



International Association
of Corporate Collections
of Contemporary Art

2nd International Symposium

Art Commissions
Art in Public Spaces
Programme



Tuesday 27 November 2018, Deutsche Bank, Berlin

Programme

**Deutsche Bank, Friedrich-Saal,
Charlottenstraße 37,
10117 Berlin, Germany**

09:00 – 09:45

Registration and coffee

09:45 – 10:00

Welcoming and opening

Loa Haagen Pictet

*Chief Curator of Collection Pictet, Geneva,
Switzerland – IACCCA Chair*

Jane Morris, moderator

*Editor-at-large of The Art Newspaper,
London/New York, UK/USA*

10:00 – 12:30

Morning session

The Role of Art in Public Spaces

Speaker: Kasper König

Curator, Berlin, Germany

Speaker: Cristina Iglesias

Artist, Madrid, Spain

Speaker: Sandra Bloodworth

*Director, MTA Arts & Design, Metropolitan
Transportation Authority New York, USA*

Debate/Discussion

12:30–14:00

Networking lunch at Friedrich-Saal

14:00 – 16:30

Afternoon session

**Contemporary Visions
and Practice**

Speaker: Olaf Nicolai

Artist, Berlin, Germany

Speaker: Dorothea Strauss

*Head of Corporate Social Responsibility
“La Mobilière”, Bern, Switzerland
– IACCCA Member*

Speaker: Superflex

with Jakob Fenger

Artists, Copenhagen, Denmark

15:15 – 15:30

Coffee break

Speaker: Ooze Architects & Marjetica Potrč

**with Sylvain Hartenberg, Eva Pfannes
& Marjetica Potrč**

*Architects, Rotterdam, The Netherlands
Artist, Berlin, Germany*

Debate/Discussion

16:30 – 16:45

Closing remarks by Delphine Munro

*Head of Arts & Culture, European Investment
Bank, Luxembourg – IACCCA Board Member*

16:45 – 17:00

**Speech and invitation to visit PalaisPopulaire
by Friedhelm Hütte**

*Global Head of Deutsche Bank Art
Art, Culture & Sports, Frankfurt, Germany*

17:30 – 20:00

Drinks reception

& visit of the exhibition

***The World on Paper*
at the PalaisPopulaire**

About IACCCA

Created in 2007, the International Association of Corporate Collections of Contemporary Art (IACCCA) is a non-profit association of corporate curators from around the world. As an active network of corporate curators, IACCCA builds on more than ten years of sharing best professional practices. The association continuously aims to examine the synergies and perspectives of the various aspects of collecting and interacting with contemporary art.

IACCCA forms a unique network of more than 50 members who represent the best of the corporate collections of the contemporary art community.

www.iaccca.com contact@iaccca.com

About the 2018 Symposium

After the success of the previous IACCCA symposium (International Symposium on Corporate Collections and Museums – Synergies and New Perspectives on Collaboration), which took place in the Stedelijk Museum in Amsterdam in 2016, IACCCA's 2018 symposium will focus on the role and importance of site-specific commissions and art in public spaces. IACCCA invites you to take part in a deeper debate analysing the relationships, visions and perspectives of art in public spaces.

The symposium will bring together representatives of various sectors: from public, private and corporate commissioners, to artists and architects, to urban planners, as well as representatives of public interest groups. IACCCA wishes to provide an occasion to expand and enrich our ways of thinking and engaging with large-scale art commissions and art in public spaces, and as such, to improve collaboration and heighten the discussion of why and how we could and should integrate art into our environments.

The discussions will be organised in two sessions, each featuring speakers who are invited to present a 20-minute paper. Presentations will be followed by a moderated debate among panel members, and a larger discussion on critical issues will be opened up to audience participation.

