OTTERLO, NETHERLANDS

Kröller-Müller Museum: Masterpieces

Van Gogh, Toorop, Redon, Seurat, Mondrian and others in the Kröller-Müller collection



The Kröller-Müller Museum stands in the Hoge Veluwe National Park in the Netherlands. Its collection grew out of Helene Kröller-Müller's collecting and is especially rich in paintings by Van Gogh. The museum is also known for its modern holdings and its sculpture garden.

Van Gogh is at the centre of these twenty works as well. They run from a woman mending stockings to the café terrace at night, the Langlois bridge and an old man with his face in his hands. Around him, the selection follows several lines through the collection. Jan Toorop's entangled figures, Odilon Redon's charcoal head, pastel figure and legendary rescue, and the withdrawn houses of William Degouve de Nuncques all hold something back. Maurice Denis's April turns figures in a landscape into pattern. Two contrasting paintings by Georges Seurat, one of a dance scene and one of a quiet channel, can be compared with Henri-Edmond Cross's fishermen, painted in separate touches of colour. Piet Mondrian, Theo van Doesburg and Georges Valmier take the selection into geometry. Some works answer each other across the years: Seurat's dancers and Van Doesburg's, or Valmier's broken-up still life and the one by Jan Treck, the oldest work here.

These works were chosen from the museum's documented holdings, independently of the museum. Dates and attributions keep the qualifications given in the collection records.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/kroller-muller-museum

The selection · 20

1. The Three Brides
   Jan Toorop · 1893
2. Terrace of a Café at Night
   Vincent van Gogh · c. 16 September 1888
3. The Laureate Head
   Odilon Redon · c. 1875
4. Woman with a Yellow Bodice
   Odilon Redon · c. 1899
5. The Langlois Bridge at Arles
   Vincent van Gogh · mid-March 1888
6. Composition in Line, Second State
   Piet Mondrian · 1916–1917
7. Geometrical Still Life I
   Georges Valmier · 1919
8. Hamlet in the Snow
   William Degouve de Nuncques · 1911
9. Landscape with Wheat Sheaves and Rising Moon
   Vincent van Gogh · 1889
10. Fishermen in the Var
    Henri-Edmond Cross · c. 1898
11. Sorrowing Old Man, At Eternity's Gate
    Vincent van Gogh · May 1890
12. Still Life
    Jan Treck · c. 1640
13. Woman Mending Stockings
    Vincent van Gogh · 1881
14. The Blind House
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15. April
    Maurice Denis · 1892
16. Le Chahut
    Georges Seurat · 1889-1890
17. Dancers
    Theo van Doesburg · 1916
18. Fatality
    Jan Toorop · 1893
19. The Channel at Gravelines, Looking towards the Sea
    Georges Seurat · 1890
20. Roger and Angelica
    Odilon Redon · c. 1909

01 / 20

The Three Brides

Jan Toorop

1893 · Oil on canvas · Kröller-Müller Museum



Jan Toorop. The Three Brides. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/jan-toorop/the-three-fiancees · Public domain (WikiArt source label)

The title promises three brides, so it is natural to look for them as characters with parts to play. That turns out to be hard. Curling, rhythmic lines fill the canvas and draw the figures into one overall pattern, and the eye follows the line from body to body without ever picking out a cast. The atmosphere comes from those repeated curves. How far any single motif should be read as a symbol is uncertain.

