

Friends of CODART

NEWSLETTER, SUMMER 2015

Dear CODART Friends,

Before you lies the second Newsletter of the Friends of CODART Foundation. Our aim in circulating this Newsletter is to keep you informed about the activities of the Friends of CODART, our group of donors, which is growing year by year. We are proud and thankful that so many people feel moved to support our vigorous and inspiring network.

Thanks to our Donors and Patrons, we have been able to bring a number of interesting projects to fruition over the past year. Two issues of the CODART eZine appeared: the only digital magazine that is entirely devoted to Dutch and Flemish art in museums worldwide. The development of this publication, which attracts thousands of digital visitors, was made possible by our Friends. The support of the Friends of CODART Foundation is also crucial to the maintenance and development of the website www.codart.nl, an important digital information source for devotees of Dutch and Flemish art. Our Friends also made it possible to enable a number of museum curators from Central and Eastern Europe to attend the CODART ACHTTIEN congress in London (January 18-21, 2015).

In the past season, we organized a number of special gatherings for our Patrons. On October 16-17, 2014, there was a Friends event in New York, organized in partnership with the Metropolitan Museum of Art, the Frick Collection, and a private collector. On March 14, we organized a Salon about the cooperation between museums and private collectors, with a number of interesting speakers. You will find brief impressions of both these events in this Newsletter.

In the coming season too, we have planned a number of activities that are designed to bring you closer to the Old Masters and to our curators: a study trip to the American Midwest (October 2015), a Friends museum visit to a location that we are not divulging for the present, in the Netherlands or Flanders (December 2015), and, for our Patrons, the Patrons' Salon during the TEFAF in Maastricht (March 2016) and our annual congress in Madrid (June 2016). We look forward to welcoming you there in person!

Kind regards,

Thomas Leysen - Chair, Friends of CODART Foundation
Gerdien Verschoor - Director, CODART



Friends of CODART Foundation

CODART, the international network of curators of Dutch and Flemish art, connects over 600 curators from more than 300 museums in almost 50 countries. Dutch and Flemish art is valued and collected all over the world. Royalty, individuals and businesses have served as patrons of Dutch and Flemish art throughout the world. Our cultural heritage has always flourished well beyond the borders of the Low Countries thanks to private benefactors. You can participate in this rich tradition by joining the Friends of CODART Foundation.

We offer our Friends contact with a unique global network of museum curators. Our network meetings offer the opportunity to become acquainted with curators from New York, Amsterdam and St. Petersburg; exchange thoughts with our members from Antwerp, Havana and Paris; and receive advice from our specialists from Bruges, Warsaw and Berlin. Naturally, our friends can count on the personal attention of CODART's director, board and staff.

The Friends of CODART has supported this international network of museum curators since 2007. Thanks to its Friends, CODART can maintain its prize-winning website www.codart.nl. They also underwrite important international gatherings as well as grants that allow curators from financially challenged countries to be involved in the network.

"Oh, my! A Loan Request!"

Museums, Curators and Collectors – How They Cooperate

*A CODART Patrons Salon with Willem Baron van Dedem, Leonore van Sloten and Bart-Jan Kastrop
Moderated by Pieter Roelofs*

On Saturday, March 14th, 2015, we had our fourth CODART Patrons Salon—an annual event held during TEFAF. As in previous years, it was an exclusive gathering, consisting of some twenty CODART Patrons, joined by a number of people considering becoming CODART Patrons. We wanted to give you a brief impression of this extremely interesting meeting, which proved a great success.

The theme was: "Oh, my! A Loan Request!" The central question was how to prepare for all the complexities involved in providing a work from your collection to a museum. How are transport and insurance arranged? What are the advantages involved in agreeing to such a request, and what are the pitfalls? And what is it like for a museum to work so closely with a private individual?

Three speakers with expert knowledge of this subject had accepted our invitation to share their experiences with us. First and foremost Willem Baron van Dedem, a private collector resident in Richmond near London, who owns one of the finest private collections of seventeenth-century Dutch and Flemish paintings in the world. Baron van Dedem generously honors loan requests from museums worldwide. The second speaker was Leonore van Sloten, curator at the Rembrandt House Museum, Amsterdam, a museum that often partners up with private collectors. And the third was Bart-Jan Kastrop, owner of Classicus Private Insurance and an expert on insurance and legal matters concerning international loans.