Welcoming and opening



Loa Haagen Pictet

*Chief Curator of Collection Pictet, Geneva, Switzerland
IACCCA Chair*

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

Additionally, in 2011 she initiated 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 chair of IACCCA (International Association of Corporate Collections of Contemporary Art), a member of the board of foundation of Musée Hermitage, Lausanne, and of Musée International de la Croix-Rouge et du Croissant Rouge, as well as chair of P3Art, a platform of public-private partnership for art in public spaces in Geneva

www.collection.pictet www.iaccca.com

Moderator



Jane Morris

Editor-at-large of The Art Newspaper, London/New York, UK/USA

Jane Morris is editor-at-large of The Art Newspaper and Cultureshock (an arts content agency), and a contributor on art and culture to the Economist and Monocle, among other publications. She was the editor of The Art Newspaper (London and New York) for almost a decade, creates and edits multimedia projects, and is a cultural commentator and speaker. She was part of a small team that launched Art World magazine in 2007, is a former head of publications at the Museums Association, and was a judge and committee member of the European Museum of the Year Award (focusing on best practice in museums).

She contributes to Radio 3, Radio 4 and Monocle 24 radio, and has written for national newspapers including The Guardian and The Independent. She studied fine art at Central St Martin's College of Art and Design, and Journalism at City University, London.

www.theartnewspaper.com

Morning session

The Role of Art in Public Spaces

This session will address the historical perspectives of Art in Public Spaces, attempting to define the pivotal points and transformation of perception that have shaped art in public spaces as we experience it today. Focusing on contemporary art projects, this session will encourage thought leaders to draw lines between past and present ways of conceiving and developing art projects in public spaces as well as in large-scale art commissions.



Prof. Kasper König – Speaker

Curator, Berlin, Germany

In 1977, Kasper König launched, on the invitation of Klaus Bußmann, "Skulptur Projekte Münster" – an exhibition of sculptures in public places in the town of Münster held every ten years since then. In summer 2017, he was again the Artistic Director of the project, which he co-curated with Britta Peters and Marianne Wagne:

As a curator, König organised numerous large-scale exhibitions such as "Westkunst" in 1981 at the Cologne Fair, "von hier aus" in 1984 at the Düsseldorf Fair and "Der zebrochene Spiegel" in 1993 in Vienna and Hamburg. In 2000 he supervised the art project accompanying the Hanover EXPO titled "In-Between Architecture". In 1985, Prof. König was appointed to the newly established chair for "Kunst und Öffentlichkeit" (art and the public realm) at the Kunstakademie Düsseldorf. Three years later he was made professor at the Städelschule Frankfurt and then appointed its director in 1989. During the same period, he was also the Founding Director of the Portikus exhibition hall in Frankfurt am Main.

From 2000-2012 Kasper König was the Director of the Museum Ludwig in Cologne. In 2014 he was chief curator of the Manifesta 10 in St. Petersburg.

Cristina Iglesias – Speaker

Artist, Madrid, Spain

Born in November 1956 in San Sebastián, Spain. Lives and works in Torrelodones, Madrid, Spain. Cristina Iglesias has compiled a rich and varied body of sculptures, sculptural environments and photo-based works that combine material texture, literary sources, light and shadow. In Iglesias's work, intentional ambiguity and the viewer's immediate physical presence combine to create a nuanced interaction with architectural settings.

Iglesias's accomplished sculptural work, while always displaying a delicate handling of material and light, is at the same time characterised by its quiet, deeply assured



Sandra Bloodworth – Speaker

Director, MTA Arts & Design, Metropolitan Transportation Authority, New York, USA

Sandra Bloodworth is Director of the Metropolitan Transportation Authority (MTA) Arts & Design, the programme responsible for visual and performing arts throughout the agency's network, including New York City subways, commuter railroads, and buses. Sandra joined MTA Arts & Design in 1988 and has served as the director since 1996. She has worked with hundreds of artists through the programme's commissions of permanent art, digital arts, graphic art, photography, poetry, musical performances, and special programmes – all of which engage riders, enrich stations, and encourage the use of mass transit.

Under Sandra's leadership, Arts & Design's Percent for Art programme has become one of the largest and most diverse collections of public art in the world. In addition to working with artists, Arts & Design acts as the design arm of the MTA and is closely involved with architectural and industrial design in stations and subway cars. Sandra represents the MTA nationally and internationally on agency-wide station aesthetic and urban design issues, with a focus on promoting design excellence.