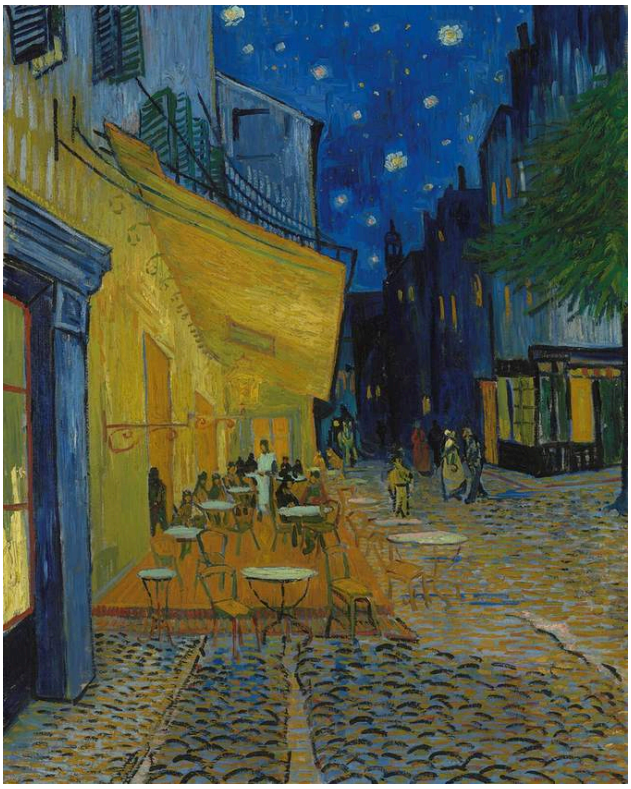
Object source · Open artwork

02 / 20

Terrace of a Café at Night

Vincent van Gogh

c. 16 September 1888 · Oil on canvas · Kröller-Müller Museum



Vincent van Gogh. Terrace of a Café at Night (Place du Forum). Image credit: Vincent van Gogh; Source credit: https://data.collectienederland.nl/page/aggregation/kroller-muller/44529. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public domain

According to the museum's account, Van Gogh painted this gas-lit café terrace outdoors, after dark, so the colours were judged by night as well as being of it. The yellow of the terrace and the blue of the night sharpen each other, and the street draws the eye back past them into depth.

Object source · Open artwork · Inventory: KM 108.565

03 / 20

The Laureate Head

Odilon Redon

c. 1875 · Charcoal and pencil on paper · Kröller-Müller Museum



Odilon Redon. The laureate head. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/odilon-redon/the-laureate-head · Public domain (WikiArt source label)

Charcoal and pencil, and no colour. The earliest of the Redons here is a laurel-crowned head in profile, worked to very different degrees of finish. Redon gives it weight and solidity only in places. He leaves the neck and lower edge uncertain, so the image never closes into a complete portrait. One moment it looks like a carved head, the next like an apparition.

Object source · Open artwork

04 / 20

Woman with a Yellow Bodice

Odilon Redon

c. 1899 · Pastel on paper · Kröller-Müller Museum



Odilon Redon. Woman with a Yellow Bodice. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/odilon-redon/woman-with-a-yellow-bodice · Public domain (WikiArt source label)

Redon turns the usual order of a portrait round. The face is softly handled, almost withdrawn, and the yellow bodice is what takes the eye, helped by the cool colours around the sitter. The charcoal Laureate Head has no colour at all. By contrast, this pastel puts nearly all its force into colour, and into the clothes rather than the features.

