambéry les Charmettes, 2009
Profession Culture, 2009
Specimen, 2009
Charmettes, 2009
Charmettes, 2009
Charmettes, 2009
Charmettes, 2009
Charmettes, 2009
Graphic Design
Mellier, Fanette (Le Kremlin-Bicêtre, FR)

Schweizer, Mathias
Jean-Marc Balleé est aux Silos, 2005
Antidote, 2007
Untitled, date unknown
Untitled, date unknown
Festivities, 2007
Antidote, 2008
Micky Mouse, 2009
Antidote, 2009
Graphic Design: Posters
Schweizer, Mathias (Le Kremlin-Bicêtre, FR)

Bakker, Aldo
Urushi Stool, 2006
Industrial Design: Furniture
Particles (Amsterdam, NL)

Fager, Jens
Raw, arch chair prototype, 2008
Raw, table prototype, 2009
Fager, Jens (Johanneshov, SE)

Hovers, Floris
Autobus, 2007
Cararavan, 2007

S+RO – *Megasteden*, 2010
Graphic Design: Typography
Kisman Studio (Amsterdam, NL)

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

Baas, Maarten
Clay Children's High Chair, 2011
Industrial Design: Furniture
Baas & Den Herder ('s-Hertogenbosch, NL)

Cytter, Keren
Avalanche, 2011
Installation
Pilar Corrias (London, UK)

Hooykaas, Madelon/Stansfield, Elsa
Shadow Pictures...from the Museum of Memory II, 1986
Installation
Hooykaas, Madelon (Amsterdam, NL)

Rooij, Willem de
Bouquet VI, 2010
Installation
Galerie Chantal Crousel (Paris, FR)

Eijkelboom, Hans
Amsterdam by Numbers, 2011
New York by Numbers, 2011
Artists' Books
Eijkelboom, Hans (Amsterdam, NL)

Noorman, Ronald
Solace, 2011
Artists' Book
De Pont (Tilburg, NL)

Tanis, Aram
Blowing Smoke and Seahorses, 2010
Artists' Book
Aram Tanis (Amsterdam, NL)

Rooij, Willem de
Mechanize Her Jenny, 2011
Painting
Friedrich Petzel Gallery (New York, US)

Mitrichenka, Vika
The Trophy Cups No. 1, 2011
Applied Art: Ceramics
The Frozen Fountain (Amsterdam, NL)

Fleischhut, Jantje
Bubble, 2010
Applied Art: Jewelry
Galerie Rob Koudijs (Amsterdam, NL)

Gifts

Moving Image and/or Sound

Hietbrink, Roderick
The Living Room, 2011
Hietbrink, Roderick (Amsterdam, NL)

Werve, Guido van der
Nummer elf, 2009
Werve, Guido van der (New York, US)

Photography

Dibbets, Jan
Shortest Day at Konrad Fischer Gallery, 1970
Dibbets, Jan (Amsterdam, NL)

Lockhart, Sharon
Untitled, 1996
Meij-Tcheng, Helen van der (London, UK)

Lockhart, Sharon
La Marquesa Toluca, Estado de Mexico, Mexico, 1999
Meij-Tcheng, Helen van der (London, UK)

Oltheten, Paulien
Photos from Japan and My Archive, photo book, 2011
Oltheten, Paulien (Amsterdam, NL)

Voort, Mieke Van de
Sketch for Vinije, series of 15, 2010
Parents of Mieke Van de Voort (Wognum, NL)

Graphic Design: Posters

Bernard, Pierre
Graphisme au Centre – Pompidou à Chaumont, 2011
Bernard, Pierre (Paris, FR)

Knip, René
Janine Jansen/Mariss Jansons, 2012
Koninklijk Concertgebouworkest (Amsterdam, NL)

Knip, René
Prokofjev / 3 sinaasappelen, 2012
Koninklijk Concertgebouworkest (Amsterdam, NL)

Mellier, Fanette
L'illusion Comique – Corneille Vigner, 2011
Mellier, Fanette (Le Kremlin-Bicêtre, FR)

Graphic Design: Typography

Abedini, Reza
Nieuw Ensemble 2011–2012, program, 2011
Uit Buro (Amsterdam, NL)

Beeke, Anthon/Sambeek, Will van
Hollands Diep nr. 9, periodical, 1976
Oorthuys, Gerrit (Amsterdam, NL)

Industrial Design

Jouin, Patrick
One_Shot.MGX, stool, 2006
.MGX by Materialise (Leuven, BE)

Pakhalé, Satyendra Magis
Bureau-accessoire, desk pad, 2000
Pakhalé, Satyendra Magis (Amsterdam, NL)

Pakhalé, Satyendra Magis
Lagori – Magis Post-Computer Game, 2002
Pakhalé, Satyendra Magis (Amsterdam, NL)

Installation Art

Bloom, Barbara
Pictures from a Floating World, 1995
Bloom, Barbara (New York, US)

Hietbrink, Roderick
The Living Room, 2011
Hietbrink, Roderick (Amsterdam, NL)

Lawler, Louise
Untitled (Recent), 1995
Lawler, Louise (New York, USA)

Rijke, Jeroen de/Rooij, Willem de
Bouquet II, 2003
Greene Naftali Gallery (New York US)

Tillmans, Wolfgang
Bee, a component of the installation *Stedelijk Room*, 1999
Tillmans, Wolfgang (Berlin/London, DE/UK)

Tillmans, Wolfgang
Tukan, a component of the installation *Stedelijk Room*, 2010
Tillmans, Wolfgang (Berlin/London, DE/UK)

Artists' Books

Auch, Monika E.

...hinter...achter...behind, 2005

Auch, Monika E. (Amsterdam, NL)

Biezen, Hans

Het huis, 1992

Biezen, Hans (Amsterdam, NL)

Biezen, Hans

Stam stock, 1999

Biezen, Hans (Amsterdam, NL)

Biezen, Hans

De Nacht, 2001

Biezen, Hans (Amsterdam, NL)

Boezem, Marinus

De Wind, 1968–2010

Boezem, Marinus (Middelburg, NL)

Boogaard, Ingrid van den

iamoneworld, 2012

Boogaard, Ingrid van den (Amsterdam, NL)

Eijkelboom, Hans

De straat, 2012

Eijkelboom, Hans (Amsterdam, NL)

Elk, Maria van

Tekenen 1973–1980, 1981

Elk, Maria van (Amsterdam, NL)

Joseph, Scott

Rong–Wrong: Vol. No. 1, periodical, 2011

Joseph, Scott (Amsterdam, NL)

Manders, Mark

Night Drawings, 2000

Manders, Mark (Arnhem, NL)

Manders, Mark

Reference Book, 2012

Roma Publications (Amsterdam, NL)

Marroquin, Raul

Fandangos – VPRO Broadcast November 9 1979, periodical, 1979

Rutten, Bart (Amsterdam, NL)

Marroquin, Raul

Fandangos – Extra on the World's First T.V. Convention, periodical, 1980

Rutten, Bart (Amsterdam, NL)

Mihaylova, Snejanka

Practical Training in Thinking, 2012

Mihaylova, Snejanka (Amsterdam, NL)

Mulders, Marc
Apokalyps, 2012
Mulders, Marc (Amsterdam, NL)

Pals, Anne van de
Wandeling in mijn werelden, date unknown
Pals, Anne van de (Amsterdam, NL)

Pals, Anne van de
Boerderijbeelden, date unknown
Pals, Anne van de (Amsterdam, NL)

Pals, Anne van de
Stadsbeelden Amsterdam, 2012
Pals, Anne van de (Amsterdam, NL)

Spaans, Peter
6 books/6 projects, 2011
Spaans, Peter (Amsterdam, NL)

Tedja, Michael
Het 1 eurogedicht, 2011
Tedja, Michael (Amsterdam, NL)

The Yes Men
The New York Times Saturday, July 4, 2009, periodical, 2009
The Yes Men (US)

Wilson, Peter Lamborn
Point d'ironie nr. 53: Peter Lamborn Wilson, periodical, 2012
agnès b. (Paris, FR)

Paintings

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Tuymans, Luc
H.M., 2012
Intended gift from anonymous donors on the occasion of the reopening of the
Stedelijk Museum

Works on Paper: Prints

Noorman, Ronald
Tourniquets, portfolio, 2009
Noorman, Ronald (Amsterdam, NL)

Works on Paper: Drawings

Hefferton, Phillip
Untitled, 1962
Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

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Glicksman, Hal and Mary (Santa Monica, US)

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Glicksman, Hal and Mary (Santa Monica, US)

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Glicksman, Hal and Mary (Santa Monica, US)

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Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary Glicksman (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Hefferton, Phillip
Untitled, 1966–1967
Glicksman, Hal and Mary (Santa Monica, US)

Kapfl, Franco
Mama Dawn, 1991
Huisman/Jurriëns (Amsterdam, NL)

Kapfl, Franco
Warlight, 1991
Huisman/Jurriëns (Amsterdam, NL)

Lieshout, Erik van
Home Stretch, 2011
Lieshout, Erik van (Rotterdam, NL)

Stark, Frances
The Writings on the Wall, 1995
Meij-Tcheng, Helen van der (London, UK)

Verkerk, Emo
Portret van Mark Twain, 1994
Huisman/Jurriëns (Amsterdam, NL)

Art Handling

For the Art Handling Department, 2012 was all about the transfer of some 2,500 objects from the storage facility to the museum. The department managed installation of the collection in the historic building, and placed works in the exhibition spaces of the new building for *Beyond Imagination* and the collection-based presentation *Works in Place*, followed by the Mike Kelley retrospective.

In preparation for installing the collection, storage managers and curators first carried out a number of trial presentations in the storage depot. This entailed moving, setting up, and re-packaging hundreds of objects, chiefly those belonging to the applied arts collection. The trial displays enabled the curators to refine their selection of objects for the permanent installation prior to their transfer to the museum building.

Approximately 133 paintings, 52 sculptures, 68 works on paper, 68 photographic works, 9 audiovisual works, and 1,534 objects from the applied arts collection were taken out of storage by the storage management team, packed by the Conservation Technology Department, and transported to the museum building, where they were installed by the Art Handling Department.

The objects varied in size and in the number of component parts. The 1965 sculptural installation *The Beanery* by Edward Kienholz consists of 10 sections, each in its own crate, but was counted as one object. It is an example of a work that demands a great deal of time, not only to install, but to prepare for transfer. Likewise, the preparation and installation of Gerrit Rietveld's *Harrenstein Bedroom* (1926) took almost three weeks.

The installation of *The Beanery* and the *Harrenstein Bedroom* was fully documented with the help of a new photographic and written documentation system. Developed for the purpose of reconstructing works of this sort, it can be used as a reference when installing the pieces in future.

A vast number of art handlers, set-builders, and cabinet makers spent four months preparing and installing exhibitions in the galleries of the new wing, for which 440 running meters of wall space was built, with a total surface area of 1,700 square meters.

Temporary architecture was designed and constructed for the Mike Kelley exhibition, which reused approximately 220 meters of wall from the previous exhibition. The preparations for the exhibition were very intensive for the Registration Office, which processed the loan of 200 works from 70 lenders. The Conservation Technology Department drafted packing instructions for each of the works, and the entire team of art handlers installed the pieces in the gallery space.

Throughout the year, in addition to reinstalling the collection and the temporary exhibitions, the Storage Department welcomed 63 visitors in the study area of the storage facility to consult objects from the collection. Another 99 people took part in 12 guided tours of the storage facility. The participants included students from the Reinwardt Academie, students at the University of Amsterdam, and colleagues from Norway, Sweden, and Qatar.

With the grand reopening in 2012, the museum observed a freeze on loans. However, exceptions were made: 25 requests for loans were honored, for which a total of 64 objects were packed by the Conservation Technology Department. Of these, 53 loans were returned, representing a total of 139 objects. A total of 128 gifts and 114 purchases were housed in the storage facility.

Loans**Short-Term Outgoing Loans to Exhibitions****January**

Willem Maris: Impressionist van de Haagse School
Gemeentemuseum, Den Haag, The Hague
January 21–April 9
2 paintings

Daan van Golden: Apperception
Wiels Contemporary Art Centre, Brussels
January 28–April 29
1 painting

February

LONELY AT THE TOP: nieuwe kunst in antwerpen 1958–1962
#1 de zolder mythe
MuHKA, Antwerp
February 2–March 13
1 audiovisual work

Marian Plug: Vijftig jaar olieverf op doek
Bergarde Galleries, Heerjansdam
February 4–March 18
1 painting

Claes Oldenburg: The Sixties
MUMOK, Vienna
February 4–May 28
2 sculptures, 1 work on paper

Alexander Calder: De grote ontdekking
Gemeentemuseum Den Haag, The Hague
February 11–May 28
3 sculptures, 8 items of archival material

Chagall
Museo Thyssen Bornemisza, Madrid
February 14–May 20
2 paintings

Picasso & Modern British Art
Tate Britain, London
February 15–July 15
1 painting

Willem de Rooij: Untitled
Kunstverein, Munich
February 19–April 14
1 painting

Roy Lichtenstein: A Retrospective
Tate Modern, London
February 21–May 27, 2013
1 painting

March

The Jews in Orientalism
Musée d'art et d'histoire du Judaïsme, Paris
March 7–July 8
1 painting

Feest van het fotoboek. Het Nederlandse fotoboek sinds 1945
Nederlands Fotomuseum, Rotterdam
March 10–May 20
1 work on paper (11 parts)

Buiten Beeld, Jan Beutener
Kunsthall, Rotterdam
March 17–June 3
6 paintings

Hackstücke #3. Theo van Doesburg, Komposition
Wilhelm-Hack Museum, Ludwigshafen
March 17–June 17
1 painting

Else Berg en Mommie Schwarz – Schilderspaar uit de Nederlandse avant-garde
Joods Historisch Museum, Amsterdam
March 23–June 24
5 paintings

Sainte Anne, Leonard da Vinci's Ultimate Masterpiece
Louvre, Paris
March 29–June 25
1 work on paper

April

Van Gogh in Paris: New Perspectives
Municipal Museum of Art, Kyoto
April 2–May 19, 2013
1 painting

May

Open de kooien van de kunst. Gedichttekeningen van Lucebert
Cobra Museum, Amstelveen
May 8–September 9
8 works on paper

Roy Lichtenstein: A Retrospective
Art Institute of Chicago, Chicago
May 16–September 3
1 painting

Topsy Turvy: the world upside down
de Appel arts centre, Amsterdam
May 25–September 23
1 painting

Van Gogh in Paris: New Perspectives
Miyagi Prefectural Art Museum, Miyagi
May 26–July 15, 2013
1 painting

Ends of the Earth: Land Art to 1974
Museum of Contemporary Art, Los Angeles
May 27–September 3
1 painting, 2 works on paper

Penseelprinsessen II. Schilderen als beroep
De Mesdag Collectie, The Hague
May 30–August 26
1 sculpture

June

Explosion! Painting as Action
Moderna Museet, Stockholm
June 2–September 9
1 painting

Babel
Palais des Beaux-Arts, Lille
June 8, 2012–January 14, 2013
1 work on paper

On Kawara: geleefde tijd
Museum Boijmans van Beuningen, Rotterdam
June 9–September 2
1 audio CD

Théo van Rijsselberghe, l'instant sublimé
Musée de Lodève, Lodève
June 9–October 21
1 painting

De zee in de Nederlandse kunst sinds 1850
De Hallen, Haarlem
June 15–September 2
1 painting

Holland Festival
Muziekgebouw aan 't IJ, Amsterdam
June 19–21, 2013
1 painting

Gauguin, Cezanne, Matisse: Visions of Arcadia
Philadelphia Museum of Art, Philadelphia
June 20–September 3
1 painting

Stanley Kubrick: The Exhibition
EYE Filminstituut, Amsterdam
June 21–September 9
Equipment loan: 55 ERCO armatures

Claes Oldenburg: The Sixties
Museum Ludwig, Cologne
June 23–September 30
2 sculptures, 1 work on paper

July

Van Gogh in Paris: New Perspectives
Huis Ten Bosch/Nagasaki Prefectural Art Museum, Nagasaki
July 29–October 29
1 painting

August

Picasso & Modern British Art
National Gallery of Modern Art, Scotland
August 8–November 4
1 painting

September

Piero Gilardi – Samen Werken
Van Abbemuseum, Eindhoven
September 8–January 6, 2013
7 items of archival material

Self-portraits
Louisiana Museum of Modern Art, Humlebaek
September 14, 2012–January 13, 2013
2 paintings

R. B. Kitaj (1932–2007)
Judisches Museum, Berlin
September 21–January 27, 2013
1 painting

October

Ends of the Earth: Land Art to 1974
Haus der Kunst, Munich
October 11, 2012–January 20, 2013
1 painting, 2 works on paper

Roy Lichtenstein: A Retrospective
National Gallery of Art, Washington, D.C.
October 14, 2012–January 13, 2013
1 painting

Becoming Van Gogh
Denver Art Museum, Denver
October 21, 2012–January 20, 2013
1 painting

Het Amsterdam van Sal Meijer
Joods Historisch Museum, Amsterdam
October 21, 2012–March 17, 2013
3 paintings

The Studio – Workshop and Myth
Staatsgalerie Stuttgart, Stuttgart
October 27, 2012–February 10, 2013
1 painting, 2 works on paper

Claes Oldenburg: The Sixties
Guggenheim, Bilbao
October 30, 2012–February 17, 2013
2 sculptures

