

艺术无国界，交流创未来！

专访荷兰企业艺术收藏协会主席 **SABRINA KAMSTRA**

An Interview with Sabrina Kamstra,
Chair of the VBCN, Netherlands Association
of Corporate Art Collections

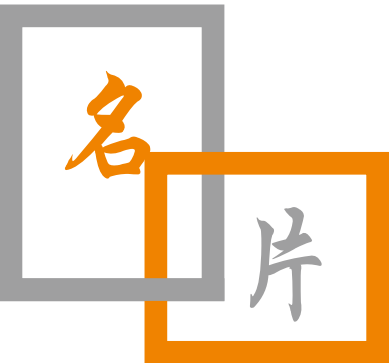
Untitled
Yesim Akdeniz Graf
2004
acrylic on canvas
210 x 260 cm
Collection De Nederlandse Bank, Amsterdam





Untitled
Tanja Smeets
2008
red lentils in lycra
600 x 300 cm
Collection DSM , Heerlen

企业 · Corporate Card



在荷兰，许多企业、机构与院校积极致力于艺术收藏，已有悠久的历史与传统。成立于2005年的荷兰企业艺术收藏协会，旨在为成员们提供了一个自由广阔交流平台，至今已汇聚了52个大中小型企业艺术收藏。在社会各界的交流活动中，也常常能够见到该协会活跃的身影。

Q 您如何理解VBCN（荷兰企业艺术收藏协会，以下简称VBCN）的四大核心价值观，即“积极性”、“独立性”、“国际性”及“感召力”？

A 我们先来回顾一下VBCN与荷兰企业艺术收藏之间的渊源。VBCN在六年前于荷兰成立，与众多荷兰企业、医院、政府艺术收藏部门的负责人有着非官方的联系。抱着共同交流和分享，促进企业艺术发展的目的，VBCN应运而生。在您提到的四大价值观中，“独立性”让我们不会被别人左右，而许多跨国企业的全球性业务使得我们需要具有“国际性”的特点；同时，我们还会不遗余力地支持、资助那些有创造力的艺术家们，让人们感受到艺术的真谛。

Q VBCN是否对所有企业开放？加入VBCN的企业，需要达到哪些条件？

A VBCN欢迎所有成立了艺术收藏部门的企业加入我们，我们会帮助企业进行艺术收藏的管理与运营。加入VBCN的前提是，企业需要成立专业的艺术收藏部门，保证实际的预算，在艺术品收购方面表现活跃。这是我们最为关注的条件。

Interview with Sabrina Kamstra chair of the VBCN, Netherlands Association of Corporate Art Collections and curator of the art collection of the AMC Academical Medical Centre Amsterdam.

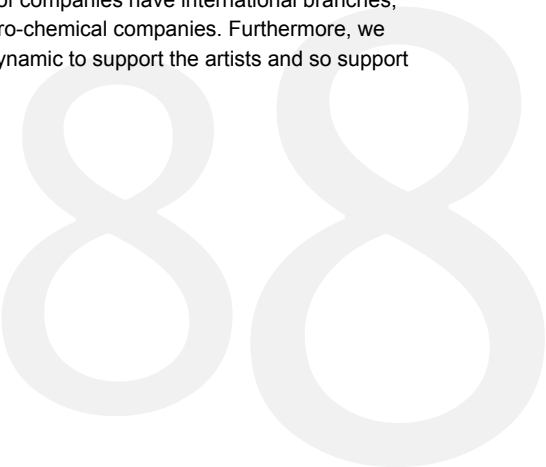
The VBCN has 52 affiliates at this moment including just about every large and small corporate art collection in the Netherlands plus those that are just started.

The VBCN is intended to be a platform where members can exchange information and experiences.

The association aims to be a discussion partner at a national and international level with players in the cultural field - galleries, museums or government bodies.

Q: Can you please elaborate a bit about the core values of the VBCN in terms of dynamic, independent, international and stimulative?

A: Before I explain those criteria I would like to tell more about of the history of the VBCN: Netherlands Association of Corporate Art Collections. We started 6 years ago out of an unofficial network circle of art curators working for different companies and academic hospitals. They had similar kinds of work, faced the same questions and all felt the need for a professional network within which to exchange experiences and best practices. Once the VBCN had been set up as a formal association, we came together on a more regular base and started to think about the various possible aims and goals of our association. We then came up with the criteria dynamic, independent, international and stimulative. We want to be independent and free of any commercial activity; we aim to operate internationally, as visual art is international and a lot of companies have international branches, like banking companies, petro-chemical companies. Furthermore, we wanted to be creative and dynamic to support the artists and so support the quality of the art.