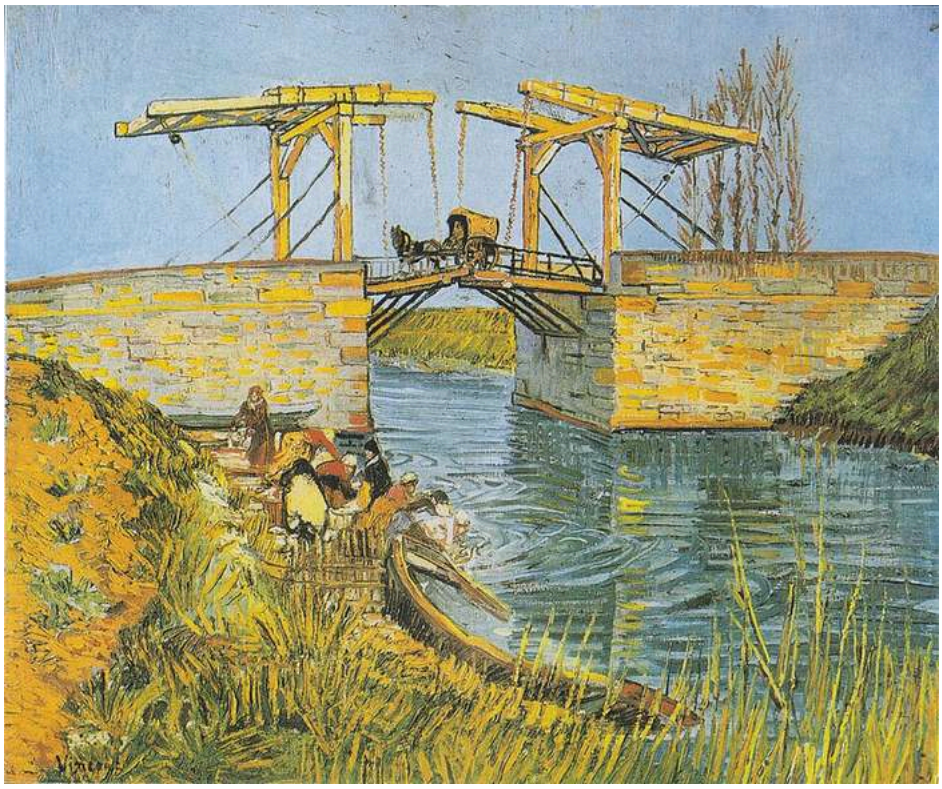
Object source · Open artwork

05 / 20

The Langlois Bridge at Arles

Vincent van Gogh

mid-March 1888 · Oil on canvas · Kröller-Müller Museum



Vincent van Gogh. Bridge at Arles (Pont de Langlois). Image credit: Vincent van Gogh; Source credit: Copied from an art book. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public domain

The drawbridge is painted as the piece of engineering it is. Its raised mechanism gives the picture a clear framework of beams and angles. Below it, the water and its reflections break into looser, livelier marks, so the geometry of the structure does not govern the whole scene. Figures on the bank show activity around the crossing.

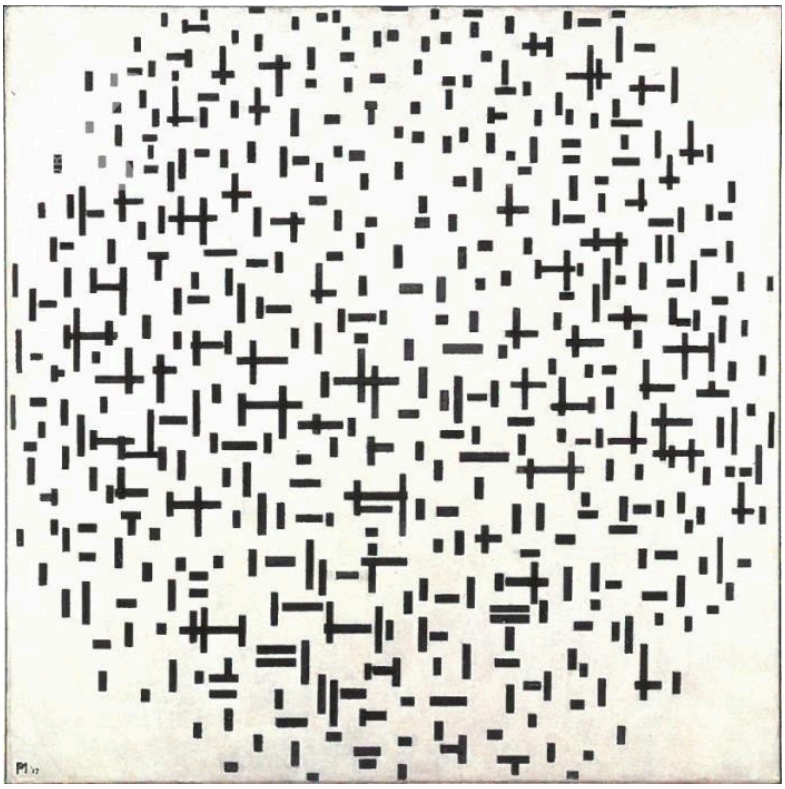
Object source · Open artwork · Inventory: KM 111.056

06 / 20

Composition in Line, Second State

Piet Mondrian

1916–1917 · Oil on canvas · Kröller-Müller Museum



Composition in line, second state. Wikimedia Commons; Piet Mondrian; reproduction from catalogue.pietmondrian.nl. Public domain (PD-Art). Full-frame resize and JPEG compression. · Public domain (PD-Art)

There are upright and horizontal strokes and nothing else, set within a pale oval. Out of that narrow vocabulary Mondrian gets a surprising range. The strokes vary in length, spacing and density, so they never settle into a regular grid. In places they crowd together, and towards the edges they thin out, as though the pattern were dispersing.