The discussion was moderated by Pieter Roelofs, curator of seventeenth-century Dutch painting at the Rijksmuseum, Amsterdam a museum that collaborates closely with private collectors, including quite recently – Willem Baron van Dedem.

Here is a selection from the question-and-answer session.

Pieter Roelofs: Baron van Dedem, you've been collecting Old Masters for years, and you also have long years of experience working with museums. Do you remember what it was like at the beginning?

Baron van Dedem: My love of Old Masters, and above all the realization that I would be able to collect them myself, does indeed date from many years ago. One key occasion was my visit to the Antiques Fair in Delft. I met plenty of art dealers there. But I avoided talking to people from museums, a world I saw as an unapproachable ivory tower. I didn't dare to go up to a museum director! So my first advisers were dealers, not curators or museum directors.



Salomon van Ruysdael (1600/03-1670), *Ferryboat with Cattle on the Vecht River near Nyenrode*, 1649, Collection W. Baron van Dedem

WvD: I always bought pictures that were close to my heart. Plus—the condition of a painting is everything. As a private collector, you can be choosy, and if you make a mistake, you can try to remedy it quite quickly.

PR: When did you start to call yourself a collector?

WvD: Once you find that there is no room left on the wall, then you're a real collector.

PR: Let's look at a work from your collection. This is Salomon van Ruysdael, Ferryboat with Cattle on the Vecht River near Nyenrode.

WvD: Yes, this painting has an incredible provenance. It belonged to the collection of Jacques Goudstikker, and was stolen by the Nazis in 1940. The Allies recovered it and returned it to the Dutch government – Goudstikker had died in the war. It was on loan to the Lakenhal for years, until 2006, when it was restored to Goudstikker's heirs and then appeared on the market. I eventually purchased it from Noortman Master Paintings in 2011. It is a remarkable painting in my collection with a unique history.

PR: Like many other collectors, you possess a great deal of knowledge about the works in your collection. Passion and knowledge is what curators and collectors often have in common . . . And that is important when we form partnerships to show our collections to the world.

Leonore van Sloten: I totally agree. It's my experience that private collectors know a great deal about the works in their collection and about art history in general. What is more, many museums owe their existence to private initiative. The Rembrandt House was founded in 1906 by a group of art lovers who wanted the house to be open to the public. The house itself and its collection of works on paper – largely prints, but a number of drawings as well – are the heart of the museum. Still, it would never have been possible to reconstruct Rembrandt's "original" home without loans. So the Rembrandt House is largely dependent on its relationships with museums and private collectors, and their frequently generous actions.

PR: Is there any fundamental difference between working with a museum and working with a private individual?

LvS: Yes, we have frequent contact with our counterparts at other museums, and museums are experienced in handling loans. Collectors immediately raise practical issues: how can I have a high-resolution photograph made? How should the work be packaged for transport? If a museum wants to work with a private individual, it must offer to help with such matters.

WvD: We are always impressed by the way museums approach things, and the enormous care lavished on each work of art: the fact that the handlers use white gloves and transport the work in a special crate!

Left: (from left to right) Leonore van Sloten, Willem Baron van Dedem, and Bart-Jan Kastrop at the Patrons Salon

PR: As a museum curator or director, sometimes you dare to ask for a certain painting, sometimes you don't. You know where the best Hobbema in the world is, but never in a million years would you ask for that particular painting.

WvD: After the reopening, the Rijksmuseum was suddenly elevated to a world class museum. In the past, the public was seen as something of a nuisance at the Rijksmuseum. But since the renovation, collectors have noticed a new openness. The Rijksmuseum now finally includes sponsors in its words of thanks. The museum still didn't have a good Hobbema. Our own Hobbema was hanging there on loan, and at some point we said: "we don't want it back."

PR: You can imagine how this was received at the Rijksmuseum. It was a pivotal moment in our history. Still, not all opportunities for loans are taken up. That is often because of insurance problems or the insurance value. Bart-Jan, could you say a few words about that?

