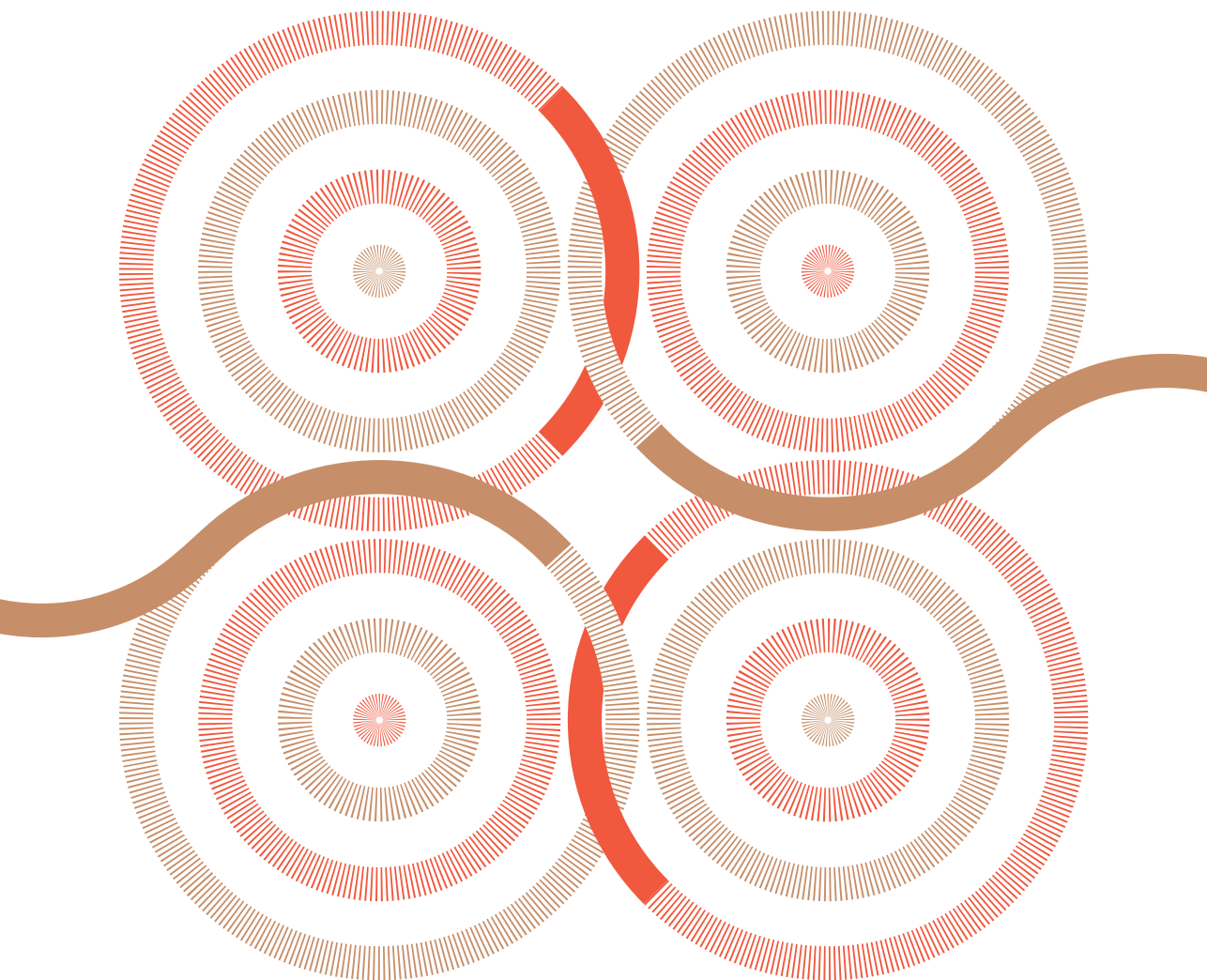




International Association
of Corporate Collections
of Contemporary Art



International Symposium
on Corporate Collections
and Museums

Programme
Synergies and new Perspectives
on Collaboration

Programme

9.15 am

Delegate registration

10.00 am

Welcome and opening

by Loa Haagen Pictet

Jane Morris, *moderator*

Editor of The Art Newspaper, London/New York

10.15 am – 12.45 pm

Morning session

**How to work better?
Common ground and new perspectives
on collaboration between museums and
corporate collections.**

Introduction: Beatrix Ruf

Director of the Stedelijk Museum, Amsterdam

Speaker: Iwona Blazwick

Director of Whitechapel Gallery, London

Speaker: Paul Dujardin

Director of BOZAR, Brussels

Speaker: María de Corral

*Coordinator of the contemporary art collection
of the Museu Patio Herreriano, Valladolid |
Member of the Scientific Committee of Museo
Reina Sofía, Madrid*