Object source · Open artwork · Inventory: KM 106.482

07 / 20

Geometrical Still Life I

Georges Valmier

1919 · Kröller-Müller Museum



Georges Valmier. Geometrical still life I. Image credit: Georges Valmier. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

A still life taken apart. Vessels and the edge of a table surface among flattened geometric shapes, but no single viewpoint takes in the whole arrangement. The objects have to be pieced together from the relations between the parts.

Object source · Open artwork · Inventory: KM 103.852

08 / 20

Hamlet in the Snow

William Degouve de Nuncques

1911 · Kröller-Müller Museum



William Degouve de Nuncques. Hamlet in the Snow. Image credit: William Degouve de Nuncques. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Nothing here is out of place in an ordinary winter landscape: a dark stream, bare trees, low houses. The unease comes from how they are arranged. The stream curves through a screen of repeated trunks, and the houses lie behind it, easy to recognise and harder to reach. There is no hidden figure among the trees, yet the scene feels watchful and withdrawn, as if the trunks themselves were keeping guard.

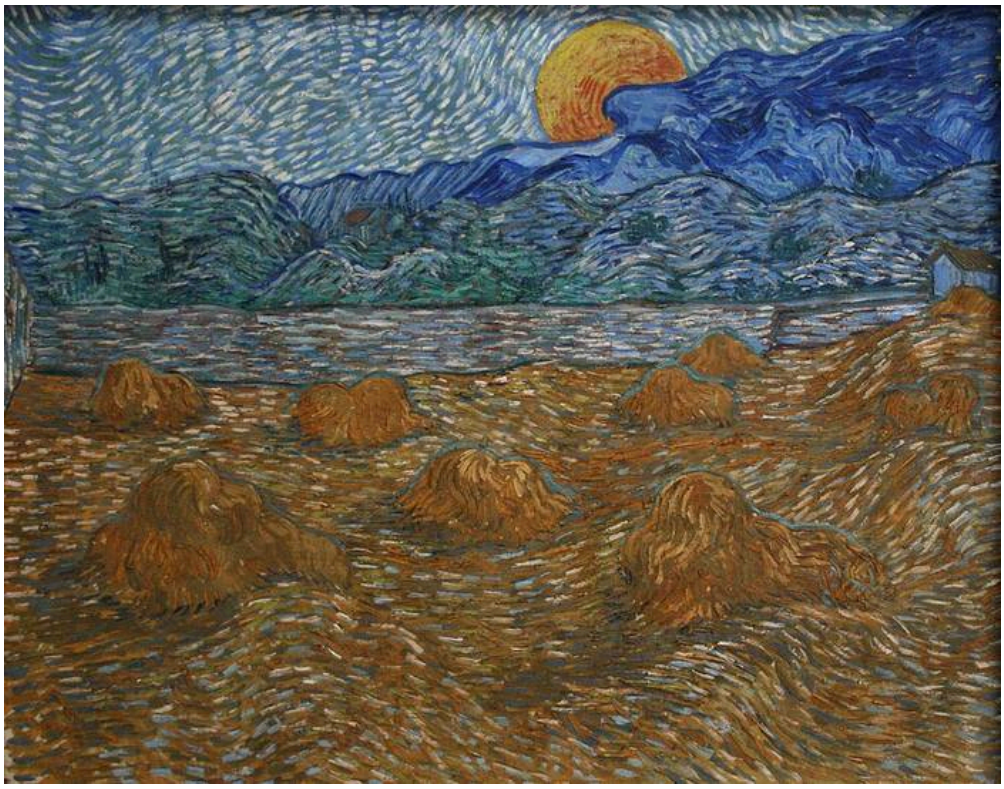
Object source · Open artwork

09 / 20

Landscape with Wheat Sheaves and Rising Moon

Vincent van Gogh

1889 · Kröller-Müller Museum



Vincent van Gogh. Landscape with wheat sheaves and rising moon. Image credit: Vincent van Gogh; own photo in the Kröller-Müller museum. https://commons.wikimedia.org/wiki/File:Landscape_with_wheat_sheaves_and_rising_moon.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Across the harvested field Van Gogh's strokes keep changing direction, so the ground looks worked and reworked, which suits a field that has been harvested. The sheaves stand in that restless surface. Above it, the orange moon keeps to a simple, steady circle, a calm shape rising over all that movement.