November

Van Gogh in Paris: New Perspectives
Seoul Arts Centre, Seoul
November 8, 2012–March 24, 2013
1 painting

Francis Bacon: Five Decades
Art Gallery of New South Wales, Sydney
November 17, 2012–February 24, 2013
1 painting

In de schaduw van morgen. Neo-realisme in Nederland
Museum voor de Moderne Kunst, Arnhem
November 18, 2012–February 17, 2013
10 paintings

Onverwachte ontmoetingen: verborgen verhalen uit eigen collectie
Tropenmuseum, Amsterdam
November 30, 2012–July 14, 2013
1 painting

December

Inventing Abstraction, 1910–1925
Museum of Modern Art, New York
December 23, 2012–April 15, 2013
5 paintings

Expired Loan of the Monique Zajfen Foundation Collection to the Stedelijk Museum**Sculpture**

Althamer, Pawel, *Abram and Burus (Dreamsculpture)*, 2007
Schütte, Thomas, *Three Capacity Men*, 2005

Photography

Graham, Paul, *Untitled no. 1*, 1996–1998
Graham, Paul, *Untitled no. 12*, 1996–1998
Graham, Paul, *Untitled no. 14*, 1996–1998
Graham, Paul, *Untitled no. 20*, 1996–1998
Graham, Paul, *Untitled no. 22*, 1996–1998
Graham, Paul, *Untitled no. 32*, 1996–1998
Graham, Paul, *Untitled no. 34*, 1996–1998

Video Installation

Ahtila, Eija-Liisa, *Lahja*, 2001
Althamer, Pawel, *The Dancers*, 1997

Painting

Condo, George, *Blue Female Composition*, 2006
Dumas, Marlene, *The Believer*, 2005
Kensmil, Natasja, *Wilhelm II en Auguste-Victoria*, 2008
Pittman, Lari, *Untitled*, 2007
Rauch, Neo, *Bon Si*, 2006
Rauch, Neo, *Neujahr*, 2005
Sasnal, Wilhelm, *Untitled (A Remote House)*, 2005–2006
Sasnal, Wilhelm, *Untitled (Brasil)*, 2006
Sasnal, Wilhelm, *Kyoto 1*, 2006
Sasnal, Wilhelm, *Kyoto 2*, 2006
Tuymans, Luc, *Rome*, 2007
Yuskavage, Lisa, *Dutch Girl*, 2006
Yuskavage, Lisa, *Persimmons*, 2006
Weischer, Matthias, *Kabinett*, 2007
Weischer, Matthias, *Die 3*, 2007
Weischer, Matthias, *Korridor*, 2006

Works on Paper

Hirst, Damien, *Flumequine*, 2007
Hirst, Damien, *Memento*, portfolio of 13 photographs, 2008
Kelley, Mike, *Mr. and Mrs. Hermaphrodite*, 2005
Yuskavage, Lisa, *One Girl Holding Another Girl's Leg*, 1999
Yuskavage, Lisa, *Brood*, 2005

Conservation

The Stedelijk Museum's Conservation Department covers diverse disciplines and media: sculpture conservation, painting conservation, paper restoration, and conservation of applied arts and design.

In 2012, the activities of the conservators focused largely on the reopening. Staff of all disciplines put considerable time and effort into displaying the collection at its best, often with the assistance of external restorers. In addition to restoration of individual works, these activities also involved tasks directly related to displaying the work, such as the production of protective covers, plinths, and vitrines for the installation of often highly complex works of art. The paper restoration staff mounted a large number of objects in passe-partouts and framed them. Simultaneously, three conservation studios moved from their temporary location to Museumplein in 2012.

One of the highlights was the return to the museum of *The Beanery* (1965) by Edward Kienholz. A year was required to restore this complex sculptural installation, which consists of a diversity of materials. The restoration work was largely carried out by external staff under the supervision of the museum's sculpture conservators. The project entailed comprehensive documentation of the work, with regard to materials, technique, and condition. The work was then restored by a team of eight specialist conservators. Independent restorer Anna Laganà was responsible for the majority of the work.

Another large-scale project was the treatment of German artist Hanne Darboven's *24 Gesänge: B-Form* (1974). This room-size installation, consisting of 120 works on paper, was first consolidated and then flat-mounted and reframed.

The painting conservators focused considerable attention on restoring works by Karel Appel. The *Appelwand* and *Appelbar* received treatment, and protective measures were taken for the latter work in order to make the space permanently accessible to the public. Two large works by the artist were also restored: The sometimes very problematic paint layer on both *Archaic Life* and *Mens en dieren* was consolidated and retouched.

For the first time, applied arts and design in the collection can be permanently exhibited. The display of these objects often requires special solutions—for example, for displaying a lamp while it is switched on—and still complying with museum and conservation standards. Made-to-measure solutions were found for seven lamp designs.

The Stedelijk restoration team supervised all conservation activities, including those outsourced to external specialists, as indicated below.

Conservation of Paintings

Treated Works Requiring Related Research

Appel, Karel, *Archaic Life*, 1961
 Appel, Karel, *Mens en dieren*, 1949
 Appel, Karel, *Wandschildering voormalig restaurant Stedelijk Museum*, 1956
 Chagall, Marc, *La Madonne au traîneau*, 1947
 Chagall, Marc, *L'autoportrait aux sept doigts*, 1912–1913
 Haring, Keith, *Apartheid*, 1984
 Kirchner, Ernst, *Drei Akte im Walde*, 1908–1920
 Klinkenberg, Karel, *Episode uit het Beleg van Leiden*, 1875
 Lewitt, Sol, *Wall Drawing #1084*, 2003–2012
 Matta, Roberto, *How-Ever*, 1947
 Mueller, Otto, *Zwei Jünglinge und zwei Mädchen*, 1917
 Polke, Sigmar, *Farbtafel*, 1986–1992
 Raveel, Roger, *Dit is een schilderij van de badkamer van R.R. en niet van PM*, 1977
 Serra, Richard, *Blank*, 1978
 Ryman, Robert, *Untitled*, 1960
 Raysse, Martial, *Mysteriously Yours*, 1964
 Wiegman, Piet, *Duinlandschap*, date unknown

Research

Appel, Karel, *Mens en dieren*, 1949
 Research conducted by Werf, Inez van der (University of Bari), and Berg, K.J. van den (RCE)
 Van Gogh, Vincent, Spitters, 1889
 Research conducted by Pilz, Kathrin (Van Gogh Museum), and Megens, Luc, XRF (RCE)
 Chagall, Marc, paintings from the collection
 Research conducted by IRR registrations (Stichting Art Books + Collections)
 Kirchner, Ernst Ludwig, *Skizzierende Künstler mit zwei Frauen*, 1913; and Mueller, Otto, *Zwei Jünglinge und zwei Mädchen*, 1917
 Research conducted by Diependaal, Hannie (an intern in the Conservation and Restoration course at the University of Amsterdam)
 Rauschenberg, Robert, *Charlene*, 1954
 Research conducted by Scholte, Tatja (coordinator, RCE)

Detailed Condition Reports and Conservation Treatment for New Acquisitions

Aalders, Steven, *Palette (Full Spectrum)*, 2012
 Dumas, Marlene, *Osama*, 2010
 Hefferton, Philip, *Untitled*, 1966–1967
 Hawkins, Richard, *Salome Painting: Showroom*, 2011
 Tuymans, Luc, *H.M.*, 2012

Condition Checklists Drawn Up Retroactively for Paintings and for Acquisitions

In 2012 a total of 10 condition checklists were drawn up for 10 paintings, and the data entered in a database.

Condition Check of Monique Zajfen Collection

The long-term loan of this collection to the museum came to an end in 2012, and 16 detailed paintings condition reports were made on the occasion.

Outgoing Loans

For outgoing loans, 57 painting condition reports were drawn up in 2012 and, where necessary, minor conservation activities were carried out. The painting conservators accompanied works to and from locations in the Netherlands 8 times, and 12 times to and from locations in other countries. The George Breitner painting *De rode kimono* (1893–1894) was featured prominently at Holland Festival, which required special conservation measures.

Frames for Paintings

New frames for paintings: 3

New box frames: 4

Restoration of Frames

Bonnard, Pierre, *L'Estérel*, 1917

Braque, Georges, *Broc et trois bouteilles*, 1908

Braque, Georges, *Nature morte au couteau*, 1932

Dooijewaard, Jaap, *De moeder van de schilder*, 1897

Dubuffet, Jean, *La pointe au pitre*, 1956

Dubuffet, Jean, *Table au tiroir*, 1956

Ensor, James, *Carnaval*, 1929–1930

Kirchner, Ernst Ludwig, *Nacktes Mädchen hinter Vorhang (Fränzi)*, 1910–1926

Leger, Fernand, *Les trois camarades*, 1920

Pechstein, Max, *Hafen von Leba*, 1922

Picasso, Pablo, *L'aubergine*, 1946

Rivera, Diego, *La table mince*, 1917

Stella, Frank, *Newstead Abbey*, 1960

Schwarz, Momie, *Haven Split*, date unknown

Van Rijsselberghe, Theo, *Kustlandschap*, 1988

Weissenbruch, J. H., *Boerenwoning*, date unknown

Willink, Carel, *Landschap met statue*, 1935

Stedelijk Museum Exhibitions

A number of paintings and frames were treated and received new protective in-frame vitrines. To prepare for the installation, conservators checked the condition of a great number of works and collaborated with preparators on hanging 143 paintings. For the exhibition *Beyond Imagination*, a large-scale painting was removed from its stretcher and restretched. Conservators were also involved in preparing and installing it.

In addition to drawing up condition reports for *MIKE KELLY*, the painting conservators performed a number of related tasks.

Condition Checklists for Incoming Loans for MIKE KELLEY

In 2012, 19 condition reports were drawn up for incoming loans for the Mike Kelley retrospective.

Materials and Technique for Title Cards

For the reinstallation, 143 descriptions of materials and technique were drawn up for paintings title cards.

Conservation of Sculptures

Treated Works Requiring Related Research

Arman, Couleur traçante, 1967
 Bloom, Barbara, *Thank You bbbrrrruuuuuuuccccccceeeee*, 2010
 Calder, Alexander, *Suspended Composition of Small Leaves (Four Red Spots)*, 1947
 Calder, Alexander, *Mobile XII. V–III.H*, 1955
 Constant, *Ruimtefiguur*, 1958
 Constant, *Spatiovore*, 1958–1959
 Dibbets, Jan, *Twee kegels met groene verbinding*, 1968
 Joan Jonas, *Organic Honey’s Visual Telepathy/Organic Honey’s Vertical Roll*, 1972
 Kanayama, Akira, *Ballon*, 1956
 Kelly, Ellsworth, *Blue Red Rocker*, 1963
 Kusama, Yayoi, *Aggregation: One Thousand Boats Show*, 1963
 Kienholz, Edward, *The Beanery*, 1965
 Kollwitz, Käthe, *Turm der Mütter*, 1937–1938
 Kooning, Willem de, *Hostess*, 1979
 Koons, Jeff, *Ushering in Banality*, 1988
 Kosuth, Joseph, *Five Fives (to Donald Judd)*, 1965
 Kruyder, Herman, *Het wantrouwen (Staande boer)*, ca. 1922–1926
 Leavitt, William, *California Patio*, 1972
 Merz, Mario, *Fibonacci Napoli (Mensa in fabbrica)*, 1971
 Pevsner, Antoine, *Construction pour un aéroport*, 1937
 Price, Kenneth, *Green Egg*, 1962
 Rodin, Auguste, *Jean d’Aire*, 1884–1886
 Schoonhoven, Jan, *Quadratenrelief met schuine binnenvlakken naar middellijnen van de quadraten*, 1967
 Schoonhoven, Jan, *R 69–19*, 1969
 Serra, Richard, *Sight Point (for Leo Castelli)*, 1972–1975
 Serra, Richard, *Untitled*, 1967
 Steinbach, Haim, *00:02 (2,4S)*, 1988
 Spoerri, Daniel, *Qui dort dîne*, 1963
 Tinguely, Jean, *Gismo*, 1960
 West, Franz, *Velazquez (Liege)*, 1989
 Winsor, Jackie, *Double Column*, 1970

Research

In 2012 restoration work continued on *The Beanery* (1965) by Edward Kienholz. A comprehensive condition report was drawn up, technical descriptions were drafted, and the work was treated. The research placed considerable focus on materials.

Works Cleaned in Preparation for Reinstallation

Andre, Carl, *10 x10 Altstadt Lead Square*, 1967/1976
 Armando, *Negen zwarte bouten op wit 3/61*, 1961
 Arp, Hans (Jean), *Riesentorso/Torse géant*, 1957
 Bell, Larry, *Untitled*, 1969
 Bontecou, Lee, *Untitled*, 1961
 Domela, Cesar, *Relief*, 1942–1945
 Forti, Simone, *Angel*, 1978
 Gabo, Naum, *Linear Construction in Space No. 2*, 1949–1952
 Genzken, Isa, *Grün-schwarz-gelbes Ellipsoid*, 1981
 González, Julyo, *La Montserrat*, 1935–1937
 Graham, Rodney, *The Green Cinematograph (Programme 1: Pipe smoker and overflowing sink)*, 2010
 Haacke, Hans, *Kondensationswürfel/Condensation Cube*, 1963/1967/2010
 Harrison, Rachel, *Amerigo Vespucci*, 2006
 Judd, Donald, *Untitled*, 1989
 Knight, John, *Autotypes, A Work in Situ*, 2011
 Kooning, Willem de, *Large Torso*, 1974

Kooning, Willem de, *Clamdigger*, 1972/1979
 Kooning, Willem de, *Seated Woman on a Bench*,
 Kudo, Tetsumi, *Cultivation by Radioactivity in the Electronic Circuit*, 1968
 Kudo, Tetsumi, *Cultivation by Radioactivity in the electronic Circuit*, 1968
 Lawler, Louise, *Untitled (Recent)*, 1995
 Matta-Clark, Gordon, *Land of Milk and Honey*, 1969
 Miró, Joan, *Objet*, 1931
 Naumann, Bruce, *My Name as Though It Were Written on the Surface of the Moon*, 1968
 Noland, Cady, *Strapped to a Narrative*, 1988
 Pevsner, Antoine, *Fresque and ovale*, 1945
 Raysse, Martial, *Encore un instant de bonhour*, 1965
 Richier, Germaine, *L'Orage*, 1947–1948
 Vitullo, Sesostris, *Christ mort*, 1949
 Wouters, Rik, *Soucis Domestiques*, 1913 (model), 1924 (bronze cast)

New Covers and/or Rear Panels or Plinths Made for Reinstallation

Appel, Karel, *Vragende kinderen*, 1949
 Appel, Karel, *Drift op zolder*, 1947
 Brands, Eugène, *Teken in Orion*, 1948
 Brands, Eugène, *De zomer*, 1949
 Brands, Eugène, *Rode vorm met tanden*, 1948
 Giacometti, Alberto, *Tête qui regarde*, 1929
 Kirchner, Ernst Ludwig, *Tanzende*, 1911
 Laurens, Henri, *Fles, glas and krant*, 1915–1917
 Schmidt-Rottluff, Karl, *Sitzender Mann*, 1917

Condition Checklists Drawn Up Retroactively and for Acquisitions

In 2012, 10 condition checklists were made, and the data entered in a database.

Display Instructions Drawn Up Retroactively and for Acquisitions

Detailed display instructions were drawn up for 3 works.

Stedelijk Museum Exhibitions

For the reinstallation of works of art in the museum, the condition of many objects was examined and approximately 70 objects were displayed. Conservators worked extremely hard to prepare and install works for the exhibitions *Beyond Imagination* and *MIKE KELLEY*. Two objects were treated for *Beyond Imagination* and six objects in the *Mike Kelley* retrospective were treated. In addition, the conservators also performed a number of activities that included dusting objects, minor treatments, and advice and assistance with installing objects.

Condition Check on Incoming Loans for MIKE KELLEY and Beyond Imagination

In 2012 the sculpture conservation team drew up 54 condition reports for incoming loans; some reports were drafted by external staff. Forty-four of the reports were for *MIKE KELLEY* and 10 for *Beyond Imagination*.

Condition Check of Monique Zajfen Collection

The long-term loan of this collection to the museum came to an end in 2012, and 2 detailed sculpture condition reports were made on the occasion.

Materials and Technique for Title Cards

For the reinstallation, approximately 70 descriptions of materials and technique were drawn up for sculpture title cards.

Outgoing Loans

In 2012, 9 condition reports were drawn up for outgoing loans and the sculpture conservators accompanied works to and from locations in the Netherlands 5 times, and to and from locations in other countries on 9 occasions.