Bart-Jan Kastrop: Yes, there's a big difference between museums providing loans to each other and partnering a private collector. We always use a long checklist of questions. For instance, what does the conservator say about the advisability of transporting the work? Is there a good loan agreement? To clarify security issues, a facility report has to be drawn up, which states, for instance, where the work will be hung and the expected visitor numbers. Before a work can be transported, its condition has to be detailed in a condition report. Insurance is another key concern: how is the work to be insured by the museum? What is its market value? We always advise our clients to insure the work themselves and to have the museum reimburse them. Then the collector retains control; understanding all the ins and outs of museum insurance is far more difficult.

PR: Now you're speaking from the viewpoint of the collector. We are keen on indemnity. How do you arrange that?

BJK: If indemnity applies, the work concerned has to be explicitly incorporated into it. Once a work is covered by indemnity, it can be taken out of the regular insurance.

PR: Can you insure artworks against acts of terrorism? And against claims?

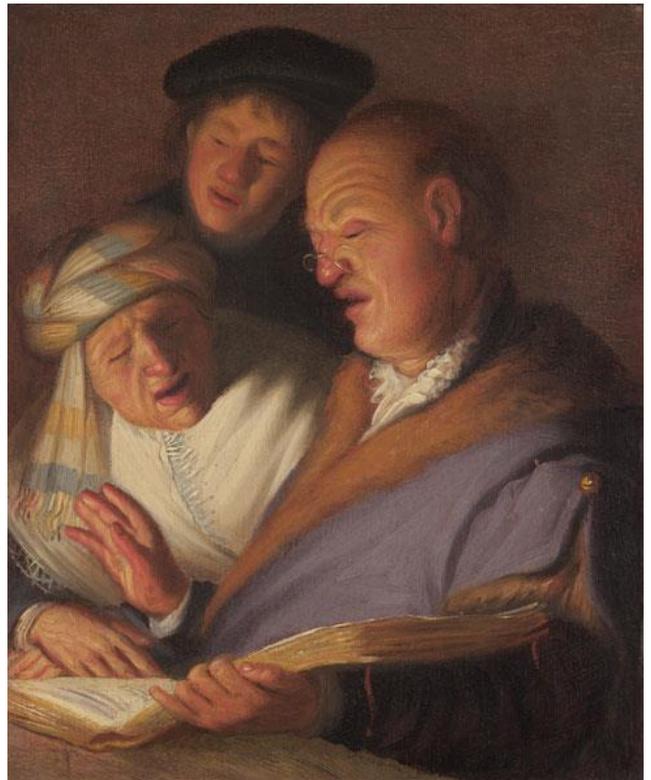
BJK: Yes, it is in fact possible to insure your work against terrorist attacks, and there's a growing demand for such insurance. As far as claims are concerned, you have to ensure that the terms of the loan agreement are crystal-clear.



Meindert Hobbema (1638-1709), *Wooded Landscape with Merrymakers in a Cart*, ca. 1665, Rijksmuseum, Amsterdam. Gift from the W. Baron van Dedem Collection.

One of the participants asked how collectors should deal with attributions that are changed after work has been loaned to a museum. Several people related their experiences in this connection. Everyone agreed that consultations must take place between the museum and the collector before any re-attribution. If the collector emphatically disagrees with the proposed change, he must be entitled to withdraw the work. In this respect too, openness and transparency are paramount.

WvD: My Rembrandt [*The Three Musicians (Hearing)*, ed.] was "Category B", until Christopher Brown wanted it on loan for an exhibition in Stockholm. According to Brown, it was indeed a Rembrandt. Eventually, Ernst van de Wetering wrote the Preface to the catalogue, and then, by implication, it became a Rembrandt.



Rembrandt van Rijn (1606-1669), *The Three Musicians (Hearing)*, ca. 1624, The Leiden Collection, New York (formerly Collection W. Baron van Dedem)

One of the participants said: "I'd like to be generous in offering loans, but whenever a work comes back, its condition is rarely the same. Sometimes there is damage to the work itself, and sometimes something has happened to the frame. This has discouraged me from wanting to provide loans."

LvS: We seek to arrange our loan agreements in such a way that all parties are assured of protection. It sometimes happens that a collector arrives at the museum with a work in a plastic bag. But we want "wall to wall" involvement in every loan. We bear ultimate responsibility. And that's why we want to work with professional transport companies, that's why we want to transport works in special crates, that's why we want to arrange good insurance. You should be able to expect that degree of care from any museum you have dealings with.