企业 •

Corporate Treasure



The way to go
Roy Villevoeye
2001

Digital computer print with acrylic varnish on vinyl
8300 x 300 cm
Collection AMC Academic Medical Centre, Amsterdam

Q 在收购过程中，VBCN会直接对具体作品发表自己的建议吗？

A 不会。由于每家企业的情况不尽相同，我们所做的则是在专业性的基础上，相互学习，共同交流，例如如何展现和保存艺术作品等。另一方面，我们鼓励企业对艺术收藏进行积极探索和研讨，在我和阿姆斯特丹大学教授Whitter合作的书中介绍了企业艺术收藏的历史，包括它的来源和目的等。企业艺术收藏的目的是一个变化的过程，起先强调它的社会作用，办公环境中的艺术作品让企业雇员在二战后深受熏陶，之后它又成为了展现企业责任和文化内涵的工具。所以说，企业艺术收藏的目的总是在变化，而我们能做的就是依靠自己的方式方法与艺术交流共存。

Q VBCN的成员需要缴纳会费吗？

A 是的。尽管我们都是兼职且免费为VBCN服务，但是VBCN的行政管理、学术研究、调查走访仍需要一定的费用去维护管理。在图书出版方面，我们得到了荷兰政府和一些企业成员的额外资助，对此表示十分感谢。

Q 在VBCN的工作中，有哪些经历最让您难忘或记忆深刻？

A 让我最为感动的是，许多外聘的企业艺术收藏负责人，表现出高度的专业性和积极性，将高价值的艺术作品带给受雇的企业。艺术虽好，但由于企业性质的不同，人们无法看到企业内部艺术精品。比如银行，考虑安全性，就没有公共区域展示这些艺术品。所以艺术收藏的负责人们一直在寻求艺术品的展示方式，和企业CEO的大力支持。因为艺术收藏总是许多企业在预算里最后考虑，也最先被拿掉的部门。负责人们大力推广的原因，在于艺术真的能重燃人们的工作热情，为办公环境带来新鲜的空气和力量。

Q: Is the VBCN open to all? Are there any specific criteria that must be met before becoming a member?

A: In principal yes, membership is open to all. We provide advise to new members who are just starting a corporate art collection to set out criteria on how to establish a collection, make choices, understand where to go etc. We do expect new members to collect in a professional way and to have a policy for that, and a proper budget, so that they can actively acquire works for their collection. It is more a question of professionalism and commitment more than anything else. In principal any company can be entering except for example organizations linked to galleries, because that might harm the independence of the VBCN.

Q: Does your organization give direct advice on what pieces of work to collect?

A: No, that's entirely up to the individual members, every company has its own art policy and identity. Of course there are similarities between the collections of various VBCN members. As VBCN, we do not predominantly focus on the collections, but try to create more professionalism by organizing round tables to exchange information, for example, how digitalise a collection, what kind of contracts to make for galleries and artists, how to present the works of art, how to preserve the works of art etc.

On the other hand, we also want to stimulate the discussion of what is corporate art itself, what the term exactly means. For example, museums were reluctant in the beginning and in a way were prejudiced as they have the idea that the museum is a better place to collect art instead of companies, and moreover, that museums can guarantee artistic quality. They rather prefer to get the companies art budget direct to acquire for the museums. So there is a lot of work to do for the VBCN. For that reason, we published in 2009 the book Corporate Art Collections in the Netherlands, For the book, we interviewed 19 stake holders (Collectors, journalist, gallery owners, artists etc.) and we asked Dr. A. Witte – assistant professor in cultural policy at the University of Amsterdam - to write for the publication. He researched the history

of Corporate Art collecting, and tried to answer the question of legitimization in having a corporate art collection. Corporate Art in the Netherlands was in the beginning, in the 1960s, more serving a social aim, companies were displaying pieces of art in their offices so that the employees could get in touch with art, and become artistically educated. Later, for some companies art became a marketing tool, and some introduced the idea of corporate social responsibility (CSR) as the basis for having a collection. This recently changed to the concept of corporate cultural responsibility, which is a redefinition of CSR in a more explicit cultural way. He concludes that the various aims shifted over time, and fluctuated with changing general policies of each company.

Q: Do the members need to pay fees to join?

A: Members pay an annual fee so we can finance our activities and maintain a secretariat. Being member of the board is an honourable position and goes without payment. We pay for someone doing our administration, and for the rest try to collaborate as much as possible in the organisation of our activities. For example, our publication Corporate Art Collections in the Netherlands was co- financed by several cultural Funds and the Mondrian Foundation, an institution responsible for allocating the budget for visual art of the Dutch government.

From your point of view, what do you think are the most important and valuable experiences you have gained in process of managing this Association.

Bringing so many art professionals together and sharing information is very stimulating. Most of the members are working often as a soloists in their company, mainly because their work is not part of the core business.

Secondly, bringing the corporate collections out into the open through the VBCN is like revealing a big secret. In the Netherlands, there is so much high quality art to be found in Corporate Art Collections that it merits to be shown to the public.