Applied Art and Design**Works Treated for Reinstallation**

Berlage, Hendrik Petrus, hearth, 1903
 Berlage, Hendrik Petrus, drinking glass, 1900
 Berlage, Hendrik Petrus, drinking glass, 1900
 Blinxma, Johan, teaspoons, 1910
 Blinxma, Johan, candlesticks, 1910
 Blinxma, Johan, candlesticks, 1915–1920
 Bonin, Cosima von, *When Ardour Is Replaced by Ennui*, 2006
 Bosch, Jac. van den, clock, 1906
 Eisenloeffel, Jan, teaspoons, 1905–1919
 Eisenloeffel, Jan, 2 chafing dishes, ca.1903
 Eisenloeffel, Jan, teapot 1903
 Eisenloeffel, Jan, jardinière, 1900–1903
 Eisenloeffel, Jan, blotter, 1902–1903
 Eisenloeffel, Jan, serving tray, 1903
 Eisenloeffel, Jan, 3 ink stands, after 1903
 Eisenloeffel, Jan, kettle, ca. 1903
 Eisenloeffel, Jan, biscuit tin, ca. 1903
 Henningsen, Poul, *Artickoke*, 1957
 Hoytema, Theo van, fire screen, 1899
 Horst, Loes van der, *Wie heeft er in mijn bed geslapen?* 1974
 Hubers, Dirk, *De Eenheid of the Gezin*, 1953
 Lindberg, Stig, *Model LL*, 1961
 Mitrichenka, Vika, *The Trophy Cup #3*, 2011
 Nieuwenhuis, Theo, hanging lamp, 1906
 Remy, Tejo, *Melkflessenlamp*, 1991
 Rietveld, Gerrit, *Harrenstein Slaapkamer*, 1926
 Roos, Aart, *De Verbinteris*, 1967
 Sipek, Borek, *Vase, Vasa, Vasi*, 1988
 Slothouber, Jan, *CU-BRIKS (cube-packing puzzle)*, 1965–1970
 Slothouber, Jan, *Cubische constructie 30.1.4*, not dated
 Studio Job, *Craft cooking utensils*, 2001
 Wichman, Erich, box, 1917–1919
 Wirkkala, Tapio, *Hopeakuu [Silver Moon]*, 1970
 Wirkkala, Tapio, *Model K2-139*, 1960
 Wirkkala, Tapio, *Model TW 356*, 1972
 Wirkkala, Tapio, *Model TW 118*, 1957/1961
 Wirkkala, Tapio, *Model TW 9*, 1964

Works Begun in 2011, Completed in 2012:

Berlage, Hendrik Petrus, hanging lamp (4 bulbs), 1909
 Bosch, Jac. van den, fire irons, 1903
 Bosch, Jac. van den, peat chest, date unknown

Research and Restoration

Bryk, Rut, [*White Mountain*], 1970
 Bryk, Rut, [*Blue Sun*], 1970

Condition Check, Research, and Description of Materials and Technique for Title Cards

All applied arts and design objects to be included in the reinstallation underwent a condition check, and received treatment where necessary. For the condition check and description of materials and technique for title cards, 8 external conservators working with the coordinating conservator examined and described approximately 843 objects:

Apparatus: 3
 Glass: 197

Wood (diverse): 27
Ceramics: 231
Synthetics: 22
Lamps: 28
Jewelry: 113
Maquettes: 5
Metal (diverse): 112
Furniture: 101
Other: 4

Special Preventive Presentation and Conservation Measures

Made-to-measure solutions were realized for 7 lamps in the permanent display, so that these objects could be exhibited while switched on and still comply with museum and conservation standards.

Special made-to-measure object supports were constructed for 48 items of jewelry. Made-to-measure object supports were constructed for 21 other three-dimensional objects, 16 of which were textile pieces.

Exhibitions at the Stedelijk Museum

The condition of many objects was examined and approximately 843 objects were installed. In addition, applied arts and design conservators performed a number of activities that included dusting objects, minor treatments, and advice and assistance with installing objects. Textile conservators were closely involved in the Mike Kelley exhibition. Preventive conservation measures were required for 8 objects.

Condition Check for Incoming Loans

Textile conservators drew up condition reports on 24 objects/installations for the retrospective, *MIKE KELLEY*.

Condition Checklists Drawn Up Retroactively (Including for the Reinstallation)

In 2012, 12 condition checklists were made, and the data entered in a database.

Condition Check for Acquisitions

In 2012, 12 condition checklists were made, and the data entered in a database.

Paper Conservation**Conservation Activities**

Boetti, Alighiero, *Postal Work (Permutation)/Senza numero*, collage, 1972
 Constant, *Mobiel Labyrinth E.S.R. New Babylon*, drawing, 1966
 Darboven, Hanne, *24 Gesänge: B-Form*, installation, 1974
 Dibbets, Jan, 'Comet' Sea 3° - 60°, photowork, 1973
 Malevich, Kazimir, *Galant gezelschap in een park*, gouache, 1908
 Malevich, Kazimir, *Dorpje*, gouache, 1908
 Malevich, Kazimir, *Naakt met de handen geheven*, gouache, 1908
 Malevich, Kazimir, *Tenhemelopneming van een heilige*, gouache, 1907
 Malevich, Kazimir, *Baadsters op de rug gezien*, gouache, 1910
 Merz, Mario, *Fibonacci Napoli*, photowork, 1971
 Oppenheim, Dennis, *Directed Seeding – Canceled Crop*, photowork, 1969
 Redon, Odilon, *Hommage à Leonardo da Vinci*, pastel, 1914

Conservation Activities, Framing

Redon, Odilon, *Hommage à Leonardo da Vinci*, 1914

New Frame and Glazing or Security System

Constant, *Mobiel Labyrinth E.S.R. New Babylon*, 1966
 Darboven, Hanne, *24 Gesänge: B-Form*, 1974
 Dijkstra, Rineke, *Almerisa, Leidschendam, the Netherlands, April 13, 2002*, 2004
 Dijkstra, Rineke, *Almerisa, Leidschendam, the Netherlands, December 9, 2000*, 2004
 Dijkstra, Rineke, *Almerisa, Leidschendam, the Netherlands, June 25, 2003*, 2004
 Dibbets, Jan, *White Table*, 1972
 Elk Van, Ger, *Missing Person Mantlepiece*, 1976
 Gilbert & George, *Autumn Ferns*, 1973
 Merz, Mario, *Fibonacci Napoli*, 1971
 Oppenheim, Dennis, *Directed Seeding – Canceled Crop*, 1969

Research

The paper conservation team continued the research project Photographs and Preservation: How to Save Photographic Artworks for the Future? which was part of the of the NWO-funded program Science4Arts, conducted in collaboration with Leiden University and Utrecht University. Activities included two plenary meetings at the Stedelijk Museum. The researchers also visited all the participating museums (Stedelijk Museum, Kröller-Müller Museum, and Van Abbe Museum) and made an initial selection of works to be studied by the team. A digital infrastructure called a Virtual Research Environment (VRE) was implemented in collaboration with Leiden University, and two meetings were organized to explore it. In August, photography conservator Clara von Waldhausen gave a course on conserving and managing modern photography for those participating in the project.

Preliminary research into different methods of color measuring concerning *La perruche et la sirène* by Henri Matisse took conservators to the Matisse archive in Paris. This research continues in 2013.

Projects

The final portion of the Jeroen Henneman gift, which comprises a total of 873 sheets of sketches and drawings, among other components, was mounted in 91 portfolios.

Conservators removed 146 posters from their protective sleeves to be digitally scanned, after which they were replaced in their sleeves. These scanned reproductions were hung on the outer walls of the historic grand staircase on the ground floor of the original building.

Four reproductions of works from the collection were created for the Family Lab, where original art is not installed. The paper restoration staff supervised the process, which consisted of photographing the original works and framing the

reproductions.

Stedelijk Museum Exhibitions

The paper restoration team undertook numerous tasks in preparation for the new collection presentation, including: framing objects, arranging displays in cases, and installing works such as Wolfgang Tillmans's *Stedelijk Room* and Carl Andre's *Words*.

The Stedelijk's paper conservationists were involved in preparing and displaying works for the exhibition *Beyond Imagination*.

In addition, 42 works were framed for the retrospective *MIKE KELLEY*. For a work on paper measuring 4 x 4 meters, a hanging system was designed, constructed, and applied. Two works were re-framed. Many other tasks were performed in hanging and installing the exhibition.

Condition Check on Incoming loans Loans for MIKE KELLEY and Beyond Imagination

For the Mike Kelley exhibition, 104 condition reports on a total of 276 works on paper were drawn up. Ten condition reports were drawn up for the exhibition *Beyond Imagination*.

Materials and Technique for Title Cards

For works-on-paper title cards to be used in the new presentation, 641 descriptions of materials and technique were made.

Conservation Activities

287 objects of applied art were mounted

430 folders were made for prints and drawings

241 protective poster sleeves were made; posters were provided with a hanging strip and placed in the sleeves

233 posters were placed in protective sleeves

Framing

236 works were framed and mounted behind glass or acrylic

81 were mounted with a passe-partout

96 posters were framed under acrylic

2 designs for wallpaper and 2 posters were hung with picture-hanging systems and installed on the wall of vitrines

201 works were hung in vitrines

Condition Check of Acquisitions

In 2012, 20 condition checklists were prepared for photographs, drawings, gouaches, and posters.

Condition Reports and Outgoing Loans

In 2012, 28 condition reports for outgoing loans were made. The paper restoration staff accompanied 4 loans to and from other countries and 1 loan to and from a location in the Netherlands.

Condition Check of Monique Zajfen Collection

The long-term loan of this collection to the museum came to an end in 2012, and 17 detailed condition reports were made on the occasion for works on paper.

Move to Premises

In 2012, the new paper workshop and storage facility on Museumplein were outfitted so that activities such as restoration, framing, mounting, and fitting picture hanging systems can be performed on site before and after exhibitions. A permanent, fully equipped workshop has now been installed in the storage depot, which affords the required storage space for tools and materials and is equipped with amenities for mounting and framing.

Research and Publications

Research

Among the core tasks of the Stedelijk Museum are research and the presentation and exchange of research findings. The collection, the institutional history of the museum, and the contemporary debate on art and design are integral elements of this research.

The Stedelijk Museum, with its extensive Public Program carried out in collaboration with cultural and educational partners, functions as a research platform that gives visitors, artists, scholars, critics, and curators an opportunity to share knowledge and engage in dialogue.

Publications

The museum produced six publications in 2012, all focusing on the reopening.

In July, an e-book was released to celebrate the reinstallation of the monumental 1986 work by Dan Flavin in the hall above the historic grand staircase. With essays by Bart Rutten and Britte Sloothaak and an interview with former conservator of the Stedelijk Museum Dorine Mignot, the publication is titled *Dan Flavin: untitled (to Piet Mondrian through his preferred colors, red, yellow and blue) and untitled (to Piet Mondrian who lacked green) 2, 1986/2011*.

Two publications highlighting the collection were produced to coincide with the reopening in September.

Stedelijk Collection Reflections is an overview of more than 150 years of developments in visual art and design worldwide. In 43 richly illustrated essays, international experts explore the history of modern and contemporary art, offering new insights on influential artists, designers, and art movements represented in the Stedelijk collection. The book is an inspiring guide for visitors and a tribute to the depth and quality of the collection.

Stedelijk in the Pocket, devised and written by the Education Department, shows the museum both inside and outside as an international meeting place for art and people. It explores the museum's provocative, innovative exhibitions and programs through photographs and quotations, and personal anecdotes from designers, art connoisseurs, and visitors from the earliest days of the Stedelijk to the reopening. The booklet runs just 272 pages, in a concise pocket-size format in Dutch or English.

The inaugural exhibition *Beyond Imagination* was accompanied by a catalogue with an introduction by curators Martijn van Nieuwenhuijzen and Kathrin Jentjens and essays by Mark von Schlegell and Moosje Goosen.

Finally, December saw the publication of *Stedelijk Architectuur*. In this book, architecture critic Hans Ibelings traces the history of the Stedelijk Museum, from the original design plans of A. W. Weissman in 1895 to the completion of the new wing. *Stedelijk Architectuur* contains plans, cross sections, and details of the new building and an interview with architect Mels Crowwel. The photography is by Iwan Baan.

Library and Archive

Preparations for the library's move to Museumplein began in 2011. The most challenging tasks were selecting works for the new reading room and, most of all, re-numbering 4,000 boxes of exhibition catalogues to fit a different crate format from that used in the original depot on Paulus Potterstraat. Employees of the Security and Art Handling departments supported these efforts and were a great help in completing the re-numbering.

In March, the library staff began the task of moving the 2.5 running kilometers of books. Within two months, all the books had been transferred to the building on Paulus Potterstraat. Starting at the end of April, the library was again available to museum staff, who made intensive use of the materials during that period.

In September, the reading room was once more open to the public from Tuesday to Saturday, from 12:00 p.m. to 5:00 p.m., and they made eager use of it right away. The library welcomed not only curious visitors but students and researchers, too. In the last three months of the year, 800 people visited the library, more than the total number of visitors to the temporary Deccaweg premises in a single year. Visitors included foreign researchers from countries such as Germany, Switzerland, France, Italy, Spain, Poland, the United States, and even Taiwan. The library gave introductions to different groups of students and organized visits for students at the University of Amsterdam, Vrije Universiteit, the Gerritt Rietveld Academie, and Utrecht University, among others.

The library catalogued 2,107 books and DVDs in 2012. The number of subscribers remained unchanged, at approximately 250. The library kept track of the deluge of publicity as usual, working closely with the Press Office.

Library employees responded to the thousands of emails sent to info@stedelijk.nl or forwarded them to specialists. Hundreds of emails with requests for substantive information about the library and collection were also answered. Staff wrote brief descriptions of the different aspects of their work for the volunteers, and every two weeks they posted updates to the museum's Facebook page concerning the latest news or interesting facts about the library collection.

In 2012, the digitization project Archiefdigitalisering archief Stedelijk Museum 1895–1980 was as good as completed. The institutional archive will be donated to the Amsterdamse Stadsarchief in 2013, where public can access it. Visitors to the Stedelijk library will be able to consult the digitized version in the Stedelijk's new reading room. Here they can access the library catalogue, the entire collection of the museum online, and a digitized version of the Khardzhiev collection.

Public Program

Overview

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

The current Public Program is a result of this experimentation. It has become a platform for diverse artistic disciplines, discussions and debates, and research and innovation. Through Public Program activities in the new wing on Museumplein, the Stedelijk intends to maintain and expand this platform and further reflect on the possibilities of public programming within the modern and contemporary art institution. Artists, curators, cultural producers, and other art experts are our partners in the debate on contemporary art. The Stedelijk invites Dutch and international professionals to the museum to share their experience, insights, and research.

Since the reopening, every Thursday evening, Friday afternoon, and Sunday afternoon are devoted to a roster of lectures, film screenings, book launches, interviews, performances, musical and dance productions, guided tours, and large-scale events.

The Public Program keeps the museum current, and aims both to inform and to pique curiosity. Emphasis is given to exploring the relationships among art, politics, culture, and society, acknowledging that the connections are continually in flux. Specific events are organized to explore key themes such as the relationship between non-Western art and artists, gender politics, critical theory, current political developments (on both a national and international scale), and how best to include young people in the museum's activities.

Summary of Public Events and Activities

Temporary Stedelijk 3: Stedelijk @

January–July

Temporary Stedelijk 3: Stedelijk @ demonstrated that public programs at a contemporary art museum always take shape by interacting with local as well as international contexts—the city, other institutions and partners, and a global network of artists and art professionals. Moreover, the Public Program presents many directions and disciplines in art, not just one form of art. Driving Temporary Stedelijk 3: Stedelijk @ were close collaborations with the Koninklijk Concertgebouworkest, the University of Amsterdam, *If I Can't Dance, I Don't Want to Be Part of Your Revolution*, Stedelijk Museum Bureau Amsterdam (SMBA), de Appel arts centre, the Rijksakademie van Beeldende Kunsten, De Ateliers, W139, SKOR | Foundation for Art and Public Space, and many others. The program encompassed performances, film screenings, lectures and debates, interviews, musical performances, book launches, interactive happenings, and other events.

Stedelijk @ Oude Lutherse Kerk

The organizers of the lecture series *Facing Forward: Art & Theory from a Future Perspective* invited international speakers to share their thoughts about seven different themes, and how we might address them from the perspective of the future. *Facing Forward* is a partnership between the Stedelijk Museum, de Appel arts centre, SMBA, W139, and Dutch art journal *Metropolis M*.

Jan. 13	Future History: Amelia Jones and David Summers
Feb. 9	Future Freedom: Paul Chan and Hito Steyerl
Mar. 8	Future Museum: Iwona Blazwick and Hans Belting
Apr. 25	Future City: Rem Koolhaas and China Miéville
May 31	Future's Future: Maria Barnas, Hassnae Bouazza, Maarten Doorman, Melissa Gronlund, Metahaven, Snejanka Mihaylova, Katharina Neuburger, Patricia Pisters, Ding Ren, Simon Rogers, Timotheus Vermeulen, Juha van't Zelfde, and others.

Stedelijk @ Concertgebouw (AAA series)

The AAA series, or Triple A Festivals, is a collaboration between the Koninklijk Concertgebouworkest and other contemporary art and music institutions in the city. The Friday afternoon series *Confrontations* was organized in partnership with the Stedelijk Museum, aiming to create connections between visual artists, curators, critics, musicians, writers, scholars, and theater professionals.

Jan. 27	Expectations: Ewald Engelen, Sarah Morris, Hendrik Folkerts, Boudewijn Tarenskeen, and Nicolaus A. Huber
Apr. 13	Layers: Nanna Verhoeff, Gert Jan Kocken, Kate Moore, Vincent Cortvrint, and Conlon Nancarrow
Jun. 22	Out of the Box: in collaboration with Holland Festival

Stedelijk @ Rijksakademie van Beeldende Kunsten

The Stedelijk Museum Amsterdam and the Rijksakademie have always been closely affiliated. Many previous residents of the Rijksakademie have exhibited at the Stedelijk Museum. Current residents of the Rijksakademie are involved in the Public Program and many Rijksakademie advisors have been or are involved in the museum's other activities.