Perspectives: Frank Elderson

*Member of the Governing Board
of De Nederlandsche Bank, Amsterdam*

Debate/Discussion

12.45 pm

Lunch break

2.00 pm – 5.30 pm

Afternoon session

**New forms of patronage and creation
of cultural heritage.**

**How do private and corporate collections
define their role in relation to the public sector?**

**Where do the objectives of private and
corporate collections meet those of museums?**

Introduction: Sanne ten Brink

*Head Curator ING Collection | Chair of VBCN
(Dutch Association of Corporate Art Collections)*

Speaker: Arnold Witte

*Director in studies of art history, Koninklijk
Nederlands Instituut, Rome | Associate Professor
in Cultural Policy at the University of Amsterdam*

Speaker: Ioanna Vryzaki

Director of D.Daskalopoulos Collection, Athens

Speaker: Hendrik Driessen

Director of De Pont Museum, Tilburg

Speaker: Grazia Quaroni

*Director of Collections, Fondation Cartier
pour l'art contemporain, Paris*

Perspectives: Nimfa Bisbe

*Director of the Contemporary Collection,
Fundación "la Caixa", Barcelona | IACCCA Board
member*

Debate/Discussion

Closing remarks by Delphine Munro

*Head of Arts at European Investment Bank
Institute, Luxembourg | IACCCA Board member*

5.30 – 6.30 pm

Delegate drinks reception

Moderator



Jane Morris

Editor-at-large, The Art Newspaper

Jane Morris is the editor-at-large of the New York- and London-based edition of The Art Newspaper and a regular visual arts contributor to The Economist, Monocle magazine and Monocle 24 radio. Between 2008 and 2016 she was the editor of The Art Newspaper, leading an international team in the creation of the monthly newspaper, special reports and art fair dailies from five of the world's most prestigious art fairs. She played an instrumental role in building up The Art Newspaper's online presence from a marketing site to a fully-fledged online newspaper with a daily news service.

Jane has also contributed to the Guardian and the Independent and BBC Radios 3 and, as well as writing for specialist art magazines including Art Forum. She has organised peer reviews of new museum galleries (included the Wellcome Trust) and was a judging committee member of the European Museum of the Year from 2005 to 2008.

Welcoming and opening



Loa Haagen Pictet

Curator at Collection Pictet, Geneva

Loa Haagen Pictet is a Danish art historian and curator who, since 2004, has been responsible for building up Pictet Art Collection of Swiss art from 1805 to present day.

Additionally, she initiated in 2011 a collection for The Graduate Institute/Maison de la paix, Geneva, including several large scale site specific works by artists such as Matt Mullican, Monika Sosnowska and Peter Kogler as well as works by William Kentridge.

Loa Haagen Pictet is member of the board of foundation of Musée Hermitage, Lausanne, as well as Musée international de la Croix-Rouge et du Croissant-Rouge and chair of IACCCA (International Association of Corporate Collections of Contemporary Art) as well as chair of P3Art, a platform of public private partnership for art in the public space in Geneva.

Morning session

How to work better? Common ground and new perspectives on collaboration between museums and corporate collections.



Beatrix Ruf – Introduction

Director of the Stedelijk Museum, Amsterdam

Beatrix Ruf is the Director of the Stedelijk Museum Amsterdam. After completing her studies, she was Curator at Kunstmuseum Thurgau, Warth from 1994-1998 and Director of Kunsthaus Glarus, Glarus from 1998-2001. In 2001, Ruf was appointed Director of Kunsthalle Zürich, overseeing a substantial expansion project launched in 2003 and concluded in 2012. In 2006, she curated the third edition of the Tate Triennial in London and in 2008 she was Co-Curator of the Yokohama Triennial.



Iwona Blazwick – Speaker

Director of Whitechapel Gallery, London

Iwona Blazwick is Director of the Whitechapel Gallery, London since 2001 and is a curator, critic and lecturer. She has recently curated Sarah Lucas: Situation, Adventures of the Black Square and Terrapolis. She was formerly at Tate Modern and London's ICA as well as being an independent curator in Europe and Japan. Blazwick is series editor of Whitechapel Gallery/MIT Documents of Contemporary Art. She has written monographs and articles on many contemporary artists and published extensively on themes and movements in modern and contemporary art, exhibition histories and art institutions. She is co-curator of the exhibition William Kentridge: Thick Time.



Paul Dujardin – Speaker

Director of BOZAR, Brussels

Paul Dujardin has been CEO and artistic director of the Centre for Fine Arts Brussels (BOZAR) since 2002. Under his leadership, the Centre for Fine Arts has become an interdisciplinary cultural centre with a European and International scope. Today, the CFA offers a wide range of events, including concerts, exhibitions and debates as well as festivals and events linked to film, literature and theatre.