It is a challenge to open up these collections, most of these works of art invisible. Bank collections for example, due to regulation and safety measures, are seldom open to the public. But the collection for which I am responsible, that of the AMC Academic Medical Centre Amsterdam is the opposite: it is open to the public 24/7.

We try to find ways to open up these treasures for which the VBCN communicates in various ways for example by organizing round tables, lectures, exhibitions and our website www.vbcn.nl. We think it is a good and worthwhile thing to collect art as a company: it brings good spirit to the people working in the company and stimulates an 'out of the Box thinking', and last but not least opens up new networks.

Q: The VBCN is a link between the curators; you don't have any curators yourselves?

A: The VBCN is a platform - with a good national and international network in the art world - for curators and art advisers, where we share and exchange knowledge and information.

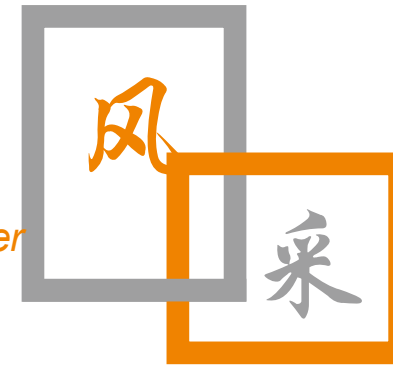
When a company becomes a member, they are the ones to decide who will be sent to the VBCN meetings. That can be an art professional working for company, or an external art adviser. To safeguard the independence of the VBCN, we do not allow anyone with commercial links to acquire membership.

We are now setting up a tutor system for new members, in which a member who is more experienced will guide a newly admitted member for the duration of one year.

We ask and stimulate an active participation of all our members, so that they can come up with themes for roundtable meetings, research and discussions.

企业 •

Corporate Splendor



Q: What do you think is corporate art collection?

A: A corporate art collection can have many definitions depending on the company. Some of our members have over 10.000 works of art while some are small but own outstanding works of art. As long as the intention of the board of the company is positive and supportive towards a corporate art collection, it can be successful in achieving its aims. If the board is not supporting the art collection, however, there is no way of setting up a professionally maintained art collection; you need the commitment and the continuity of the CEO's and managers. Finally, an interesting art collection cannot be brought together overnight. This is one of the most important things that the VBCN members try to communicate with everyone.

Q: Were there any particular difficulties that you encountered in your process of setting up a daily management structure for the organization?

A: No, not at all. All the curators from the companies are very active; we get together about 4 times a year. In between those gatherings, we meet at various gallery and museum openings and at international art fairs.

But a realistic problem now is the economic recession. A lot of the member companies in 2008 had to decide to cut down the budget on everything including the budgets for art collection. In some cases they even decided to sell parts of their collections. The VBCN is of the opinion that a corporate art collection should not be seen as a financial asset. We communicate to our members and the general public that it is not a good idea to collect art as a form of investment or to consider it as a figure on the balance.

We did have one member of VBCN where the board of the company has decided nevertheless to sell the art collection. We have advised them to keeps the works together by donating the collection to a museum. However, they just auctioned everything, which illustrated what Lucebert, a Dutch artist once said: "All things of value are defenceless".



Cows in landscape
Dirk van Lokhorst
undated oil on canvas
132 x 233 cm
Collection Friesland Bank, Leeuwarden

Q 在工作中，您和许多博物馆馆长联系密切，VBCN是否也有类似的管理人员？

A 没有。通常加入VBCN的企业成员，都有从内部或外部聘请的艺术收藏部门的负责人。我们现在打算成立一个“一帮一”的辅导机制，即艺术收藏经验相对丰富的企业成员会向新加入的成员提供为期一年的帮助，引领他们如何进行专业的企业艺术收藏。我们还经常组织包括圆桌会议、辩论、研讨等形式在内的项目，为企业成员提供一个自由广阔的交流平台。

Q 您是怎样对“企业艺术收藏”进行定义的？

A 这个问题说起来有些复杂。我认为，最重要的一点，艺术收藏须得到企业董事会的充分热情和大力支持，才能正常运转，不断发展。这是我们在许多项目、研讨会或采访中一直强调的理念。

Q 在VBCN的工作中，您碰到过什么特别的困难吗？

A 一点也没有。我们与企业负责人每年会面三次，大家表现得都十分专业和积极。要说到真正的困难，比如在经济危机中，很多企业不得不大幅削减艺术收藏预算，但还不至于卖掉或关闭艺术收藏。尽管决定权在于企业，但我们总是向他们解释，艺术品并不是一个明智的投资方向。一旦企业决定开始艺术收藏，那么想明白该如何对它们进行管理和运作。



Untitled
Aisling Hegdecock
2008
Polystyrene beads, PVA pigment, painting
200x 150 x 36 cm
chair object 127 x72 x 68 cm
Collection AEGON, The Hague