Jan. 19	Book launch of volume 2 of Afterall's Exhibition Histories series, <i>Making Art Global (Part I): The Third Havana Biennial 1989</i> : Gerardo Mosquera, Rachel Weiss, Direlia, Lazo, and Annie Fletcher
May 8	Conversations: Andy Hope 1930 and John Welchman

Stedelijk @ De Ateliers

The film program developed by the Stedelijk and De Ateliers focused mainly on former participants, guest tutors, and artist tutors of De Ateliers. In four installments of the series Talking Film, seven artists from various backgrounds, representing different practices, presented their own recent films and discussed them in an informal setting.

Feb. 16	Dan Geesin
Apr. 11	Runa Islam and Willem de Rooij
Apr. 26	Pierre Bismuth and Raimundas Malasauskas
Nov. 25	Melissa Gordon and Lisa Oppenheim

Stedelijk @ Trouw/De Verdieping

TrouwAmsterdam is now one of Amsterdam's cultural hubs, thanks in part to the international club program and the monthly cultural program De Verdieping. With four major events, based on the successful Do It! evenings that took place at the Stedelijk Museum in 2010–2011, Stedelijk @ Trouw/De Verdieping explored numerous aspects of the TrouwAmsterdam building—as a printing house, as a club, and as temporary cultural venue in Amsterdam.

Mar. 29	Contemporary Art Club: works by Rineke Dijkstra, Mark Leckey, Jeremy Shaw and Matt Stokes, Matthew Lutz-Kinoy, Dick Hebdige, and others
Apr. 19	Hear It! (Part 2): Alva Noto, Machinefabriek, Jacob Kirkegaard, Sarah van Sonsbeeck, Mark Bain, Alexandra Duvet, Peter C. Simon, with work by Bruce Nauman, Gary Hill, Marina Abramović, and others.
May 17	Augment It!: Arnoud van Adrichem, Ines Cox, and Lauren Grusenmeyer; Wim Brands and Max Kisman; Maarten Doorman, P. J. Roggeband, and Nils Muhlenbruch; Hélène Gelèns and Luis Angel Rodil Fernandez; Saskia de Jong and Rens van Meegen; and Elmar Kuiper and Selby Gildemacher. Presenters and moderators: Rita Raley and Margriet Schavemaker
Jun. 14	Duplicate It!: Stedelijk Blikopeners (a group of young people employed by the museum as peer educators) and the Editors (a network of young creatives working at De Verdieping)

Stedelijk @ If I Can't Dance, I Don't Want to Be Part of Your Revolution

If I Can't Dance, I Don't Want to Be Part of Your Revolution is a leading Amsterdam institution for performance art. Since its inception, the curatorial platform has invited international artists to Amsterdam to develop and stage performances. The Stedelijk Museum followed up the collaboration with If I Can't Dance in the form of four performances and a master class during Temporary Stedelijk 3: Stedelijk @.

Jan. 23–24	Master Class with Matt Mullican
Jun. 12	Louise Lawler, <i>A Movie Will Be Shown Without the Picture</i> : Sven Lütticken, Andrea Fraser, and Eric de Bruyn
Jul. 1	Performance by Keren Cytter

Stedelijk @ de Appel arts centre

Each year, de Appel arts centre presents the Curatorial Programme, a distinguished training curriculum for young curators and exhibition makers. As part of their graduation project, the Stedelijk organized Why Stay If You Can Go? a public reading group that examined and discussed the political, economic, and artistic

situation in the countries participants had visited, such as Greece, Macedonia, and Egypt.
 Feb. 22
 Mar. 13
 Apr. 24
 May 15

Stedelijk @ Sonic Acts Festival

For the biennial multimedia Sonic Acts Festival, the Stedelijk organized several master classes and a keynote speech around the theme Traveling Time, or how the notion of time influences contemporary art practices.

Feb. 20–23 Sonic Acts Master Classes: Catherine Christer Hennix, Peter Kubelka, Olaf Nicolai, Pauline Oliveros, and Tino Sehgal
 Feb. 23 “No Time Is There”: George Dyson

Stedelijk @ Universiteit van Amsterdam

In collaboration with long-term partner University of Amsterdam, the Stedelijk organized the international symposium Marx and Aesthetics. The symposium discussed how Marx formulated aesthetic philosophy and how contemporary scholars, artists and critics have incorporated his thinking into their (artistic) practice.

May 10–13 Marx and Aesthetics: Milena Bonilla (artist), Clint Burnham (Simon Fraser University, Vancouver), Terrell Carver (University of Bristol), Phil Collins (artist), Chto Delat (artist), Zachary Formwalt (artist), Josef Früchtl (University of Amsterdam), Rainer Ganahl (artist), Boris Groys (New York University), Jochen Hörisch (Universität Mannheim), Sven Lütticken (Vrije Universiteit, Amsterdam), Pedro Reyes (artist), Kristin Ross (New York University), Kati Röttger (University of Amsterdam), Helmar Schramm (Freie Universität, Berlin), Ruth Sonderegger (Akademe der Bildenden Künste, Vienna), Gary Teeple (Simon Fraser University, Vancouver), and others.

Stedelijk @ SMBA

In 2012, Stedelijk Museum Bureau Amsterdam (SMBA) the project space of the Stedelijk, brought the multi-year Project 1975 to completion. To conclude the project, the Stedelijk joined up with SMBA to host the large-scale symposium titled The Postcolonial Exhibition. Invited speakers from all over the world reflected on how postcolonial theory—as developed by Edward Said, Homi Bhabha, and Gayatri Spivak—shapes contemporary curatorial practice today, whether such a thing as a postcolonial exhibition can actually exist.

May 25 The Postcolonial Exhibition: Elena Sorokina (art historian and curator), Jelle Bouwhuis (curator, SMBA), Johannes Fabian (anthropologist), Anke Bangma (curator, Tropenmuseum), B (artist), Chris Dercon (director, Tate Modern), Kofi Setordji (the Nubuke Foundation, Accra), What, How and for Whom (WHW; curatorial collective), Abdellah Karroum (L'Appartement 22, Rabat), Jesús María Carrillo Castillo (head of cultural programs, Museo Reina Sofia), Irit Rogoff (Goldsmiths, University of London)

Stedelijk @ EYE Film Institute

In collaboration with the Stedelijk, EYE Film Institute welcomed New York-based artist Marina Abramović for the international première of the HBO documentary *The Artist Is Present*. Ulay, the artist with whom Abramović worked in the 1970s and 1980s, was also present to comment afterward.

Jun. 19 *The Artist Is Present*: Marina Abramović

Stedelijk @ Stedelijk

On the eve of the reopening of the Stedelijk Museum, the program came “home” and changed its name to *Temporary Stedelijk: Stedelijk @ Stedelijk*. Events took place outdoors under the canopy of the new museum building on the Museumplein.

Sep. 13 Pecha Kucha Night @ Stedelijk
Sep. 16 *La Commedia*: Emilio Greco | PC

(The free live performance by Berlin DJ collective Innervisions and Dutch VJ Gerald van der Kaap that was planned for September 21 was postponed because of the overwhelming response; the Stedelijk could not safely accommodate such a large audience.)

Thursday Evening Program*stedelijk|do it!*

Celebrating the historical reopening of the Stedelijk, this first Stage It! event investigated the new building through a number of new performances by and with VALIE EXPORT, Andrea Geyer, and MPA.

Sep. 27 Inaugural Event: Stage It! (Part 1)

stedelijk|collection close-up

This series of lectures and discussions about the new collection presentation at the Stedelijk featured Stedelijk curators.

Oct. 4 Collection Display: New Paths in the Collection
Dec. 6 Collection Display: Design

stedelijk|film

Continuing the acclaimed film screenings and discussions, the Stedelijk invited international artists to screen and discuss their film and video work.

Oct. 18 Isaac Julien (in collaboration with EYE Film Institute)
Nov. 1 The Otolith Group
Nov. 22 Sabine Mooibroek

stedelijk|performance

For this series, the Stedelijk invited two young artists who based their new performances on the still unexplored new spaces of the museum.

Oct. 11 Matthew Lutz-Kinoy
Nov. 22 Patrizio di Massimo

Friday Afternoon Program*stedelijk|gallery talks*

With the collection on full display again and a number of temporary exhibitions in the galleries, the Stedelijk hosted a series of *stedelijk|gallery talks*, in which distinguished scholars, artists, curators, and critics gave guided tours.

Sept. 28 Jan Benthem and Mels Crouwel
Sept. 28 Martijn van Nieuwenhuyzen (*Beyond Imagination*)
Oct. 5 David Jablonowski

- Oct. 5 Bart Rutten
 Oct. 12 Margriet Schavemaker
 Oct. 12 Mieke Bal
 Oct. 19 Geurt Imanse
 Oct. 26 Natasja Kensmil
 Oct. 26 Ingeborg de Roode
 Nov. 2 Floris Alkemade
 Nov. 2 Hripsimé Visser and Anne Ruygt
 Nov. 9 Leontine Coelewij
 Nov. 16 Berend Strik
 Nov. 16 Carolien Glazenburg
 Nov. 30 Victoria Anastasyadis

stedelijk|items live

Celebrating the permanent presentation of the design collection, the Public Program highlighted contemporary design. In partnership with Items magazine, the Stedelijk hosted a special program dedicated to issues and questions around contemporary design.

- Oct. 12 Items Live: Exhibiting Design (in collaboration with Items magazine)

Saturday/Sunday Afternoon Program

stedelijk|music

In 2012, the Stedelijk celebrated John Cage Year in honor of the centenary of the composer's birth. The series featured some of the most experimental and groundbreaking musicians and artists.

- Nov. 17 Cage 100 Years! (in collaboration with K2G Productions): The Ives Ensemble and others

stedelijk|books

As part of an ongoing series of book launches and presentations, the Stedelijk Museum highlighted a selection of important recent book publications.

- Oct. 14 Reference Book by Mark Manders: 2012 Heineken Prize for Art winner Mark Manders, Lorenzo Benedetti, and others (in collaboration with Roma Publications)
 Dec. 9 During the Exhibition the Gallery Will be Closed: Contemporary Art and the Paradoxes of Conceptualism by Camiel van Winkel: Jennifer Allen and Jan Verwoert (in collaboration with Valiz Publications)

Special Events

stedelijk|special events

The Public Program of the Stedelijk hosted a number of special events, including: an evening dedicated to the documentary series *Hollandse Meesters*; the award ceremony of the *Jonge Prijs voor de Kunstkritiek*; and the re-staging of a renowned play by designer Norman Potter.

- Oct. 25 Dutch Masters in the 21st Century: Launch of the second series of artist portraits (in collaboration with Interakt and the Mondriaan Fund)
 Nov. 18–19 Stedelijk @ IDFA: A presentation of several artists' films in the context of the annual International Documentary Festival Amsterdam
 Nov. 20 Stedelijk @ Jewish Historical Museum: William Kentridge: with Carolyn Christov-Bakargiev, Thomas Elsaesser, and Margriet Schavemaker
 Nov. 25 Friso Kramer 90: A symposium and book launch in honor of the designer's ninetieth birthday, during which the publication *De stoel van Friso Kramer* (Prensela, NAI/010 Uitgevers) was presented (in

- collaboration with Premsele, Ahrend, and the professional association of designers, the BNO).
- Nov. 29 Symposium and award ceremony Jonge Prijs voor de Kunstkritiek (in collaboration with de Appel arts centre and Witte de With Center for Contemporary Art Rotterdam): Defne Ayas, Joerg Heiser, Carol Lu, and many others
- Dec. 1–3 Norman Potter's Construction School: *In:quest of Icarus* by James Langdon (in collaboration with Kunstverein Amsterdam)
- Sep.–Dec. Triple A Festivals (ongoing; in collaboration with Concertgebouw and others)
- Dec. 7 An Afternoon With... Johnson Chang (in collaboration with Amsterdam Center for Globalization Studies)

stedelijk|performance: Opening Ceremony

September 22 *Open*, a sound sculpture by Rory Pilgrim, was performed by the Nationaal Jeugdkoor conducted by Wilma ten Wolde, with brief statements by three Blikopeners of the Stedelijk Museum. Her Royal Highness Queen Beatrix declared the Stedelijk officially open by unveiling a hand-embroidered banner bearing the word OPEN, designed by Pilgrim. *Open* integrated elements of the opening ceremony; later, for the duration of the inaugural exhibition *Beyond Imagination*, the recording was transmitted throughout the new annex space housing the monumental escalator.

stedelijk|performance: *Beyond Imagination*

As part of the inaugural exhibition *Beyond Imagination*, a number of performances featuring young and international artists were programmed in several venues, including the Teijin Auditorium.

- Sep. Jennifer Tee, *Star-Crossed* (2010–2012): Performed by Marjolein Vogels and MiRi Lee; every Saturday throughout September in the VandenEnde Foundation Gallery
- Sep. 23–Oct. 6 Christian Friedrich, *Untitled* (2011): Video installation, Teijin Auditorium
- Sep.–Nov. Sara van der Heide, *Abstract Background with One or Two Figures* (2012): A series of daily performances in the exhibition
- Sep.–Nov. Falke Pisano, *Disordered Bodies Fractured Minds (Private M., Patient A. & Traveller H.)* (2012): Two videos, Gallery 010
- Sep.–Nov. Suchan Kinoshita, *SUCHKINO* (2012): Set design for an unannounced performance, Gallery 1.32
- Oct. 7 Sara van der Heide and Moosje Goosjen, *Art History and the Museum of Western Folklore: A Commemorative Speech*: Recited by Mark Bellamy, Teijin Auditorium
- Oct. 9 Snejanka Mihaylova, *Practical Training in Thinking*: Seminar in dialogue with Mladen Dolar, Teijin Auditorium
- Oct. 17–Nov. 3 Eric Bell & Kristoffer Frick, *Hunting in Heaven* (2012): Video installation, Teijin Auditorium
- Nov. 10–11 Andros Zins-Browne/wpZimmer, *Welcome to the Jungle* (2012): Performative installation, Teijin Auditorium

Nov. 11

Matthew Lutz-Kinoy, *Stars!* (2012): Performance with Isabel Lewis, Calla Henkel and Max Pitegoff, Travis Boyer, and Sophie Knapp, staircase of the historic building

Nov. 13

Jeremiah Day, *The Frank Church–River of No Return Wilderness* (2012): Performance, Teijin Auditorium

Education

Overview

After months of developing plans for new programs and public spaces, and recruiting and training volunteers, tour guides, and Blikopeners, the moment finally arrived: the opening. It was a day the Education Department had long been anticipating.

In 2012, response to the museum's educational activities was overwhelming. Many thousands of students, families, and young people flocked to the reopened Stedelijk Museum. For some it was their first visit, for others an exciting opportunity to see the building and beloved icons of the collection in a new light. Visitors took part in interactive tours and activities, exploring the historic building, the new wing, works from the collection, and temporary exhibitions.

A total of 9,791 students visited the museum during a span of three months. They explored the museum on their own, took a custom guided tour, or participated in one of the 20 education programs, often taking a workshop in one of the new education studios. The special Stedelijk pass for teachers allowed education professionals free admission to the museum, which they took advantage of either to prepare classes or seek inspiration. This year, the Education Department was an inspiring and fertile learning and working environment for seven interns and seven MAS placements (secondary school students who perform some 30 hours of volunteer service as part of their school curriculum).

Families

In the reopened museum, there are more activities than ever for families to enjoy. Family trails, guided tours for families (which attracted 225 participants), and an interactive family audio tour with visuals invite visitors to look at and talk about art together. Families now have a space of their own, the Family Lab designed by Niels van Eijk and Miriam van der Lubbe, located beneath the famous grand staircase in the historic building. The Family Lab is a place for families to get to grips with questions such as, "What is movement?" They can watch a video or take part in hands-on activities. Families and other visitors with children are welcome to visit the Family Lab throughout the day.

Children's Workshops Given by Artists

Every Sunday afternoon in 2012, the museum's two brand new workshop rooms played host to activities for curious visitors between the ages of 6 and 12. Artists and designers such as Jasper Krabbé, Job Koelewijn, Floortje Zonneveld, and Jan Rothuizen gave 15 unique workshops here. They provided inspiration to the 285 children who participated and were in turn inspired. Writing in the November 14 edition of *het Parool* about the workshops he gave, Jasper Krabbé says: "Children have unbridled powers of imagination. For them, reality is a magical realm. And the red goat, the woman with the floating head or man with seven fingers in the painting by Marc Chagall are completely normal. And there is nothing at all strange about Picasso's lady wearing a fish for a hat."

For Young Children: Atelier of Light

During the Christmas holiday, more than 4,900 people visited the Atelier of Light in the education workshop rooms of the Stedelijk. Young children were given the time and space to explore the many facets of light from projection to phosphorescence, and color mixing to color splitting. The atelier was a collaborative project bringing together art and science and offered children an opportunity to experiment and form hypotheses, create compositions, question their own and other people's ideas about light, and talk about it. The assistants on hand encouraged the children to experiment and arrive at their own conclusions.

Elementary Schools

In a short space of time, 1,371 elementary school pupils participated in four new programs, the most popular of which was De Stijl–Mijn Stijl (De Stijl–My Style). During this program, children explored themes such as why the artists of De Stijl so often used straight lines and the colors red, yellow, and blue, and what they wanted to change about the world.