Object source · Open artwork · Inventory: KM 107.656

10 / 20

Fishermen in the Var

Henri-Edmond Cross

c. 1898 · Kröller-Müller Museum



Henri-Edmond Cross. Pêcheurs (Var). Image credit: Henri-Edmond Cross; Own work. https://commons.wikimedia.org/wiki/File:Henri-Edmond-Cross-Fisherman.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Cross paints the bent fishermen in exactly the same separate, visible touches of colour as the shore and the bright sky. Their postures set them apart, but the technique binds them back into their surroundings. In that field of scattered marks, the sail is the clearest shape to hold on to.

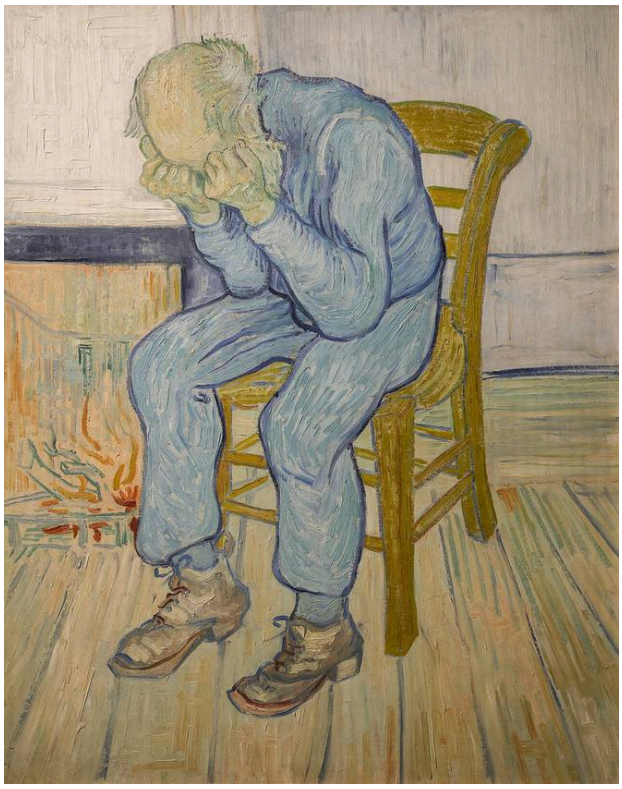
Object source · Open artwork · Inventory: KM 109.001

11 / 20

Sorrowing Old Man, At Eternity's Gate

Vincent van Gogh

May 1890 · Oil on canvas · Kröller-Müller Museum



Vincent van Gogh. Sorrowing Old Man ('At Eternity's Gate'). Image credit: GoldenArtists. CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0). Proportional resize and JPEG compression; full source frame retained. · CC BY-SA 4.0

With the face buried in both hands, the expression that might explain this man's grief is withheld. The body has to do all the work: the bent back, the bowed head, and the planted feet that anchor the seated figure. The distress is unmistakable, but its cause is not given. The title pulls in different directions. Sorrowing Old Man describes what is in front of you. Its second part, At Eternity's Gate, reaches for something larger that the painting never shows. It stays with a single seated man, overcome.

Object source · Open artwork · Inventory: KM 111.041

12 / 20

Still Life

Jan Treck

c. 1640 · Kröller-Müller Museum



Jan Treck. Still Life circa 1640. Image credit: Jan Treck. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Small highlights pick the dark vessels out from one another, and a white cloth runs between them, linking and separating them at once. Where the cloth falls over the edge of the table, the arrangement gains its depth. Valmier's Geometrical Still Life breaks vessels and a table edge into fragments. Here, a few points of light and a length of cloth are enough to hold them together.

Object source · Open artwork · Inventory: KM 108.288

13 / 20

Woman Mending Stockings

Vincent van Gogh

1881 · Kröller-Müller Museum



Vincent van Gogh. Woman Mending Stockings. Image credit: Vincent van Gogh. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The earliest of the Van Goghs here is a picture of small-scale work. Attention gathers on the hands and the dark stocking. Below them, the long skirt gives the body its bulk, firmly seated, a steady base for the repeated movement of the mending. It is worth setting beside the Sorrowing Old Man, the latest Van Gogh in the selection. Each is a single seated figure whose hands hold the eye. Here they are busy. There they cover a face.