Paul represents the CFA at various platforms such as the European Concert Hall Organization (ECHO) the International Society of Performing Arts (ISPA), the European Network of Ancient Music (REMA) and ASEMUS – Asia Europe Museum Network. Since 2013, he has presided over the Executive Council of the International Music Council (IMC) and since 2014, he is a member of the Board of Directors of the European Festivals Association (EFA).

Between 1992 and 2002 Paul was CEO of the Philharmonic Society of Brussels and later he was also responsible for the yearly festival Ars Musica, dedicated to contemporary music.



María de Corral – Speaker

Director of Colección Asociación Arte Contemporáneo at Museo Patio Herreriano, Valladolid

Member of Scientific Committee of Museo Reina Sofía, Madrid

Patron Member of Museo Thyssen-Bornemisza, Madrid

María de Corral is an art critic, consultant and independent curator based in Madrid. Presently she is Director of Colección Asociación Arte Contemporáneo, Museo Patio Herreriano and Director of Expo Actual SL.

In the past, among other positions, she was Director of 51st Venice Biennale (2005), Director of the Contemporary Art Collection Fundación “la Caixa” (1985-2002) and Director of the Museo Nacional Centro de Arte Reina Sofía (1990-1994).

She has curated a large number of major exhibitions and monographs in Museums and Institutions in Spain and around the world. She was commissioner for the Spanish Pavilion in the 43rd Venice Biennale and for Portugal in the 56th Venice Biennale.



Frank Elderson – Perspectives

Member of the Governing Board of De Nederlandsche Bank, Amsterdam

Frank Elderson (1970) has served as an executive director of De Nederlandsche Bank (DNB) since 1 July 2011. In that capacity he is currently responsible for Pension Funds' supervision, Horizontal supervisory functions, Banking Resolution and Legal Affairs.

He is a member of the Plenary Session of the Single Resolution Board. He chairs the Netherlands Platform for Sustainable Finance. The chairman of the Sustainability Committee of DNB reports to him. Before joining DNB's Executive Board, Mr Elderson served as Head of the ABN AMRO supervision department (2006-2007), Director of the Legal Services division (2007-2011) and DNB's General Counsel (2008-2011).

He received his professional training as an attorney with Houthoff Advocaten & Notarissen from 1995 to 1998. Having studied various courses at the University of Zaragoza, Spain, he graduated in Dutch law at the University of Amsterdam in 1994. He obtained an LL.M. Degree at Columbia Law School, New York, in 1995.

Afternoon session

New forms of patronage and creation of cultural heritage.

How do private and corporate collections define their role in relation to the public sector?

Where do the objectives of private and corporate collections meet those of museums?



Sanne ten Brink – Introduction

Head curator ING Collection / Chair of VBCN (Dutch Association of Corporate Art Collections)

Ten Brink was born in 1979. After studying in Spain at the University of Modern Languages in Granada, she acquired a degree in 'Roman Languages and Culture' and 'Art and Art Policy' at the University of Groningen. Before starting her career at ING, she worked in New York at the James Goodman Gallery and the PS1 Contemporary Art Center (affiliate of the MoMA).

As Head curator and team manager, Sanne is responsible for the development of ING Group's global art collection and policy. The collection stands for change and innovation and helps foster this culture within ING. As a result, Ten Brink is very interested in working with young, experimental and emerging artists. She actively works to support them by giving them a platform to display their work in the early stages of their careers. A great example of this support is her initiation of the ING UNSEEN Talent Award, an incentive award to empower young talented photographers. An award that has grown to a European project and has developed into a year-round platform.

Sanne has gained substantial experience curating exhibitions and managing the link with the ING businesses worldwide. She promotes the cultural involvement of ING, maintains contacts with museums and cultural institutions. Furthermore, she advises clients on buying and selling art, on estate planning and on the management and preservation of art. She has also gained a deeper understanding of giving something back to society through art commissions, acquisitions and the support of young talent. Her main ambition is to liaise art, culture and society!



Arnold Witte – Speaker

*Director in studies of art history, Koninklijk Nederlands Instituut, Rome
Associate Professor in Cultural Policy at the University of Amsterdam*

Arnold Witte (1968) is Associate Professor at the University of Amsterdam and Art Historian of the Royal Netherlands Institute in Rome. He published on patronage from the Baroque to the present day, amongst which Corporate Art Collections in the Netherlands (2010). He is currently leading the research project Corporate collections as emerging heritage: Art market dynamics, corporate strategies, and public support for the arts, in collaboration with the Amsterdam Business School and the VBCN.