Thanks to the Turing Foundation, which funded the Turing Museumplein coach (a joint project set up by the Stedelijk Museum, Rijksmuseum and Van Gogh Museum), 710 pupils were transported to the Stedelijk free of charge in 2012. For many children, it was their first visit to the museum. Ninety-two percent of elementary schools indicated that transportation is one of the biggest obstacles preventing them from organizing museum visits; the availability of free transportation prompted 81% of schools to organize an extra school trip to the museum.

Secondary Schools, Colleges, and Universities

More than 5,600 secondary and college students explored art in depth, dived into the context of a particular work or movement, and discovered what it's like to be an artist or designer. Programs built around the theme "So you think you're an artist?" explored creativity and were a particular success with many schools. A large number of students also visited the museum with their teachers, sometimes to participate in a tailored activity developed in collaboration with the curators or members of the education team.

Blikopeners

For a number of years, the Blikopeners have proved themselves innovative and dynamic, providing the Stedelijk with an effective way to reach out to young people between the ages of 15 and 19. The Blikopeners give guided tours and organize workshops and events for other young people, sharing their enthusiasm and unique perspectives on art. During a special preview, all the Blikopeners, past and present, invited friends and family to be among the first to see their new museum and enjoy the first presentation held in the new Blikopener Spot. In the grand opening performance of the work *Open* by Rory Pilgrim, Blikopeners shared their vision of the future in brief spoken-word statements. With the acquisition of Pilgrim's piece, the voices of the Blikopeners have become an integral part of the Stedelijk collection.

Working in collaboration with TrouwAmsterdam, IMC Weekendschool, and international partners such as the Koninklijke Museum voor Schone Kunsten and Louisiana Museum of Modern Art, the Blikopeners organized diverse workshops and events for the reopening. As part of the educational program *Stedelijk in the Classroom* they visited local schools together with museum docents. They also worked behind the scenes on their own space in the new building, the Blikopener Spot.

A new group of 15 Blikopeners came on board right after the reopening, and made the annual Museum Night a great success. With 6,850 visitors, the Stedelijk was one of the best-visited venues that evening. Five hundred visitors took a Blikopener Speed Tour during Museum Night.

In 2012, the Blikopeners were: Tim Alpherts, Ivar Breukers, Jelle Broek, Sarah Haddou, Gena Haensel, Romaine Hodenpijl, Janne Igbuwe, Caro de Jonge, Lou Mouw, Twan Nooitmeer, Robin Pocornie, Gaia Suyling Smit, Boaz Stroobach, and Samet Yilmaz. The Blikopener project is supported by the SNS REAAL Fonds.

Guided Tours

Tour guides put the museum's educational vision into practice. In 2012, they provided more than 1,100 guided tours for various groups. Demand for the tours was so great that the team of 10 guides was supported by 35 articulate art historians, artists, and docents. In anticipation of the reopening, they engaged in an

extensive training program covering aspects of didactics, team building, art history, and the collection of the Stedelijk Museum.

Volunteers

Since the reopening, the Stedelijk Museum has recruited a team of 60 hospitality volunteers. This enthusiastic and dedicated group of men and women plays a vital role in welcoming the public and addressing visitors' questions. Their duties include greeting groups entering through the group entrance, manning the Family Lab and Cloakroom, and providing information in the museum or at the Information Desk.

The volunteers come from different educational and cultural backgrounds. Our youngest volunteer is 19 and our oldest nearly 70. The hospitality volunteers also assisted during the busy reopening, Museum Night, and the opening of the Mike Kelley retrospective.

ARTtube: Videos about Art and Design Online

In 2012 the Stedelijk Museum resumed the role of active video producer, collaborating with four other museums (Boijmans van Beuningen, Gemeentemuseum Den Haag, MuHKA, and de Pont) on the online video platform www.arttube.nl, which is funded by the SNS REAAL Fonds. A number of Stedelijk productions went online at ARTtube, notably: *Blues Before Sunrise* by Steve McQueen; the installation of Richard Serra's *Sight Point (for Leo Castelli)* on Museumplein; a selection of children's questions about works by Lichtenstein and Matisse; and the restoration of Edward Kienholz's *Beanery*. The videos that drew the highest number of viewers included Mevis & van Deursen's introduction of the Stedelijk's new graphic identity, Mels Crouwel talking about the architecture of the new wing, and Petra Blaisse of design firm Inside Outside explaining the monumental wall hanging, titled *Damask*, installed in the new building. From July 1 through December 31, ARTtube attracted 77,773 unique visitors, with a total of 103,000 views.

In 2012, the Mondriaan Fund once again pledged €150,000 for future co-productions among the participating museums, under the motto "We Love Art." On December 11 ARTtube hosted an event at De Brakke Grond, where video makers, museum employees, and art-lovers inspired by the videos discussed art together.

Publication

For some years, the Education Department had been envisioning an accessible, engaging means of presenting the Stedelijk Museum to a broad public. *Stedelijk in the Pocket* is a booklet that shows the museum both inside and outside, presenting it as an international meeting place for art and people. Richly illustrated with photographs of innovative exhibitions and programs, the volume contains quotations and personal anecdotes from designers, art connoisseurs, and visitors from the earliest days of the Stedelijk to the reopening. The booklet runs just 272 pages, in a concise pocket-size format in Dutch or English.

Education for Adults

Weekly join-in tours attracted 360 participants, and an additional 96 participants joined special tours of MIKE KELLEY. Monthly Walk & Talks were joined by 36 participants, and an audio tour was available in six languages. The Design Course once again offered wonder, new perspectives, and deeper insights to an enthusiastic adult public. Stedelijk curators taught alongside experts such as design history professor Timo de Rijk and designers Harmen Liemburg and Daan Roosegaarde. The 42 design lovers were overwhelmingly positive about the diversity and content offered by the public course.

Summary of Educational Activities*Activities for Families*

Workshops given by artists: 12
 Guided tours for families: 15
 Workshops about the Atelier of Light: 3

Workshops Given by Artists

Sep. 23 Zachte plattgrond of the Stedelijk (Soft Floor Plan of the Stedelijk) (opening special) with Jan Rothuizen (3x)
 Oct. 21 Bewegen door kunst (Moved by Art) with Ton Meijer
 Oct. 28 Posters in beweging (Posters in Motion) with Bob van Dijk
 Nov. 4 Bewegen door kunst (Moved by Art) with Ton Meijer
 Nov. 11 Geheimen zoeken (Searching for Secrets) with Jasper Krabbé
 Nov. 18 Ontwerp een auto (Design a Car) with Floris Hovers
 Nov. 25 Kunst staat niet stil (Art Doesn't Stand Still) with Floortje Zonneveld
 Dec. 2 Kunst staat niet stil (Art Doesn't Stand Still) with Floortje Zonneveld
 Dec. 9 Bouw zelf een museumzaal (Build Your Own Museum Room) with Job Schroën
 Dec. 16 Spartaanse poëziemiddag (Spartan Poetry Afternoon) with Job Koelewijn

Activities Organized by the Blikopeners

Blikopener guided tours: 34
 Blikopener join-in guided tours: 5
 Blikopener Eigen klas (Your Own Class) guided tours: 8
 Stedelijk in de klas (Stedelijk in the Classroom): 6

Apr. 5 Hollandse Helden (Dutch Heroes), in collaboration with KMSKA, Fabiolazaal Antwerp
 1May 10 Workshop/Gallery Tour for IMC Weekend School
 Jun. 14 Duplicate It! at TrouwAmsterdam
 Aug. 7–11 Summer school at Louisiana Museum of Modern Art, Denmark
 Aug. 31 Introduction day for new group of Blikopeners
 Sep. 16 Blikopener preview
 Oct. 4 Speed Art workshop
 Nov. 1 In Your Face workshop
 Nov. 3 Museum Night
 Dec. 6 Duik in de badkuip (Dive into the Bathtub) workshop

Activities for Adults

Weekly join-in tours: 38
 Walk & Talk: 3
 Design Course: 42 students

Education Preview

Jul. 3 Preview presentations and guided tour for education professionals

Nederlandse Museumvereniging

Nov. 22 Afternoon with the Art Museums and Audience & Presentation sections of Nederlandse Museumvereniging (Netherlands Museums Association)

ARTtube On Stage

Dec. 11 ARTtube On Stage: Live discussion and interviews geared to professionals, presented by Francisco van Jole at De Brakke Grond
 Dec. 11 ARTtube On Stage: Public screenings and conversation with video makers and producers, led by Andrea van Pol at De Brakke Grond

Stedelijk Museum Bureau Amsterdam

Overview

In 2012, Stedelijk Museum Bureau Amsterdam (SMBA) focused on Project 1975, a multi-year program exploring the postcolonial condition of our society and postcolonialism's relevance for contemporary art. All of the SMBA exhibitions mounted in 2012 and almost every activity reflected upon this theme from a variety of perspectives. Project 1975 presented SMBA with an opportunity to develop, expand, and strengthen valuable international contacts, and to involve Amsterdam-based artists. At the end of the year, the exhibition series closed with two traveling exhibitions that resulted from long-standing collaboration with institutions in West Africa. A survey publication about the project is scheduled for release in the fall of 2013. Outcomes of Project 1975 can be found online at the project's website:

<http://project1975.smba.nl/>.

In 2012, the team of the SMBA also prepared a follow-up to Project 1975. This new venture has since been launched at the Stedelijk Museum under the title *Global Collaborations*.

Program

Project 1975

Project 1975 is a reconsideration of the (Western) frameworks and values within which contemporary art is produced, presented, and discussed. It examines a number of topics, including the extent to which a postcolonial world order and society can even be said to exist, and how postcolonialism is perceived to influence the production and reception of contemporary art. By investigating current paradigms and terminologies, the project took concrete steps to arrive at new models and ways of thinking about contemporary art in a world no longer slanted toward Western modernist ideologies.

Tala Madani's solo exhibition *The Jinn* transformed the modernist "white cube" into a habitat populated by paintings, drawings, and animations of mythological creatures from Arabian myths and Islamic teachings.

Any Other Business eschewed the traditional space of the white cube and highlighted other forms in the Western discourse of contemporary art. Artist Nicoline van Harskamp examined transcripts of lectures, speeches, and debates and used them as a basis for a conference in which the less savory aspects of impassioned speeches were subtly underlined, revealing the shortcomings of language in political discourse.

The three simultaneous solo exhibitions by Bart Groenendaal, Stefan Ruitenbeek, and Quincy Gario investigated facets of Dutch society by exploring various forms of interaction and the cultural classification systems that shape them.

The Memories Are Present connected the themes highlighted by previous exhibitions. Artun Alaska Arasli, Pauline M'barek, and Christoph Westermeier investigated the motivations that underpin classification systems employed in museums, with special attention to the distinction drawn between the primitive and the classical.

The last two Stedelijk exhibitions of 2012 were also the last in the context of Project 1975. The enduring collaboration with the Nubuke Foundation in Accra, Ghana—which entailed in-residence exchanges by artists and curators from both institutions—culminated in an exhibition titled *Time, Trade & Travel*, featuring work by artists from Ghana and the Netherlands. Major themes in this exhibition were the complexities of global trade driven by capitalism, and their influence on life and art (in the Netherlands and Ghana, in the West and in Africa). *Time, Trade & Travel* opened at SMBA in August and traveled to Accra in November.

The final exhibition of 2012, *Hollandaise*, examined historic trade relations. African guest curator Koyo Kouoh focused on processes of appropriation that arose in

tandem with international trade operations. One of the sectors accelerated by European trade was the textile industry, and the exhibition title derives from a colorful fabric popular in West Africa known as Wax Hollandais or Dutch Wax. An industrialized form of batik developed in the Netherlands in the colonial era of the nineteenth century, it is one of the most conspicuous sights in bustling street life in Africa. Kouoh invited five artists, each to create a new piece reflecting on the exhibition theme. Hollandaise will tour to other locations, including Dakar and Accra.

Global Collaborations

At the end of 2012, the Stedelijk Museum launched the three-year project Global Collaborations, conceived by curator Jelle Bouwhuis. Global Collaborations is inspired by Project 1975 and Africa Reflected, a project initiated by SMBA in 2009. Global Collaborations enables the museum to engage with developing regions in Africa, the Middle East, and Southeast Asia. Partnerships with experimental, open-minded, and versatile institutions around the world will support arts initiatives, research, exhibitions, publications, and a range of public events. As the project progresses, its aim is to develop nuanced thinking and writing about the globally expanded field of art. Global Collaborations will present the museum with opportunities to learn from the process and share the outcomes in Amsterdam and with audiences abroad through exhibitions and discussions.

Sponsors of SMBA in 2012

Municipality of Amsterdam, the Mondrian Fund, Amsterdam Fund for the Arts, Prins Bernhard Cultuurfonds, Prince Claus Fund, Stedelijk Museum Amsterdam, Magic of Persia, SNS REAAL Fonds

SMBA Exhibitions

Tala Madani: The Jinn

December 10, 2011–February 5, 2012

Contribution to the Project 1975 newsletter essay by Rikki Wemega-Kwawu

Nicoline van Harskamp: Any Other Business

February 12–April 1

Contribution to the newsletter by Bart Groenedaal

Quinsy Gario – Bart Groenedaal – Stefan Ruitenbeek

April 15–July 3

Contribution to the newsletter by Annelies Bijvelds; Project 1975 essay by Quinsy Gario

The Memories Are Present: Artun Alaska Arasli, Pauline M'barek, and Christoph Westermeier

June 16–August 12

Time, Trade & Travel: Bernard Akoi-Jackson, Dorothy Akpene Amenuke, Serge Clotey, Zachary Formwalt, Iris Kensmil, Aukje Koks, Navid Nuur, Jeremiah Quarshie, kari-kacha seid'ou, and Katarina Zdjelar

August 25–October 21

Project 1975 essay by Rhoda Woets (Vrije Universiteit, Amsterdam)

Hollandaise: Godfried Donkor, Abdoulaye Konate, Wendelien van Oldenborgh, Willem de Rooij, and Billie Zangewa

November 3, 2012–January 6, 2013

Contribution to the newsletter by guest curator Koyo Kouoh, Françoise Vergès, and Senam Okudzeto

SMBA Events and Lectures

- Jan. 13 Future History (Facing Forward lecture series): Amelia Jones and David Summers
- Feb. 5 Tala Madani: The Jinn: Guided tour by Arnisa Zeqo
- Apr. 27 Museutopia: A Photographic Research Project by Ilya Rabinovich: Book presentation by artist and author Rabinovich, with Viktor Misiano and Huub van Baar, and others
- Apr. 24 Book launches: Changing Perspectives: Dealing with Globalisation in the Presentation and Collection of Contemporary Art, edited by Mariska ter Horst; and UNFIXED: Photography and Postcolonial Perspectives in Contemporary Art, edited by Sara Blokland and Asmara Pelupessy. Performance by Otobong Nkanga, with the cooperation of Jonathan Harris, Els van der Plas, and Ozkan Golpinar, in collaboration with Framer Framed
- Apr. 25 Wat is een 'postkoloniale tentoonstelling'? Symposium held at De Nieuwe Liefde with Johannes Fabian (University of Amsterdam), Wendelien van Oldenborgh, Chris Dercon, Kofi Setordji, What, How and for Whom, Abdellah Karroum, Jesús María Carrillo Castillo, and Irit Rogoff (Goldsmiths, University of London); organized by Elena Sorokina and Jelle Bouwhuis
- May 31 Future's Future (Facing Forward lecture series): Maria Barnas, Hassnae Bouazza, Maarten Doorman, Melissa Gronlund, Metahaven, Snejanka Mihaylova, Katharina Neuburger, Patricia Pisters, Ding Ren, Simon Rogers, Timotheus Vermeulen, Juha van't Zelfde, and others.
- Jun. 3 Bart Groenendaal's Albino: Film screening, with presentation by Quinsy Gario about Wim Verstappen's film classic Blue Movie
- Jun. 17 Echt exotisch? Program held at Kriterion, with screenings of films by Coco Fusco and Paula Heredia, Olaf Breuning, Sarah Vanagt, Moridja Kitenge Banza, Clemens von Wedemeyer, Apichatpong Weerasethakul, Neïl Beloufa, Katarina Zdjelar, Artun Alaska Arasli, Tatiana Macedo, and David Hammons
- Jul. 11–15 Stille Post: Musical performance in SMBA galleries by Sandberg Instituut graduate student Ina Marie Schmidt, as part of the fine arts graduates' presentations, A Festival of Choices
- Aug. 12 Flying Boxes, etc.: Lecture/performance by Christoph Westermeier on the development of object photography
- Sep. 30 Time, Trade & Travel: Lecture by Rhoda Woets (Vrije Universiteit, Amsterdam) about contemporary Ghanaian art and its emergence in the colonial era, with a guided tour of the exhibition Time, Trade & Travel by Joram Kraaijeveld
- Oct. 7 My Lifetime (Malaika): Author Katarina Zdjelar interviewed by Mariá Hlavajová about the video work Zdjelar made during her stay in Ghana; guided tour of the exhibition Time, Trade & Travel by Kerstin Winking
- Oct. 21 A Projective Geometry: Artist Zachary Formwalt interviewed by Dr. Sven Lütticken about the starting points of Formwalt's research in

- Ghana and the film that resulted from it; a guided tour of the exhibition *Time, Trade & Travel* by Jelle Bouwhuis
- Nov. 3 Museum Night at SMBA: Panel discussions about *Hollandaise* and the phenomenon of wax printing on textile; with Marga Weimans, Naomi Spieker, Jos Arts, and Godfried Donkor, moderated by Aynouk Tan
- Nov. 30–Dec. 2 Capital A, Amsterdam Art Weekend: SMBA participated in first edition of a yearly event in which 27 leading galleries and distinguished art institutions present a spectrum of Amsterdam's rich and varied contemporary art

Marketing and Communication

Overview

For the Stedelijk Museum Amsterdam, 2012 was unquestionably one of the most important years in terms of marketing and communication. Following the long closure, the Marketing and Communications Department adopted a strategy to reposition the Stedelijk as the largest museum of modern and contemporary art in the Netherlands. Besides acquainting existing and new audiences with the renewed and reopened Stedelijk, the department strove to attract as many visitors as possible to the museum. Marketing campaigns focused on art lovers in the Netherlands and other countries, and on the people of Amsterdam, with particular attention to young audiences and families.