In recognition of her work in the field of public art, Sandra received the Fund for the City of New York's Sloan Public Service Award. She is a practicing artist and holds degrees in Art and Arts Education, including a B.S. from Mississippi College, an M.A. from the University of Mississippi and an M.F.A. from Florida State University. She has taught at Florida State University, the University of Mississippi, and the Department of Art and Arts Professions graduate programme at New York University. She is co-author of the book *New York's Underground Art Museum*, published by the Monacelli Press, and frequently speaks nationally and internationally on the arts and public transport.

www.mta.info/art

Afternoon session

Contemporary Visions and Practice

This session will focus on case studies and current practices in order to outline possible new views and visions improving and assuring the pertinence of future art projects in public spaces. The aim is to analyse key aspects and primary conditions, as well as to raise questions such as: are there new directions opening up for new possibilities? Are new technologies a passing or a lasting option for Art in Public Spaces?



Olaf Nicolai – Speaker

Artist, Berlin, Germany

Olaf Nicolai was born in 1962 in Halle/Saale, Germany. He studied German Literature and Philology in Leipzig, Vienna and Budapest and holds a PhD on "Die Wiener Gruppe". The artist currently lives and works in Berlin.

Nicolai's works and projects have been shown in numerous international solo shows in venues such as Kunsthalle Wien, Museum Boijmans Van Beuningen, German Pavilion, Musée du Louvre, Museum Angewandte Kunst, Kunsthalle Münster and Pinakothek der Moderne München. He has taken part in many biennales such as Venice, Berlin, Busan and Gwangju as well as in Manifesta.

Olaf Nicolai has received the "Kunstpreis der Stadt Wolfsburg". In 2017, he was awarded the "Karl-Sczuka-Preis für Radiokunst" for his DOCUMENTA 14 contribution, and he recently won the Wilhelm-Loth-Preis of the city of Darmstadt. He has received grants from Villa Aurora in Los Angeles, the IASPS Stockholm, PS1 New York and Villa Massimo, Rome.

In 2014, he created a memorial to victims of persecution by the Nazi military at Balhausplatz in Vienna, as well as a permanent artistic interior design for the new buildings of the "Meisterhäuser Gropius and Moholy-Nagy" at Bauhaus Dessau.



Dorothea Strauss – Speaker

*Head of Corporate Social Responsibility, "La Mobilière", Bern, Switzerland
IACCCA Member*

Dorothea Strauss is head of the Corporate Social Responsibility division of Swiss-based insurance company La Mobilière. The CSR division notably engages in research projects at universities, innovation workshops and prevention projects in the field of protection against floods, and launches projects related to sustainability, social development and art.



SUPERFLEX – Speaker with Jakob Fenger

Artists, Copenhagen, Denmark

SUPERFLEX was founded in 1993 by Jakob Fenger, Bjørnstjerne Christiansen and Rasmus Nielsen. With a diverse and complex practice, SUPERFLEX challenges the role of the artist in contemporary society and explores the nature of globalisation and systems of power. They are known for artworks with wit and subversive humour that address serious social and cultural concerns.

SUPERFLEX describe their works as tools – thereby suggesting multiple areas of application and use. With projects engaging with social and economic reorganisation, SUPERFLEX has also become involved in legal disputes and been subject to prohibition orders and police raids related to their artistic use of commercial signs and symbols. Finding that the restrictions placed on their work sometimes led to unexpectedly interesting results, SUPERFLEX began to explore the productive potential of prohibition.

Working in and outside the physical location of the exhibition space, SUPERFLEX has been engaged in major public space projects since their award-winning urban park Superkilen opened in 2011. SUPERFLEX is currently engaged in a collaboration on a series of plant nurseries in hospitals on the Comoro Islands and a six-year long commission for a new metro station in Paris. In October of 2017 SUPERFLEX undertook a half-yearly commission at Tate Modern.

www.superflex.net



Ooze Architects & Marjetica Potrč – Speakers with Sylvain Hartenberg, Eva Pfannes & Marjetica Potrč

*Architects, Rotterdam, The Netherlands
Artist, Berlin, Germany*

Ooze Architects (founded by Eva Pfannes & Sylvain Hartenberg) is an international design practice based in Rotterdam, operating between the fields of art, architecture and urbanism. Their work explores how our lives and cities can be more synchronised with nature, and combines an elaborate understanding of natural, ecological processes with technological expertise and deep insights into socio-cultural behaviour.