Object source · Open artwork

14 / 20

The Blind House

William Degouve de Nuncques

1892 · Kröller-Müller Museum



William Degouve de Nuncques. The blind house. Image credit: William Degouve de Nuncques; Source credit: Kröller-Müller Museum. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Against the dark trees, the orange wall makes the house hard to miss. Getting any further is another matter. The windows seem to give nothing back, and the interior stays out of view. The title supplies the word for it: this is a house that cannot return a look. Degouve de Nuncques keeps his houses at a similar distance in Hamlet in the Snow, painted much later.

Object source · Open artwork

15 / 20

April

Maurice Denis

1892 · Kröller-Müller Museum



Maurice Denis. April. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

Are the pale figures repeated across the green ground separate people, or a recurring shape of colour? Denis lets them be both. A winding path leads into the landscape, but flattened areas keep pulling attention back to the surface. There is distance here, but it never overrides the decorative pattern.

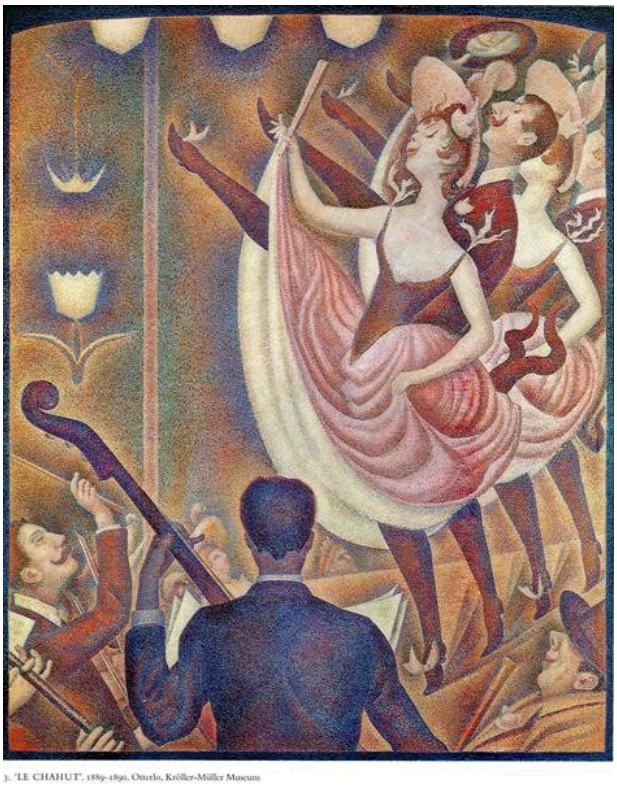
Object source · Open artwork

16 / 20

Le Chahut

Georges Seurat

1889-1890 · Kröller-Müller Museum



3. 'LE CHAHUT', 1889-1890. Otterlo, Kröller-Müller Museum

Georges Seurat. Chahut. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

This is a dance scene full of raised legs, with no loose handling anywhere. Seurat gets the exuberance from order. Legs, upward curves and the dancers' gestures repeat across the picture, each answered by another, like the parts of a design.

Object source · Open artwork

17 / 20

Dancers

Theo van Doesburg

1916 · Kröller-Müller Museum



Theo van Doesburg. Dancers. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

This is a second dance after Seurat's, and a far sparer one. Seurat's dancers were already built from repeated parts, and Van Doesburg's are made of little else: geometric pieces with almost no anatomy left. Yet the two figures do not merge. The position of an arm or the tilt of a shape is enough to tell one gesture from the other.

Object source · Open artwork

18 / 20

Fatality

Jan Toorop

1893 · Kröller-Müller Museum



Jan Toorop. Fatality. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

This comes from the same year as The Three Brides and is bound by the same kind of line. But that title names characters, while this one names an idea. Flowing hair and enclosing lines leave hardly any open space around the central figures, and fatality takes visible form as entanglement. The bodies are caught in a pattern that reaches beyond any of their individual gestures, and they seem unable to get free of it.