Prior to the opening, the department assessed the types of public groups to be targeted. Before the reopening, a survey was conducted to identify Dutch audiences' perceptions of the Stedelijk, and gauge their awareness of the museum as a brand. Further research into brand awareness will be carried out in 2013, and the findings will be compared to those of 2012 to ascertain whether the media and press strategies continue to achieve the desired result.

Campaign

The objective was to represent the Stedelijk by these core concepts: active, alive, and anticipated. In keeping with the spirit of the campaign, the slogan was "WE ARE OPEN."

The reopening campaign was launched a week before the grand opening of the new Stedelijk. Every facet of the campaign aimed to put the museum back on the map as a ground-breaking, world-class art institution, and to stimulate the public's curiosity. At the heart of the campaign was this message: Starting on September 23, everyone is welcome back to the Stedelijk. The sense of welcome was integral to the campaign, and it reflects the mission of the Stedelijk to be a home for art and artists and a meeting place for a wide variety of audiences.

The campaign concept was devised and realized by graphic design duo Mevis & Van Deursen and Erik Kessels of KesselsKramer. In keeping with the Stedelijk's commitment to being an artist-centered institution, a distinctive textual and typographic campaign was created. The slogan WE ARE OPEN was embodied in poems written by Norwegian artist Hanne Lippard.

The Stedelijk brought 2012 to a successful close, exceeding expectations. The key objective for the department was to attract 250,000 visitors to the museum by the end of the year. After the festive reopening at the end of September, some 300,000 people visited the museum in the space of just three months. With activities ranging from performances and film screenings to lectures and symposia, between September 23 and the end of the year, almost 10,000 people participated in the Public Program and more than 10,000 students became acquainted with the Stedelijk. During the Christmas holiday, the Atelier of Light was a hit among our youngest visitors, attracting more than 5,000 people.

Partnerships

Another key objective was to ensure that no one could fail to be aware of the imminent opening of the Stedelijk. In partnership with public transportation manager GVB, Amsterdam Marketing, ad broadcaster STER, the RTL entertainment network, *NRC Handelsblad*, *Het Parool*, *Telegraaf*, and De Bijenkorf department store chain, the Stedelijk organized specific campaigns that included: a Stedelijk tram, flags, newspaper advertisements, outdoor signage (MUPIs), online banners, and commercials on Dutch television channels STER and RTL. In addition, window displays at De Bijenkorf were devoted to the work of three young artists, along with the opening campaign messages and the voice of Hanne Lippard. The (partially

sponsored) campaign was also waged at Amsterdam Central Station, Schiphol Amsterdam International Airport, and on video screens on the Leidseplein and Rembrandtplein. Amsterdam Marketing generously provided a portion of the media that were used.

Benefactors to the Stedelijk also joined our efforts to promote the opening of the Stedelijk. Admission discounts were offered to the employees of the Ahold supermarket chain, and the Museumplein branch of Albert Heijn was home to generous in-store publicity. The Rabobank placed sizable, specially-framed posters around Museumplein congratulating the museum on its reopening.

A large-scale marketing campaign was launched in partnership with Amsterdam's newspaper *het Parool*. As a gesture to the city and the people of Amsterdam, who had waited so long for the reopening, the newspaper offered readers a free entrance ticket to the Stedelijk in the week after the opening. More than 9,000 people took advantage of this special offer. In the process, they were also subscribed to the digital newsletter, which presents *het Parool* readers with further opportunities to develop their relationship with the museum.

MIKE KELLEY

Communication activities surrounding the exhibition *MIKE KELLEY* involved placing posters throughout the city, running advertisements in newspapers, and posting online banners. The museum also published a special Kelley supplement issued by national newspaper *NRC Handelsblad*, made possible by funding from the Turing Foundation. The supplement was distributed nationwide with the December 13 issue of *NRC*; an edition of 7,500 copies was presented, free of charge, to visitors to the exhibition.

New Graphic Identity

In 2012, the Stedelijk invited design firm Mevis & Van Deursen to develop its new graphic identity. The design duo, which had previously created the signature graphics for *Temporary Stedelijk*, is internationally renowned as one of the most inventive and acclaimed design agencies in the Netherlands. The new branding is applied to the museum's logo, publications, newsletter, stationery, and posters, among other visual devices.

The Stedelijk Museum commissioned Mevis & Van Deursen to create a signature style that epitomizes the Stedelijk Museum's DNA and reflects the aspirations and core characteristics of the institution: open, distinct, fresh, and original—in keeping with the Stedelijk's modernist graphic design heritage. A striking element is the new logo, constituted by the words STEDELIJK MUSEUM AMSTERDAM forming a curvaceous "S" shape.

Press

Throughout 2012, the Stedelijk Museum Press Office was dedicated almost entirely to preparing national and international media for the grand reopening.

In April, director Ann Goldstein and architect Mels Crowel, flanked by Alexander Ribbink, chair of the Supervisory Board, held an extremely well-attended press conference in New York. It was organized in collaboration with the American public relations agency Ruder Finn, which advised the museum on its national and international communication strategy around the reopening.

Prior to the reopening, the Press Office issued a stream of press releases that resulted in front-page news on numerous occasions. The Open House days held on May 25 and 26, when we unveiled *Damask*, the monumental textile by design firm Inside Outside hanging in the entrance hall, were well-attended by members of the press and the general public alike. During the summer months, the Press Office issued releases about behind-the-scenes preparations in the lead-up to the

reopening. Communication was generated to announce the museum's retail partner, its hospitality partner, and the design of the restaurant interior. In May, the Stedelijk announced the acquisition of a major light installation by American artist Dan Flavin, who in 1986 created the piece especially for the upper hallway of the historic building, surrounding the grand staircase. Reinstalled in 2011, it is now part of the permanent collection. The Press Office publicized the extensive conservation work carried out on paintings by Marc Chagall, *The Beanery* by Edward Kienholz, and the *Harrenstein Bedroom* by Gerrit Rietveld. In September, the acquisition of the work *Osama* by Marlene Dumas and the anonymous gift of Luc Tuymans's portrait of Her Majesty Queen Beatrix, *H.M.*, garnered enormous media response.

The press closely followed the arrival of the first works of art to be reinstated in the galleries, along with the reinstallation of the monumental Richard Serra sculpture on Museumplein at what is now the entrance to the museum. Newspapers *Volkscrant* and *NRC* and *Tableau* magazine published special supplements in the week prior to the reopening.

More than 300 journalists were present at the large international press preview on September 18. The event resulted in numerous interviews with the director and curators. Amsterdam Marketing organized the attendance of more than 80 foreign journalists.

The grand reopening by Her Majesty Queen Beatrix on Saturday, September 22, was attended by a host of media representatives. The opening ceremony was broadcasted live (in part) during prime time on Dutch national television, as was footage of the festive opening evening. On the public opening day, September 23, Dutch news programs also devoted extensive coverage to the reopening, indicating that it was an event of national significance.

Dutch broadcasting channels AVRO and NOS jointly produced three live programs from the Stedelijk: a special NOS/AVRO segment presented by Pieter Jan Hagens and Winfried Baaijens; an episode of AVRO's *Opium TV*, presented by Cornald Maas; and a spot on *Opium Radio*. They were prefaced by two editions of the *Museumgasten* series filmed at the Stedelijk Museum, with Prince Constantijn van Oranje as special guest. Another notable moment in the media was an edition of the opinion program *De Wereld Draait Door* on September 19, which was devoted almost entirely to the Stedelijk.

On December 14, the press preview organized for *MIKE KELLEY* was attended by countless members of the Dutch, European, and American press. A number of prominent international art critics were present, invited in collaboration with EYE and supported by the Mondriaan Fund.

Website and Social Media

Website Redesign

In September the museum launched a completely new website at stedelijk.nl in the signature style designed by Mevis & Van Deursen. The website received 846,522 visitors in 2012.

An extraordinary new feature and enrichment of the site is the *online collection*. Now visitors can view a selection of 8,000 works of art; the online collection will expand in the years ahead, when other works will be added. The online collection is linked to the library catalogue so that visitors can immediately see whether documentation on a given work can be found in the Stedelijk Museum's library. The new website also includes a section for online ticket purchases, or e-tickets. With an e-ticket, visitors can take advantage of "fast track" admission to the museum.

Newsletter

The free digital newsletter (sent out in a combined Dutch/English version) gives subscribers monthly updates on the latest news and events at the Stedelijk. The newsletter was redesigned in September 2012, and adapted to the museum's new graphic identity. After the reopening, the number of subscribers to the newsletter doubled from 11,000 to around 22,000.

Social Media

Every day, the Stedelijk posts new messages on Facebook and Twitter about activities, art, and exhibitions at the museum, and responds to current happenings in the world of modern and contemporary art. In 2012, the Stedelijk counted more than 32,000 Facebook fans and approximately 46,000 followers on Twitter.

Development

Overview

It was a remarkable year in terms of sponsoring and fund-raising. The celebrations for the grand reopening in September presented us with an opportunity to give formal thanks to all our founders, sponsors, benefactors, and contributing foundations for their patience and loyal support in recent years.

During the first few months of 2012, the Development Department concentrated entirely on strengthening relationships with our benefactors. The priority was to institute the privileges that had been promised to benefactors at the time construction was launched on the new building. Many galleries were named for our Founder-level supporters, and the *tableau d'honneur*, which pays tribute to each of the generous benefactors who supported the Stedelijk Museum Fund-Raising Foundation, went on permanent display in a prominent place in the Schiphol Entrance. In the week prior to the reopening, benefactors also had the opportunity to invite their guests to special previews of the newly refurbished historic building and brand new wing. We worked with our main sponsor, Rabobank, on implementing the funding, and organized various campaigns to bring the museum to the attention of the people of Amsterdam. The partnership between Rabobank Amsterdam and the Stedelijk reached fruition during this reopening year.

Initial steps were taken to bring the Stedelijk Museum Foundation Business Club under the umbrella of the Stedelijk Museum Foundation. The museum is deeply grateful to the board of the Business Club for their long-standing work on behalf of the museum. The Business Club is an important facet of the museum's sponsorship structure, forging connections between the city's corporate sector and the museum. It will be further developed into a flourishing networking organization in 2013.

In 2012 the Stedelijk developed a new Friends structure, into which the activities of the former Association of Friends was absorbed, and which came into effect after the reopening as an integral part of the Stedelijk Museum Foundation. Just as the support of the Association of Friends enabled the museum to acquire many valuable and important works for the collection, so the new Friends structure will directly fund acquisitions. New tiers of bespoke sponsorship packages will give businesses and private individuals an opportunity to build relationships with the museum and engage with exhibitions. Among the privileges that are important to our sponsors are: hosted events and receptions, business presentations, marketing, and networking opportunities. Since 2012, the Stedelijk Museum Amsterdam has offered four categories of Friends at four different annual membership levels: Stedelijk Friend (€ 75), Stedelijk Family (€ 120), Stedelijk Donor (€ 250), and Stedelijk Patron (€ 1,000). In 2013, the museum will introduce a number of Circles for private benefactors.

The new permanent display of applied arts and design in the collection was made possible thanks to financial support from various private benefactors, and significant contributions from the Stichting van Achterbergh-Domhof, Intos Interieurmakers, Bruynzeel Storage Systems, and Glassolutions.

To celebrate the opening, the Stedelijk Museum acquired the large light installation by Dan Flavin, created by the artist especially for the historic building in the 1980s. The Development Department would like to express its deep gratitude to our main benefactor Mr. R. H. Defares, and to the Mondriaan Fund and Vereniging Rembrandt and its Titus Fund, for making this acquisition possible, and enabling this remarkable work to be preserved for the enjoyment of future generations. The museum also gives sincere thanks to the Dan Flavin Estate and David Zwirner for their support.

Partly in honor of the opening, the museum received many gifts of art from private collectors, gallery owners, artists, and a number of institutions (described in greater detail in the section devoted to Acquisitions). Rijkman and Irene Groenink financed the reinstallation of the iconic sculptural work *Sight Point (for Leo Castelli)* by American artist Richard Serra, which was installed on Museumplein just before the reopening. Another (anonymous) private benefactor made a substantial contribution to appointing the education rooms; and, through their foundation, Freek and Hella de Jonge made a substantial donation toward realizing the artists' workshops for children.

MIKE KELLEY, the first major international touring exhibition to be shown in the refurbished and renewed Stedelijk, opened in December. The Stedelijk Museum had already been awarded the prestigious Turing Award for this exhibition in 2009. At the time, the lavish contribution from the Turing Foundation was decisive in enabling us to realize what seemed like an "impossible dream"—a dream that came true in 2012. The museum is enormously grateful to our main benefactors Cees and Inge de Bruin-Heijn, the Andy Warhol Foundation for the Visual Arts, and benefactor All Art Initiatives, for joining principal benefactor the Turing Foundation in making the Mike Kelley retrospective possible. Not least, the Stedelijk is deeply indebted to our main sponsor Rabobank for supporting this exhibition in Amsterdam.

The Turing Foundation once again made an important contribution to the Turing Museumplein Coach, and in so doing supported a joint project of the Stedelijk Museum, the Rijksmuseum, and the Van Gogh Museum. Transport appears to be the greatest barrier to schools that would otherwise plan a visit to a museum. Over the next few years, the coach will provide free transport to the three museums at Museumplein for thousands of children from the wide environs of Amsterdam in the three highest grades of elementary school.

Founders, Sponsors, Donors

The Stedelijk Museum was opened on September 22, 2012, by Her Majesty Queen Beatrix of the Netherlands. The City of Amsterdam—the owner of the building and the collection—and the Stedelijk Museum Amsterdam would like to express their sincere thanks to the following corporations, institutions, and organizations for their generous contributions:

Primary Founders

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Vola Nederland
Various anonymous donors

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Goethe Institut

Mondriaan Fund

Outset NL

Prins Bernhard Cultuurfonds

Rembrandt Association, thanks in part to its Titus Fund

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Granting Agency

Municipality of Amsterdam

The Stedelijk Museum received the Turing Award 2009 for MIKE KELLEY.

The exhibition was made possible by support from:

Turing Foundation, Principal Benefactor

Rabobank, Main Sponsor

Cees and Inge de Bruin-Heijn, Main Benefactor

Andy Warhol Foundation for the Visual Arts, Main Benefactor

All Art Initiatives, Benefactor

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Friends of the Stedelijk Museum Amsterdam

The Association of Friends of the Stedelijk Museum was dissolved in the summer of 2012 and became an integral part of the Stedelijk Museum Foundation. The former structure of the Association of Friends was adapted in accordance with the new Friends model of the Stedelijk. There are now four categories of support: Stedelijk Friend, Stedelijk Family, Stedelijk Donor, and Stedelijk Patron. Each category is distinguished by its own membership fees and privileges.

Patrons of the Stedelijk Museum

Riky Boom
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G. te Spenke
C. H. I. E. M. Teulings
Yvonne Tomberg
C.C.v.K
Anonymous

Galleries Named for Sponsors and BenefactorsUpper Floor

- Zadelhoff Café
- Teijin Auditorium
- IMC Gallery
- Hyatt Gallery
- R. H. Defares Gallery
- 1.18 Aalberts Industries Cabinet
- 1.19 Houthoff Buruma Cabinet
- 1.21 Heren2Cabinet
- 1.27 PostNL Gallery
- 1.30 Stedelijk Museum Business Club Hall
- 1.34 VandenEnde Foundation Gallery

Ground Floor

- Entrance Area:
- Schiphol Entrance
- Randstad Desk
- ANWB Desk
- 0.1 Audi Gallery
- 0.4 Ribbink-Van den Hoek Family Gallery
- 0.20 P2 Group Cabinet
- 0.21 Bouwfonds Cultuurfonds Cabinet
- 0.22 MAB Development Gallery

Lower Level

- 1.2 ABN AMRO Gallery

Organizational Structure

Mission Statement

The Stedelijk Museum is an international institution in Amsterdam dedicated to modern and contemporary art and design. The Stedelijk Museum is a home for art, artists, and a broad range of publics, where artistic production and originality are actively fostered, presented, collected, protected, and reconsidered.

The Stedelijk values the ingenuity of artists and designers and collaborates with them in the production and representation of their history. The Stedelijk advocates the vital role played by artists, art, culture, and cultural institutions in society.