One of the participants asked if it was possible to stipulate in a long-term loan that a donation should not be spirited away to the depot.

WvD: That's a very good point. As far as the Hobbema in the Rijksmuseum is concerned, we had the contract state that the work must be included in the permanent exhibition for forty years. But you can't make an agreement like that for an indefinite period. Luckily there is a lack of good Hobbemas, so I trust that it will stay there. Still, museums change and they should change so they are reluctant to give guarantees.



Jan van de Cappelle (1624/26-1679), *A Calm Sea with Ships near a Shore*, Collection W. Baron van Dedem

LvS: Yes, in this respect too you have to be transparent and reasonable. In the US it sometimes happens that a collector will donate a work on the condition that it will be included forever in the permanent exhibition. That's an extreme example, but it does happen. There are also examples of collections being donated on the condition that the entire collection will be kept together.

One of the participants asked whether it was customary in Europe for museums to supply works on loan to private individuals. Are museums ever pressured to do so?

One of the CODART Patrons with experience in this field replied that one museum in the US had offered to provide a work on loan from its depot in exchange for a loan.

WvD: That is an interesting point. I promised some paintings to the National Gallery in London, but if I were to donate a work, it would become the property of the State, which would mean that it could no longer be supplied on loan to a private individual. The Metropolitan Museum in New York uses a different construction. There, if you want to donate a work, you donate it to the Friends Foundation of the Metropolitan Museum, which in turn lends it to the museum. If the Metropolitan Museum decides at some point that it wants to sell the work, the work reverts to the Friends. The National Gallery should have a similar Foundation.

PR: I should like to conclude by quoting the words of one of the collectors with whom the Rijksmuseum often collaborates: "Collectors and museums alike borrow artworks from the future." So we have a shared responsibility. To imbue artworks with significance, it is important to show them to the public. Every artwork naturally benefits from being seen. That is our common interest.

I should like to thank you all for coming here today and for taking part in this lively discussion.

Do you have any further questions about these issues? Please do not hesitate to contact the CODART office at info@codart.nl or +31 (0)70 333 9744.

CODART Friends Event in New York

On October 16th and 17th, 2014, CODART organized an exclusive event in New York for its Patrons and all those who take an interest in CODART and what it offers its benefactors.

Thanks to the active involvement of our New York based members, we were able to offer a very interesting program and some marvelous visits "behind the scenes." The party, consisting of 32 Patrons, relations, and curators, met in the afternoon of October 16th, at a private collection on Fifth Avenue. We were welcomed by the collector and by Walter Liedtke, curator of European Art at the Metropolitan Museum of Art, who showed and discussed the fabulous works of Dutch and Flemish art on view in this brilliant Manhattan apartment.

The visit was followed by a private viewing of the Pieter Coecke van Aelst exhibition at the Metropolitan Museum of Art. After a short welcome by the Mets director, Thomas P. Campbell, four curators took us around the exhibition, taking turns to share with us their impressive knowledge about works of art by Coecke van Aelst and his circle. They discussed tapestries (Elizabeth Cleland, Associate Curator, European Sculpture and Decorative Arts), paintings (Maryan Ainsworth, Curator of European Paintings), drawings (Stijn Alsteens, Curator, Department of Drawings and Prints) and prints (Nadine M. Orenstein, Chair of the Metropolitan's Department of Drawings and Prints). After this fabulous visit, we were invited to dinner at the Belgian Consul General's residence on Fifth Avenue, overlooking Central Park. This provided a great opportunity to become better acquainted and to enjoy lively discussions of our common passion: Dutch and Flemish art.

The next morning we went to the Frick Collection, where the director, Ian Wardropper, welcomed us for a private viewing of the collection before opening hours. Esmée Quodbach (Assistant Director of the Centre of the History of Collecting in America) and Louisa Wood Ruby (Head of Photoarchive Research) gave us a tour of the collection of Dutch and Flemish Old Masters. As an extra surprise, they allowed us a brief look behind the scenes before it was time to say our goodbyes, bringing to an end a highly successful Friends of CODART event.

This event was made possible by the help and personal commitment of all the curators and other individuals mentioned in this text.



