



Loa Pictet & the IACCCA Project

What is IACCCA?

IACCCA is the International Association of Corporate Collections of Contemporary Art and a non-profit organization. IACCCA's mission is to set standards for the management and the organization of corporate collections by establishing guidelines for professional practice. So IACCCA is a unique network of more than 50 members who represent the best of the corporate collections of the contemporary art community.

In which context was this idea born?

The idea of IACCCA came from a series of informal encounters among curators of corporate collections where they realized how much they had in common and yet how little they knew about one another. Some even realized that they were not aware of the existence of separate collections at national level within the same multinational company. So, the idea of founding IACCCA formally in 2007 sprang from the wish to know more, learn from each other's experience, share best practices and visit members' collections.

What are the main goals of the association?

Our aim is to bring together the curators of corporate collections from around the world in order to reflect on the future and the responsibilities of corporate collections with a view to fostering adequate and innovative practices in a constantly changing environment.

We want to acknowledge the sustainability of companies' commitment to art and, at the same time, the artistic and patrimonial value of their collections. Our mission is to enhance the importance of contemporary art in our corporations as well as in the broader society. As such, we engage in educational dialogue with our stakeholders (staff, clients, general public).

Who are the members and how did they grow over time?

We have a broad spectrum of members. Today we count 54 international companies and their curators as members. Geographically, our members come from all over the world but, due to the founding of IACCCA in Europe, we have a majority of European members, though constantly expanding. Today, an important part of our members are active in the financial sector such as Deutsch Bank, Caixa, Santander, UBS, but we also count members from the industry (Statoil, Nestlé, Lhoist, Roche, Novartis, etc.), insurance (Helvetia, Die Mobiliar, etc.), telecommunications, cosmetics and more.



What is your personal motivation in the role of IACCCA president?

I had the chance to join IACCCA in 2012 as a member and found the exchange highly stimulating and inspiring. Also, I found very useful the opportunity to bring convincing comparisons and argumentation to my own governing board. When I took over as chair of IACCCA, my primary motivation was to work closely together with highly qualified colleagues and members of the board in order to try and see how far we could bring and mobilize our members and collaborations. So, from being a club visiting one another on a regular basis, we now have active task groups exploring themes and presenting them to all the members. This has worked so well and been very inspirational, to the extent that we decided to open up IACCCA to the external world. We now organize symposia open to a broader audience in order to share or debate with partners both in the public and private art world. The first symposium was held at the Stedelijk Museum in Amsterdam in 2016. Its objective was to try to frame and bring new perspectives on how public, private and corporate collections can improve their collaborations. The second symposium took place in Berlin in November 2018 at Deutsch Bank and dealt with art in public space and art commissioning. Both offered occasions of great debates and encouraged us to continue developing this kind of activities.

Finally, I am very motivated by a joint exhibition project we are currently working on. Based on the fact that we count more than 100,000 artworks among our members, we believe it is also our role to look into these collections and make selections available for public displays and exhibitions. Therefore, we have hired an independent curator to work on a thematic exhibition project. His/her role is to examine and select artworks from members' collections with a carte blanche, in order to allow us to propose a curated IACCCA exhibition. This will not be a show of highlights from corporate collections, but an exhibition touching upon critical matters in contemporary society and addressing important ideas to a large audience through the arts. We are now in the process of finding museums or public institutional partnerships and locations to present the exhibition.



What are the memorable moments of these first 12 years?

There are a quite a few: I believe that both our symposia have been very important and satisfying moments where we invite brilliant keynote speakers to share and debate with us. It is most gratifying to realize that our debates find a large and engaged audience and can bring new perspectives to IACCCA. Our collaboration on the exhibition is also most exciting and regularly leads us to even heated debates. I could also mention our very first task-group session in Oslo where we realized how much fantastic material we had to debate and explore. Also, among the memorable moments I would mention visiting incredibly strong collections in Vienna and Istanbul, a studio visit in London, and last but not least, the very good times spent with marvelous colleagues and a few good laughs here and there.