Doze has received several awards, including the Lafarge Holcim Awards Bronze 2017 Latin America and the 2017 Landscape Institute Award in the UK, and has exhibited at the São Paulo Architecture Biennials. Doze is currently working on the Atelier LUMA project with the LUMA Foundation in Arles.

Since 2008 Doze has been working with Marjetica Potrč as a collective for on-site public art projects. Marjetica Potrč is an artist and architect based in Ljubljana and Berlin. Her work includes drawings, architectural case studies, and public art projects. She has exhibited extensively throughout Europe and the Americas, including at the Venice Biennale and the São Paulo Biennial, and the Hamburger Bahnhof – Museum for Contemporary Art Berlin. Awards include the Hugo Boss Prize (2000). On-site projects include: Dry Toilet (Caracas) and The Soweto Project (Nine Urban Biotopes, Soweto).

Doze & Potrč's collaborations include: Between the Waters (EMSCHEKUNST), Public Space Society (Art and the City, Zurich), Of Soil and Water: The King's Cross Pond Club (London).

[Doze Architects - www.ooze.eu.com](http://www.ooze.eu.com) [Marjetica Potrč - www.potr.c.org](http://www.potr.c.org)

Closing remarks



Delphine Munro

*Head of Arts & Culture, European Investment Bank, 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 had 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.

institute.eib.org/whatwedo/arts www.iaccca.com

Closing Speech



Friedhelm Hütte

*Global Head of Deutsche Bank Art
Art, Culture & Sports, Frankfurt, Germany*

As Global Head of Art, Friedhelm Hütte oversees the Deutsche Bank Collection, the PalaisPopulaire, and all exhibitions and sponsoring projects. In recent years, the exhibitions he has curated include "More than Meets the Eye – Photographic Art from the Deutsche Bank Collection", a touring exhibition with venues in six Latin American countries; "Cai Guo-Qiang – Head On" at the Deutsche Guggenheim, Berlin; "Beuys and Beyond – Teaching as Art" (Latin America); "Imi Knoebel" at the Gemeentemuseum, The Hague; "Time Present" at the Singapore Art Museum and the National Gallery, Mumbai, in 2015; as well as Deutsche Bank's Artist of the Year exhibitions "Wangechi Mutu: My Dirty little Heaven" in 2010, "Yto Barrada – Riffs" in 2011, "Roman Ondák: do not walk outside this area" in 2012, "Imran Qureshi" in 2013 and "Victor Man – Zephyr" in 2014.

Friedhelm Hütte has edited and published numerous catalogues and written articles for leading art publications.

www.art.db.com

Drinks reception & visit of the exhibition *The World on Paper* at the PalaisPopulaire

In September 2018, Deutsche Bank opened a groundbreaking international forum for art, culture and sports in the heart of Berlin: the PalaisPopulaire. Rooms of the historic Prinzessinnenpalais at Unter den Linden 5 were redesigned by the renowned architectural office Kuehn & Malvezzi, and with clear forms and state-of-the-art technology transformed into a dynamic stage for contemporary culture.

The PalaisPopulaire will be a vibrant, cosmopolitan space that connects and enthralles lovers of contemporary art and culture as well as sports enthusiasts. It will bring exhibitions from the Deutsche Bank Collection and important partner institutions to Berlin, as well as concerts, lectures, sports workshops, and digital experiences.

The World on Paper is the opening exhibition of the PalaisPopulaire. Encompassing some 300 international highlights and newly discovered works from the Deutsche Bank Collection, the exhibition shows the fascination paper has exerted on artists since the time of post-war Modernism and how this at once sensual and conceptual material has opened up new possibilities in the digital age.

In terms of art after 1945, the Deutsche Bank Collection is one of the world's most important collections of works on paper. *The World on Paper* offers new insights into the diversity, history and international orientation of this extraordinary collection, which is on view in bank buildings and exhibitions across the globe.

***The World on Paper* – Deutsche Bank Collection – 27.9.2018 - 7.1.2019
PalaisPopulaire, Unter den Linden 5, 10117 Berlin, Germany**

 www.db-palaispopulaire.com

Photo credits

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