Ioanna Vryzaki – Speaker

Director of D.Daskalopoulos Collection, Athens

Ioanna Vryzaki is Director of D.Daskalopoulos Collection, started in 1994 and comprising of over 500 contemporary artworks by 220 leading international and Greek artists. Managing the collection since 2008, she has coordinated a series of thematic exhibitions of the collection at several major institutions. Ioanna received a BA Hons in Fine Art Practice and History of Art from Oxford Brookes University, and resides in Athens.



Hendrik Driessen – Speaker

Director of De Pont Museum, Tilburg

Hendrik Driessen (1952) is the founding director of De Pont in Tilburg, the Netherlands. In 1992 the museum opened in a former wool spinning mill, a space of over 7000 square meters which was recently extended with a new wing dedicated to the new media. Named after its founder Jan de Pont, the museum initially had no collection. Today its collection comprises over 750 works by 75 artists. The museum continues to operate on the revenues of the fund left by the founder. The motto is to stay 'lean and mean' in order to dedicate the budget, as much as possible, to the organization of exhibitions and the formation of a collection.

Before undertaking the job of setting up this new institution, Hendrik Driessen was deputy director and chief curator of the Van Abbemuseum in Eindhoven from 1986 to 1989. His museum career began in 1978 at the Stedelijk Museum in Amsterdam, where he headed the department of communication.



Grazia Quaroni – Speaker

Director of Collections, Fondation Cartier pour l'art contemporain, Paris

Art critic and museum curator, Grazia Quaroni is an Italian art historian based in Paris since 1991, when she joins the curatorial staff of the Fondation Cartier pour l'art contemporain in Paris and she is today Director of Collections for this institution. She collaborated for about 40 exhibition projects with the Fondation Cartier. Among the most recent ones, solo shows of Patti Smith, Lee Bul, Tabaimo, William Eggleston, Gary Hill, Moebius, Ron Mueck, Bruce Nauman. She is in charge of showing the collection around the world.

She regularly gives contributions in the artistic programs of various public and private institutions in France and abroad, such as Cité de la Musique, Paris, or Fundacio Joan Miro, Barcelona, Spain.

Grazia Quaroni was also Associate Professor at Sorbonne-University of Paris, being a teacher and Project Director in the Master of Curatorial training dedicated to Contemporary Art and its exhibition from 2009 to 2012. She currently teaches Curatorial Studies at Sorbonne – Abu Dhabi and at Political Sciences, Lille, France.



Nimfa Bisbe – Perspectives

*Director of the Contemporary Collection Fundación « La Caixa », Barcelona
IACCCA Board Member*

Nimfa Bisbe holds a degree in art history from the University of Barcelona and, through a Fulbright scholarship, she obtained a master in art history and museology from the University of Delaware (USA).

In 1990 she joined the "la Caixa" Foundation as a chief curator of the contemporary art collection. In 2002 she assumed the direction of the of "la Caixa" contemporary art collection and has since been managing acquisitions, exhibitions and publications. She has made the collection known by conducting different projects and curating numerous exhibitions in Spain and overseas. Her curatorial work also involved solo shows and specific projects on artists such as Omer Fast, Bestué and Vives, Botto & Bruno, Jeppe Hein, Pierre Huyghe, and Soledad Sevilla at CaixaForum Barcelona.

She has participated in conferences and symposiums and taught art collecting at some universities and art schools. She has served in the jury of several art prizes, such as the Spanish National Prize of Photography and the Joan Miró Prize.

She is a member of ICOM (the International Council of Museums), CIMAM (the International Committee of ICOM for Museums and Collections of Modern Art).



Delphine Munro – Closing remarks

*Head of Arts at European Investment Bank Institute, Luxembourg
IACCCA Board Member*

Delphine Munro has over 20 years' experience in arts management for leading museums, foundations, auctioneers and financial institutions. Since 2009, Delphine Munro has led the arts and culture function at the EIB Institute, managing its art collection, developing a mentoring/residency scheme for budding artists and devising employee engagement programmes.

Delphine Munro has a twofold education, in Economics and Finance (Institut d'Etudes Politiques de Paris – Sciences Po) and in art history (Courtauld Institute, London). Delphine Munro is President of the Board of the Casino-Forum d'Art Contemporain Luxembourg. She is Secretary and Board Member of IACCCA and Board Member of Les Amis des Musées d'Art & d'Histoire, Luxembourg.

Media partner of the symposium
www.theartnewspaper.com



The symposium is part of Amsterdam Art Weekend 2016
www.amsterdamart.com





IACCCA

The International Association
of Corporate Collections of Contemporary Art (IACCCA)
is a non-profit association of professional corporate curators.

IACCCA wishes to celebrate its first decade
of sharing best practices by holding an international
symposium, and discussing developments and challenges
in the collaboration between art collections in the public
and private sectors.

www.iaccca.com