Education is the primary mandate of the Stedelijk Museum. In fulfilling this mission, the museum reaches 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 (as of December 31, 2012)

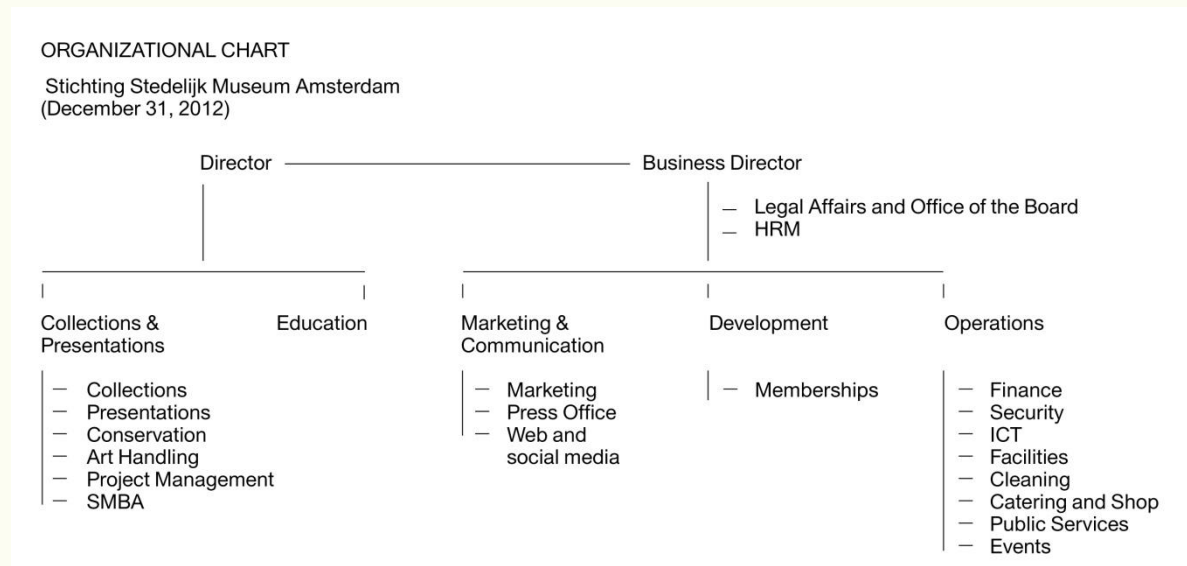
In 2012, the personnel of the Stedelijk Museum Foundation consisted of an average of 181 employees, compared to 156 in 2011.

The museum employed 9 assistants through Pantar Amsterdam, a reduction from 15 in 2011.

The museum has built up a team of dedicated volunteers who perform a variety of public functions.

The museum maintains an active internship policy. A total of 60 interns gained work experience at the museum in 2012, the same number as in 2011.

Organizational Chart



Absence Because of Illness

The percentage of days lost on account of illness in 2012 was 5.74%, with a reporting frequency of 1.54. This represents a slight increase of 0.29 percent compared to 2011. The reporting frequency remained more or less unchanged.

Training Policy

In 2012, the employee training policy was built almost entirely around the reopening of the museum. All members of staff, particularly those working in security and visitor services, and all the volunteers, followed courses in dealing with the public and hospitality. In addition, now that the museum is in full use, and in view of the offices on the fourth floor of the new wing, roughly 80 members of staff completed a health and safety course.

Complaints Committee

The museum has a committee to address any complaints about inappropriate conduct. A confidential counselor is retained to assist, support, and advise employees who are confronted with inappropriate conduct. One person sought the help of the confidential counselor in 2012.

Staff (as of December 31, 2012)**Directors**

Goldstein, A. D.
Director
Mil, P. van
Business Director (until October 31, 2012)
Gerritsen, E.
Interim Business Director (August 13, 2012, until February 1, 2013)

Legal Affairs and Office of the Board of Directors

Baasbank, V. D. van
Corporate Lawyer and Secretary of the Board of Directors
Bruijn, J. C. de
Executive Secretary
Geest, S. M. van der
Executive Secretary
Vastenhoud, J. A. L. T.
Chauffeur
Wolkers, J. C.
Manager of the Mail Room

Personnel and Organization

Graaf, P. de
Head Human Resources Manager
Trompetter, H. A.
Personnel Planner
Verbeek, J.
Personnel Advisor (temporary; maternity leave replacement)
Werner, F.
Personnel Advisor

Collections and Presentations

Delissen, N. S. B.
Sector Head of Collections and Presentations

Collections

Imanse, G. J.
Head of Collections
Schavemaker, M.
Head of Collections

Publications

Tates, S. H.
Project Leader, Text Production/Publications
Twisk, Y. P. D.
Project Leader, Text Production/Publications (temporary; maternity leave replacement)
Casteleijn, E. E.
Project Assistant

Library

Nijhoff, M.
Team Leader, Information Center
Beek, W. V. van
Library Coordinator
Brakenhoff, E.
Registration/Library/Information Center
Brouns, B.

Registration/Library/Information Center
Cheda, C. S.
Archivist
Hendricks, M. J.
Registration/Library/Information Center
Spieker, V. N. L.
Registration/Library/Information Center
Stafleu, A. N.
Registration/Library/Information Center
Tigchelaar, M. T
Book Depot
Veltman, D. G.
Registration/Library/Information Center
Voogd, W. A. de
Applications Manager (ad lib.)

Collection Registration

Stokhof, S. M.
Collection Registration Coordinator
Besjes, E. M. E.
Registration/Library/Information Center
Dam, J. C. J. van
Registration/Library/Information Center
Groenevelt, S.
Registration/Library/Information Center
Koekoek, B. F. M.
Registration/Library/Information Center
Splinter, B.
Registration/Library/Information Center

Documentation and Research

Jacobs, S. M.
Registration/Library/Information Center
Rummens, M. J.
Researcher
Soeting, M. M.
Researcher
Verschueren, A. A. J. M.
Assistant Researcher

Curatorial

Anastasyadis, V.
Junior Curator of Applied Arts and Design
Banning, N. L. van
Curator in Training
Boot, M.
Curator of Applied Arts and Design
Cousijn, M.
Curator in Training
Glazenburg, C. C. E.
Curator of Graphic Design
Héman, S. M. T. A.
Assistant Curator of Prints, Drawings, and Artists' Books
Lamoen, F. M. van
Assistant Curator of Visual Art
Roode, I. V. H. de
Curator of Industrial Design
Rutten, B.
Curator of Visual Art
Splinter, A. M.

Assistant Curator of Painting and Sculpture
Visser, T. H. C.
Curator of Photography

Photography

Balog, E. K.
Photographic Archive/Digitization
Hogers, D.
Photographer
Kersten, A. M. P.
Photographic Archive
Versluys, R. W. P.
Photographer
Wessels, H. G.
Photographic Archive

Presentations

Coelwij, L. M. H.
Curator
Folkerts, H.
Curator, Public Program
Nieuwenhuyzen, M. D. J. van
Curator

Conservation

Weerdenburg, C. O. M.
Head of Conservation
Beekhuizen, R. E.
Framer of Prints, Drawings, and Photographs
Chavannes, M. F.
Conservator of Paintings
Chou, H.
Prints, Drawings, and Photography Conservation
Jacobi, E. K. A.
Conservator of Prints, Drawings, and Photography
Krumperman, R.
Coordinating Conservator of Applied Arts and Design
Marchesi, M.
Conservator of Prints, Drawings, and Photography
Meijer, S. S.
Conservator of Sculpture
Rietveld, T. E.
Conservator of Prints, Drawings, and Photography
Timmermans, R. M.
Conservator of Sculpture
Wijnberg, L.
Conservator of Paintings

Art Handling

Verberne-Khurshid, F. D.
Head of Art Handling
Lentz, J. C. A.
Team Leader, Exhibition Installation
Boot, R.
Art Handler
Clement, D. G.
Floor Manager (temporary)
Kenter, J. S. L.
Art Handler
Kral, H. H.

Art Handler
Lem, P. van der
Floor Manager (temporary)
Paske, J. A. te
Art Handler
Staphorsius, F. G.
Art Handler
Hoogeveen, G.
Team Leader, Audiovisual Art Handling
Claassen, J. J. J.
Audiovisual Art Handler
Ibrahim, A.
Audiovisual Art Handler

Conservation Technology

Bongaarts, M. H.
Team Leader, Conservation Technology
Koops, J.
Conservation Technology Specialist
Rietveld, J. F.
Conservation Technology Specialist

Storage

Kat, R.
Team Leader, Storage
Bemt, M. H. J. van den
Storage Specialist
Pramudji, H.
Storage Specialist
Prins, R.
Storage Specialist
Staphorsius, R. S.
Storage Specialist

Registration Office

Berg, A. R. van den
Senior Registrar
Daalen, C. M. van
Registrar
Hoog Antink, J. K.
Registrar

Project Management

Bonekamp, L. J.
Project Leader
Hemmes, E.
Project Leader

Project Office

Cramer, S. W.
Project Assistant
Dudok van Heel, M. A.
Project Assistant (temporary; maternity leave replacement)
Hoekstra, M. A.
Project Assistant
Sandront, H. J.
Project Assistant
Visscher, E.
Project Assistant
Woude, T. van

Project Assistant

Stedelijk Museum Bureau Amsterdam

Bouwhuis, J. J.

Curator

Botter, M. C.

General Staff, SMBA

Winking, K.

General Staff, SMBA

Minelli, G.

Information Desk, SMBA

Marketing and Communication

Dierkens Schuttevaer, E. E.

Sector Head

Bronotte, A. R. F. J.

Office Staff

Broekman, W. A.

Marketing Specialist

Tienen, M. van

Traffic Coordinator

Holland, R.

Web Coordinator

Willemsen, I. E.

Web Editor

Press Office

Raven, M. J.

Spokesperson

Ruseler, A. D.

Press Office Employee

Education and Visitor Services

Hulshoff Pol, R. A.

Head of Education and Visitor Services

Gastel, M. L. M. van

Senior Education Specialist

Kampen, D. A. van

Specialist, Youth Programs & Blikopeners

Metsmakers, S. S.

Bookings/Education Specialist

Piksen, H. A.

Specialist, Education and Family Programs

Rehm, L. O.

Volunteer Coordinator

Veen, A. C. E. V. van

Bookings/Education Specialist

Waesberghe-Six, F. H. L. van

Coordinator, Turing Museumplein Coach

Blikopeners

Alpherts, T.

Breukers, I.

Broek, J.

Haddou, S.

Haensel, G.

Hodenpijl, R.

Igbuwe, J.

Jonge, C. de

Mouw, L.

Nooitmeer, T.
Pocornie, R.
Stroobach, B.
Suyling Smit, G.
Yilmaz, S.

Development

Ommen-Kellerman, M. H. van
Head of Development
Geertsema, F. H.
Senior Coordinator, Sponsorship and Fund-Raising
Loo, J. van
Friends
Schreurs, D. F. N.
Coordinator, Private Members and Circles
Wessels, K. C.
Senior Manager, Private Members and Circles
Weustink, C.
Sponsorship and Fund-Raising

Events

Greven, D. J.
Event Coordinator

Operations

Kuppens, N. A. T.
Sector Head of Operations

Finance

Ewald, H. M.
Head of Finance
Bakker-Kalkhoven, A. S.
Financial Administration/Cashier
Broek, S. van den
Assistant Controller
Carballo Gomez, M. E.
Financial Administration/Cashier
Goudoever, M. E. van
Financial Administration/Cashier

Information and Communication Technology

Açikgöz, M.
Head of Information and Communication Technology
Sultani, Z.
Information and Communication Technology Specialist

Public Services

Hannan, S.
Public Services Coordinator
Kamp, L. O. van de
Public Services Coordinator
Vetter, D. W.
Public Services Coordinator
Do Carmo, S. M.
Public Services
Fellinging, H. E.
Public Services
Jongepier, C. S.
Public Services
Kortekaas, M.

Public Services
Krijgsman, C.
Public Services
Landewee, F.
Public Services
Mascini, S. M.
Public Services
Visser, K.
Public Services

Facilities

Mulders, B. T.
Head of Facilities
Fidder, E. E.
Facilities Coordinator
Elst, A. van
Mechanical Engineer
Evers, A.
Painter
Pels, C. M.
Carpenter

Security

Schreurs, G. W.
Head of Corporate Security
Advocaat, J.
Security Team Leader
Afentoulis, S. I.
Security Team Leader
Kampen, R. C. van
Security Team Leader
Schouten, L. A.
Security Team Leader
Splinter, F.
Security Team Leader
Wijnberger, J. W.
Security Team Leader
Aalders, B.
Senior Security Officer
Abella Grau, M. T.
Senior Security Officer
Akkrum, U. T.
Senior Security Officer
Anoep, M. S.
Senior Security Officer
Begzad, M.
Senior Security Officer
Bezu, J. F. van
Senior Security Officer
Boer, N. de
Senior Security Officer
Boer, W. de
Senior Security Officer
Cooks, S. B.
Senior Security Officer
Costeren, G. P.
Senior Security Officer
Dadah, K.
Senior Security Officer
Dam, L. F. T. van

Senior Security Officer
Deen, L. P.
Senior Security Officer
Dorst, C. H. C.
Senior Security Officer
El Filali, M.
Senior Security Officer
Fokkens, H. A.
Senior Security Officer
Gepken, C. L. J.
Senior Security Officer
Gerrits, E. L.
Senior Security Officer
Goey, W. M. T.
Senior Security Officer
Goher Zayed, M. R.
Senior Security Officer
Haeften, N. van
Senior Security Officer
Hajhassan, A. A. A.
Senior Security Officer
Haltman, J. F.
Senior Security Officer
Hamer, V. L.
Senior Security Officer
Hennes, A. M. A.
Senior Security Officer
Hoes, M. J. M.
Senior Security Officer
Hoff, R. J. S. N.
Senior Security Officer
Iorio, B. J.
Senior Security Officer
Kan, R. R. van
Senior Security Officer
Kervel, S. van
Senior Security Officer
Kiliç, M.
Senior Security Officer
Kruiswijk, A.
Senior Security Officer
Lanoi, P. A. de
Senior Security Officer
Liaghat, A.
Senior Security Officer
Menshov, S. N.
Senior Security Officer
Molina, O. M.
Senior Security Officer
Munroe, A. A.
Senior Security Officer
Naegele, C. J.
Senior Security Officer
Nijs, S. de
Senior Security Officer
Okundaye, M.
Senior Security Officer
Peerdeman, R.
Senior Security Officer
Pherai, P. S.

Senior Security Officer
Plug, M.
Senior Security Officer
Reijnier, C.
Senior Security Officer
Robben, E. R. A.
Senior Security Officer
Ruit, E.M. van de
Senior Security Officer
Sadiq, H.J.
Senior Security Officer
Safi, J.
Senior Security Officer
Salih, S.
Senior Security Officer
Staals, M. Y. H.
Senior Security Officer
Tennekes, F. M. L.
Senior Security Officer
Top, M.
Senior Security Officer
Verhoeff, P. J. C.
Senior Security Officer
Zambak, O.
Senior Security Officer
Zheng, X. C.
Senior Security Officer
Zonneveld, J. G. M.
Senior Security Officer
Zwan, J. J. van der
Senior Security Officer
Vries, J. de
Security Officer
Pijper, P. W.
Instructor

Volunteers (as of December 31, 2012)

Andriesse, M.
Assem, F. van
Bakarbessy, M.
Bekkering, N.
Bergmann, M.
Bosch, L. van den
Braak, F. van den
Chavez, A.
Cowan, A.
Damen, M.
Dekkers-Persoon, C. H.
Dijck, N. van
Ferretti, R.
Fulpen, M. M. van
Ghering, D.
Haas, C. de
Harmsen, A.
Horstmeier, A.
Josephus Jitta, K.
Klopper, A.
Koolen, A.
Krijger, F. de
Lenning, A. van
Lintjes, E.
Loedeman, V.
Londen, S. van
Mazure, R.
Meesterburrie, J.
Mesman, P.
Muller, C. H.
Nieuwstraten, K.
Nolte, B.
Noordijk, A.
Oudbroekhuizen, J. A. van
Peeters, M.
Postma, N.
Schaagen, E. van
Schaap, N.
Schaik, Y. L. van
Scholten, S.
Schrader, C.
Smit, R.
Straten, A. van
Stuivenburg, R.
Tak, L.
Tilmans, L.
Timmer, F.
Timmermans, W.
Tol, I. van
Tordoir-Braat, W.
Vieveen, N.
Vries, B. de
Waard-Pouw, G. van
Weerd, Y. de
Whitfield, L.
Wubben, A.
Zegers, C.
Zwart, J.