One of the rooms of the Pieter Coecke van Aelst exhibition in the Metropolitan Museum of Art, New York



Walter Liedtke at CODART's Anniversary Symposium at the Rijksmuseum Amsterdam, October 2013. Photo: Vladimir Dobrasinovic

In memoriam: Walter Liedtke

One of the driving forces behind the Friends event in New York was Walter Liedtke, curator of European Art at the Metropolitan Museum of Art. On February 3rd, 2015, Walter was among those who died in a train crash in the New York City suburb of Valhalla. He was a dedicated CODART member from the earliest days and contributed to our network's activities in many ways. He is sadly missed.

Friends museum visit

Every December, the Friends of CODART Foundation, in conjunction with the Foundation C. Hofstede de Groot/ Friends of the RKD, offers all its Friends a special museum visit, often on the occasion of an exhibition of Dutch and/or Flemish art and guided by a CODART Member or Friend. In December 2014, the Friends visited the exhibition *Connoisseurship: Bredius, Jan Steen and the Mauritshuis* in Museum Bredius in The Hague. The participants were welcomed by John Hoogsteder, who gave an interesting introduction to the exhibition and Museum Bredius. After this, the group was offered the opportunity to view the exhibition and the museum by themselves. The afternoon was festively concluded at Museum Bredius' neighbor: art dealer Hoogsteder & Hoogsteder. Willem Jan Hoogsteder, one of CODART's first Patrons, and his staff treated us to drinks and a tour through the gallery.



Benefits

Donor

Gifts of 65 Euros per year (or more)

- You receive the CODART e-Zine, News and Notifications
- An annual invitation to a museum visit, guided by a CODART member

Patron

Gifts of 1000 Euros per year (or more)

- You receive the CODART e-Zine, News and Notifications
- An annual invitation to register for a CODART focus meeting: an in-depth museum visit, organized exclusively for CODART-members, specialists and Patrons, guided by a CODART member
- An annual invitation to the opening reception of the CODART congress
- The opportunity to register for the annual CODART congress
- An annual invitation to a Patrons workshop (lecture, salon, exchange of expertise in the field of the Old Masters), guided by a CODART member
- Your name mentioned as Patron in CODART communications and on the CODART homepage (optional)

Patron for life

Once-only gift of 10.000 Euros (or more)

- You are a life-long Patron of CODART and enjoy all the benefits that CODART offers to Patrons

Business sponsor

Gifts and benefits to be determined in consultation with the director of CODART

Naturally, there are other ways of tailoring your support to CODART according to your personal preferences.

Should you be interested in other options, please contact Gerdien Verschoor, director of CODART

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These museums support CODART:

Centraal Museum, Utrecht
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Metropolitan Museum of Art, New York
Rijksmuseum, Amsterdam
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CODART Agenda

2015

30 & 31 August:

CODART focus The Hague

We are invited by the Mauritshuis for an in-depth study visit on the occasion of the exhibition *Rembrandt? The Case of Saul and David*.

11-17 October:

CODART Study Trip to the Midwest, USA

During his trip for Members and Patrons we will visit the famous and also the lesser known but fantastic collections of Dutch and Flemish art in museums in Boston, Detroit, Toledo, Oberlin, Cleveland, Dayton, Cincinnati, Indianapolis and Chicago.

December

Friends museum visit

An afternoon organized especially for all Friends of **CODART**, in conjunction with the Foundation C. Hofstede de Groot/ Friends of the RKD. More information will follow.

2016

14 March

CODART focus Den Bosch

Study day on the occasion of the exhibition *Jheronimus Bosch. Visions of a genius* in Het Noordbrabants Museum and the international Bosch Research and Conservation Project.

19-21 June

CODART NEGENTIEN congress Madrid

The yearly **CODART** congress in 2016 is organized in conjunction with Museo Nacional del Prado and Museo Thyssen-Bornemisza.

Do you also want to support **CODART**? Please send a mail to friends@codart.nl or enlist via www.codart.nl/friends

Cover: detail of Eve, from *God Accuses Adam and Eve After the Fall* tapestry in a set of *The Story of Creation*. Design attributed to Pieter Coecke van Aelst, ca. 1548. Woven under the direction of Jan de Kempeneer and Frans Ghieteels, Brussels, completed by 1551. Florence Instituti Museale della Soprintendenza Speciale per il Polo Museale Fiorentino (Arazzi 1912-25, 17). Photograph by Bruce White