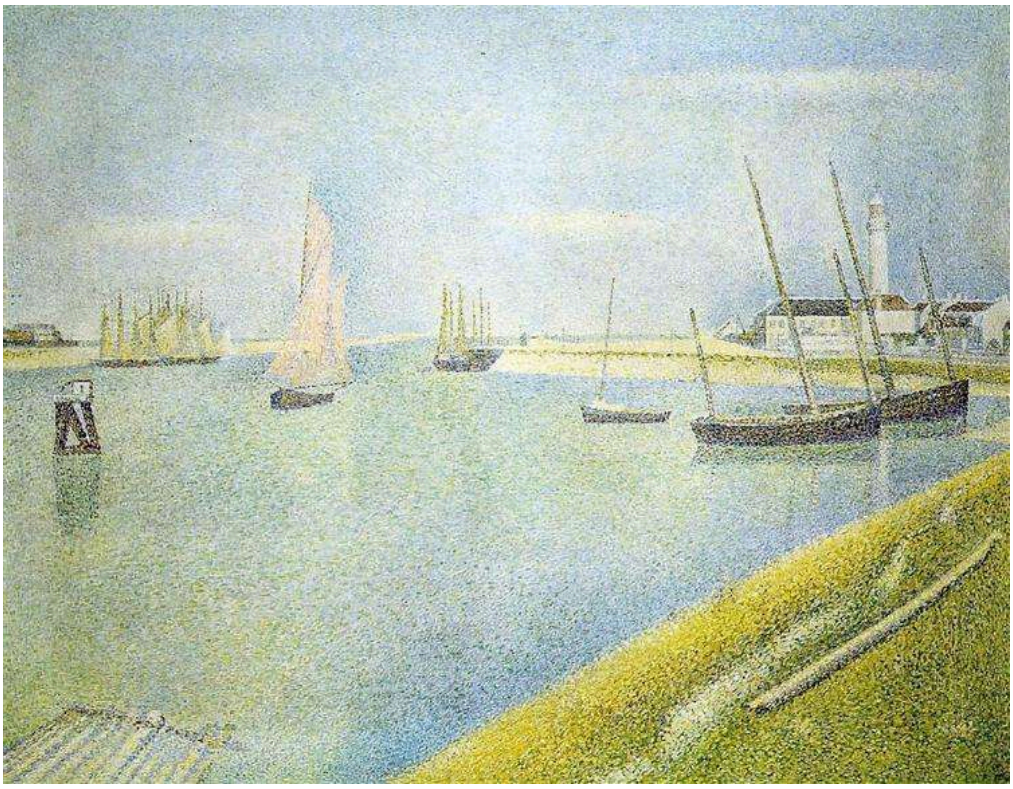
Object source · Open artwork

19 / 20

The Channel at Gravelines, Looking towards the Sea

Georges Seurat

1890 · Kröller-Müller Museum



Georges Seurat. The Channel at Gravelines, in the Direction of the Sea. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

Seurat's other picture here comes from much the same moment and is as calm as Le Chahut is busy. Masts rise from pale water, and the long bank lays the composition out in stable horizontal bands. The calm belongs to the arrangement, though, not to the paint. Like that of Cross's fishermen, the surface is made up of many separate, active touches.

Object source · Open artwork

20 / 20

Roger and Angelica

Odilon Redon

c. 1909 · Kröller-Müller Museum



Odilon Redon. Roger and Angelica. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/odilon-redon/roger-and-angelica · Public domain (WikiArt source label)

The latest of the Redons here is the only one with a story to tell: the legendary rescue of Angelica by Roger. He tells it sparingly. A mounted figure and a winged creature emerge only partly from the surrounding colour. The blue, orange and gold seem to lead a life of their own, apart from anything they describe, and the scene looks as if it were still taking shape. Between the charcoal Laureate Head and this, Redon's work here moves from a drawing without colour to colour that has nearly come loose from its subject.

Object source · Open artwork

Before visiting

Being included here is no promise that a work will be on the wall. If you are travelling to see one picture in particular, check the museum's object record for it before you set out.

Further reading

Vincent van Gogh: The Letters

Vincent van Gogh; edited by Leo Jansen, Hans Luijten and Nienke Bakker · Read free · English translations and original texts

Van Gogh's letters describe in close detail how he worked and what he thought of other artists. This scholarly edition is free to read online and gives the original texts alongside English translations. It can be searched by subject, including the café terrace and the Langlois bridge. It goes with the Van Gogh entries here rather than with the selection as a whole.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12