Supplemental Activities**Marc Bongaarts,***Team Leader, Conservation Technology**Management and Advisory Positions:*

Member of the board, Conservation and Management section of Conservatoren Nederland

Member of the board of directors, Conservatoren Nederland

Appointments:

Lecturer in Museum Studies, Reinwardt Academy

Lecturer in the Conservation and Restoration Program, University of Amsterdam

Marjan Boot, Curator of Applied Arts and Design*Lectures:*Dec. 6 *Stedelijk / Collection Close-up 2: "De afdeling Vormgeving: De totstandkoming"*

Dec. 21 "1974–nu: bijna vier decennia bemoeienis met vormgeving,"

Stichting Designgeschiedenis Nederland Amsterdam

Jelle Bouwhuis, Curator, Stedelijk Museum Bureau Amsterdam*Lectures:*

May 24 "The 'Global Turn' and the Stedelijk Museum," What Is a Postcolonial Exhibition? symposium, De Nieuwe Liefde

Jun. 21 "Professional Practice," guest lecture for the Master Artistic

Research at the Royal Academy of Art and the Royal Conservatoire in The Hague

Nov. 22 "Curatorial Projects," Kwame Nkumrah University of Science and Technology, Kumasi, Ghana

Publications:"What Is a 'Postcolonial Exhibition'?" *SAVVY | Art.Contemporary.African*, no. 4 (2012), pp. 72–80"Kudzanai Chiurai," *Metropolis M*, vol. 33, no. 4 (August/September 2012), pp. 60–65; 108–109"The 'Global Turn' and the Stedelijk Museum," in *Changing Perspectives: Dealing with Globalisation in the Presentation and Collection of Contemporary Art*, ed.

Mariska ter Horst (KIT Publishers, 2012), pp. 154–162

Other Activities:

Jan. 8 "Sound Spill," artists' talk with Thom O'Nions, Torsten Lauschman, and Richard Sides, Galerie West, The Hague

Apr.–May Service to the Mondriaan Fund reference group for updating professional profiles in visual art

Leontine Coelewij, Curator, Presentations*Management and Advisory Positions:*

Chair of the Foreign Ateliers Commission, Mondriaan Fund

Nicole Delissen, Sector Head of Collections and Presentations*Management and Advisory Positions:*

Member of the board, Stichting Museumplaats

Helen Fokkens, Senior Security Officer

Gallerist, Gallery Fermate multimedia design gallery, Amsterdam

Tutor, Scratchweb Foundation open-source software
Freelance host and producer, Waag Society, Amsterdam

Hendrik Folkerts, Curator, Public Program

Lectures:

Oct. 31 "The Expanded Institution: The Example of the Temporary Stedelijk,"
de Appel arts centre, Amsterdam

Nov. 5 "A New Mode of Curating," Center for Curatorial Studies, Bard
College, Annandale-on-Hudson, New York

Publications:

The Shadowfiles: Curatorial Education, ed. Hendrik Folkerts with Ann Demeester and
Edna van Duyn (Amsterdam: de Appel arts centre, 2012)

"With Regards to Our Knowledge of the Future: An Interview with Patrizio di
Massimo," in Patrizio di Massimo, *Una Turandade Buziana* (London: Koenig Books,
2012), pp. 83–93

"Lygia Pape: *Magnetized Space*," *Metropolis M*, vol. 33, no. 2 (March/April 2012),
p. 91

Other Activities:

VBCN Open curatorial prize 2012/2013 (awarded jointly with freelance curator
Claire van Els) for exhibition and performance series *time deposits*, featuring artists
Marie Reinert (May 10–June 19, De Nederlandsche Bank, Amsterdam) and
Mounira al Solh (June 10–12, 2013, Ministry of Foreign Affairs, The Hague)

Carolien Glazenburg, Curator of Graphic Design

Management and Advisory Positions:

Member of the board, Amsterdams Grafisch Atelier

Member, Scientific Committee, Centre International du Graphisme, Chaumont

Publications:

"Great Design Requires Great Patrons," in *Graphic Happiness: 100 Years of Dutch
Graphic Design* (Museum Hilversum, 2012), pp. 33–38

Ann Goldstein, Director

Memberships, Management and Advisory Positions:

Member of the board, International Committee for Museums and Collections of
Modern Art (CIMAM)

Member of the Fellows Forum, Felix Gonzalez-Torres Foundation, New York

Member of the advisory committee, Panza Collection Initiative, Guggenheim
Museum, New York

Member of the selection committee, and tutor, de Appel arts centre Curatorial
Programme, Amsterdam

Other:

CCS Bard Award for Curatorial Excellence, 2012

Rixt Hulshoff Pol, Head of Education and Visitor Services

Executive Position:

Treasurer and member of the board, Netherlands Museums Association, Public &
Presentation section

Presentations, Workshops, and Lectures:

Dec. 11 ARTtube On Stage: Stedelijk and Video interview, de Brakke
Grond, Amsterdam

- Nov. 24 "Educatie in musea": Sub-session of the Conference Altermoderne Kunsteducatie, (in collaboration with Van Abbemuseum, Eindhoven), Academy of Architecture, Amsterdam
- Oct. 5 Gastvrijheid en publieksgerichtheid: voor en achter de schermen, a workshop with the Stedelijk Museum's René Malherbe and Lisette Rehm, Museum Congress, Maastricht
- Sep. 7 "What is...? Education @ the reopened Stedelijk Museum": Session of Worlds Together conference at Tate Modern, London
- Jun. 7 Samenwerken met jongeren: Workshop held on Culture Education Day, Royal Tropical Institute, Amsterdam
- Feb, 28 "Jongeren als curatoren?" Session of the symposium Young Curators NL, Nijmegen
- Jan. 24 Peer Education 2.0: Presentation for Culture Education Day, deSingel International Arts Campus, Antwerp

Publication:

Rixt Hulshoff Pol and Marie Baarspul, *Stedelijk in the Pocket* (Stedelijk Museum Amsterdam, 2012)

Nicole Kuppens, *Sector Head of Operations*

Management and Advisory Positions:

Member of the board, Stichting Hortus Botanicus Amsterdam

Monica Marchesi, *Conservator of Prints, Drawings, and Photography*

Publication:

"Photographs and Preservation: How to Save Photographic Artworks for the Future?" in: *Au Courant* (periodical of Conservatoren Nederland), May 2012, pp. 78

Other Activities:

Aug. 11 Presentation of the research project Photographs and Preservation: How to Save Photographic Artworks for the Future? for the NWO-funded program Science4Arts as part of a SBMK Day, SMART Project Space, Amsterdam

Martijn van Nieuwenhuyzen, *Curator*

Management and Advisory Positions:

Member of the board, Fundament Foundation, Tilburg

Member of the editorial board, *Museumtijdschrift*, Amsterdam

Publication:

Martijn van Nieuwenhuyzen and Jan van Adrichem, "Van idee veranderen zo vaak als je van overhemd verandert," in *René Daniëls. De woorden staan niet op hun juiste plaats* (Rotterdam, NAI Uitgevers, 2012), pp. 149–150

Other Activities:

Nov. 22 "Art, Market and Connoisseurship": Guest lecture to MA students at the Vrije Universiteit, Amsterdam

Host, program for visiting international curators, Mondriaan Fund, Amsterdam

Michiel Nijhoff, *Team Leader, Information Center*

Management and Advisory Positions:

Member of the working group Speciale Wetenschappelijke Bibliotheken Nederland

Member of Adamnet

Lecture:

Sep. 13 "Het Stedelijk Museum en digitaal document management,"
De Nederlandse Bank, Amsterdam

Ingeborg de Roode, *Curator of Industrial Design**Management and Advisory Positions:*

Member of the advisory board, Tapio Wirkkala/Rut Bryk Foundation, Helsinki
Committee of Recommendation for the exhibition *Dutch Design*, Huis van Oranje,
Oranienbaum Palace, Oranienbaum-Wörlitz, Germany
Chair, ModernismToday symposium, Amsterdam
Member of the academic board, furniture collection of Delft University of Technology
Member of the advisory board, Industrial Design Program, Hochschule für Technik
und Wirtschaft (HTW), Berlin

Lecture:

Dec. 14 "The Design Collection Presentation in the Stedelijk
Museum," Leiden University

Publications:

Essay 'Oude ambachten en contemporary Nederlandse ontwerpers, Hester van
Eeghen and Hella Jongerius, in *Dutch design in het Huis van Oranje* (exh. cat.;
Oranienbaum 2012), pp. 160–163
"Marcel Wanders, Knotted Chair," *Architektur & Wohnen* (no. 1, 2012)

Maurice Rummens, *Researcher**Stedelijk Museum Journal Blog:*

Jongkinds, vals en echt
Titelraadsels: Kirchner and Ensor
Ellsworth Kelly, *Black with White Bar II*, 1971

Bart Rutten, *Curator of Visual Art**Management and Advisory Positions:*

Member of the board, Stichting de Service Garage
Member of the board, Stichting de een minuten/the one minutes
Member of the board, Stichting De Kunstvlaai
Member of the board, Stichting Night of the Unexpected
Member of the steering group, Stichting SBMK
Member of the program board, Art Museums section of the Netherlands Museums
Association, for the exhibition *Graphic Happiness: 100 Years of Dutch Graphic
Design*
Member of the board, Stichting Stansfield Hooykaas
Member of the selection committee, art in the North-South Line
Member of the film projects selection committee, De Verbeelding, Filmfonds, and
Mondriaan Foundation
Mentor for young curators, Cultuur en Ondernemen

Lectures:

Jan. 22 "Marijke van Warmerdam," Museum Boijmans van Beuningen
Oct. 22 Opening speech for the exhibition *Paraphrasing Babel*, Heerlen
Nov. 26 Reading: [De nieuwe visie van het Stedelijk Museum
Amsterdam](#), Stichting Art, Utrecht

Publications:

Monthly column in *Volkskrant Magazin*

Guest Lecturer:
 Design Academy
 Sandberg Instituut Amsterdam
 ICTP, de Appel arts centre, Amsterdam
 University of Amsterdam
 illy Prize, Art Rotterdam

Other Activities:

11 May Moderator: Stand van de Stad, 's-Hertogenbosch
 Oct. 1 Moderator: Rietveld Uncut, Utrecht
 Oct. 24 Moderator: BKCC Dutch Design Week, Eindhoven
 Guest expert, AVRO *Kunstuur* and *4 Art*
 Advisor to the exhibition *Beeld in de 21ste eeuw* (April 29–September 2, MOTI, Breda)

Margriet Schavemaker, *Head of Collections*

Management and Advisory Positions:

Member of the board, *Metropolis M*
 Advisor to Art and Museums section, Prins Bernard Cultuurfonds
 Advisor to Rotterdam Arts and Culture Council
 Advisor to Design section, Creative Industries Fund NL
 Editor, MediaMatters series, Amsterdam University Press
 E-culture advisor to Mediafonds

Lecture:

Oct. 3 “Past Meets Future: Re-opening the Stedelijk Museum in Amsterdam,”
 Ludwig Museum Budapest/Agency for Contemporary Art Exchange

Publication:

“Stilte and dialogo: Taal en beeld in de publieke ruimte,” in J. Harings, ed.,
Uitgeschreven ruimte. Kunst en literatuur in het publieke domein (Tilburg: BKCC,
 2012), pp. 6–11

Other Activities:

Mar. 8 Organizer and moderator: Future Museum (Facing Forward lecture series), with Iwona Blazwick and Hans Belting, Lutherse Kerk, Amsterdam

Apr. 13 Book presentation: *During the Exhibition the Gallery Will Be Closed: Contemporary Art and the Paradoxes of Conceptualism*; with a debate between author Camiel van Winkel and Bart Verschaffel (Gent University), WIELS Contemporary Art Centre, Brussels

May 17 Moderator and presenter, with Rita Raley: Poëzie op het scherm series, TrouwAmsterdam (co-organized by the Creative Industries Fund NL, het Fonds voor de literatuur, and the Stedelijk Museum)

May 31 Moderator and presenter, with Hendrik Folkerts: Future's Future Pecha Kucha Night (Facing Forward lecture series), Lutherse Kerk, Amsterdam

Sep. 7 Organizer and moderator, with Ronald Lenz: What is the Potential for Using Augmented Reality Within Collections? Session of Worlds Together conference, Tate Modern London

Visiting ACAX curator, Ludwig Museum Budapest

Feroza Verberne, Head of Art Handling*Lectures:*

May 15–16 “Disaster Is Just a Step Away, Working at Being a Step Ahead,” and “Disaster Is Just a Step Away, Working at Being Two Steps Ahead”: Lectures in the symposium Katastrofeberedskab for museer og museumsgenstaande, Konservatorenes Efteruddannelsespulje 2012, Viborg, Denmark

Management and Advisory Positions:

Coordinator, National Project Group on the Emergency Plan for Collections, under the Safety Assurance and Facility Management Section of the Netherlands Museum Association
Assistant coordinator, Preventive Conservation working group, International Council of Museums Committee for Conservation (ICOM-CC)
Voting member, ICOM-CC
Member, Conservatoren Nederland
Member, International Institute of Conservation

Hripsimé Visser, Curator of Photography*Lectures:*

Jun. 19 “The Collection of the Stedelijk Museum Amsterdam,” I.C.A, Yerevan, Armenia
Dec. 4 “The Collection of the Stedelijk Museum Amsterdam,” presented to MA students in Film and Photographic Studies, Leiden University

Management and Advisory Positions:

Member of the advisory committee, Nederlands Fotomuseum Rotterdam
Member of the board, Nederlands Fotogenootschap
Member of the board, Stichting Philip Mechanicus

Sandra Weerdenburg, Head of Conservation*Management and Advisory Positions:*

Member, consulting group to the Modern Art, Conservation and Restoration Program, University of Amsterdam
Member, Balans consulting group on conservation problems in Dutch collections, SBMK

Publications:

S. Weerdenburg and L. Beerkens, “André Volten, at the Interface Between Surface and Space,” in *The Artist Interview: For Conservation and Presentation of Contemporary Art, Guidelines and Practice*, ed. L. Beerkens et al. (Jap Sam Books, Heijningen 2012), pp. 131–137

Other Activities:

Joint project leader, with C. J. M. Zijlmans (Leiden University): *Photographs and Preservation: How to Save Photographic Artworks for the Future?* part of the NWO-funded program Science4Arts

Louise Wijnberg, Conservator of Paintings*Workshop:*

Jun. 4–5 Thread mending workshop for students from the University of Amsterdam, first-year Post Initieel (P.I.), Maastricht

Management and Advisory Positions:

Member, consulting group to the Paintings, Conservation and Restoration Program, University of Amsterdam

Publications:

V. Blok, E. Bracht, L. Wijnberg, "Mondrian in the Stedelijk Museum Amsterdam: Research and Conservation of Five Early Abstract Paintings," *Zeitschrift für Technologie und Konservierung (ZKK)*, Vol. 25, No. 2, 2012, pp. 187–222

Supervisory Board 2012

Yoeri Albrecht (until October 4)
Artistic Director of De Balie, Amsterdam

Additional Service and Positions:

Chairman of the Board, Veronica Association
Chairman, Veerstichting Consultative Committee, Leiden
Member of the advisory board, National Museum of Antiquities, Leiden
Member of the advisory board, Humanity in Action

Jacobina Brinkman, Treasurer (until October 4)
Chartered Accountant
Partner, KMPG Accountants

Additional Service and Positions:

Member of the supervisory board, Performing Arts Fund NL
Member of the supervisory board, Cultureel Jongerenpaspoort (Cultural Youth Passport)

Cees de Bruin (appointed October 12)
President and Director, Indofin Group

Additional Service and Positions:

Treasurer, Trust Fund of the Rijksakademie Amsterdam
Member of the supervisory board, Stadion Feijenoord N.V.
Member of the supervisory board, IHC Merwede Holding B.V.
Chair of the supervisory board, DPW Van Stolk Holding B.V.
Member of the board, Stichting Ambachtsheerlijkheid Cromstrijen
President, External Ambachtsheerlijkheid Cromstrijen
Supervisory Board Chairman, Aanwassen onder Fijnaart
Chair, Stichting Trustfonds C.H.I.O. Rotterdam
Member of the board, Stichting Hippische Alliantie Rotterdam
Member of the advisory board, C.H.I.O. Rotterdam
Member of the advisory board, Gramcar Shipping Ltd.
Member of the advisory board, SCF Partners (U.S.A.)
Trustee, National Humanities Center Raleigh (U.S.A.)

Rob Defares
Managing Director, IMC BV

Additional Service and Positions:

Member of the supervisory board, Rijksakademie Amsterdam
Chair of the board of directors, IMC Weekendschool
Member of the board, Association of Proprietary Traders, Gouda

Marry de Gaay Fortman
Lawyer and Partner, Houthoff Buruma Amsterdam

Additional Service and 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 (until October 4)
Cultural Scientist and Curator
Artistic director of BAK, basis voor actuele kunst, Utrecht

Additional Service and Positions:
Member, Committee of Arts and Culture, Open Society Foundation
Member of the Board, De Zaak Nu

Guusje ter Horst

Additional Service and Positions:
Member, Upper House of Parliament
Chair of the supervisory board, Netherlands Institute for Sound and Vision
Member of the supervisory board, Shell Nederland
Member of the supervisory board, Housing Corporation De Key
Chair, Longalliantie Nederland

Prins Constantijn van Oranje

Deputy Head, cabinet of Vice-President Neelie Kroes of the European Commission

Additional Service and Positions:
Chair, Stichting The Hague Process on Refugees and Migration
Member of the Club of The Hague
Chair, Prins Bernhard Natuur Fonds
Honorary President, Prince Claus Fund
Patron of the Stichting Nationaal Muziekinstrumenten Fonds
Patron of the World Press Photo
Patron of the Oskar Back Study Fund Foundation

Alexander Ribbink, Chair
Partner, Prime Technology Ventures

Additional Service and 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

Willem de Rooij

Visual artist

Additional Service and Positions:
Professor of Fine Arts, Staatliche Hochschule für Bildende Künste, Städelschule, Frankfurt am Main
Tutor, De Ateliers, Amsterdam

Credits

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Holden Texts & Translations

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