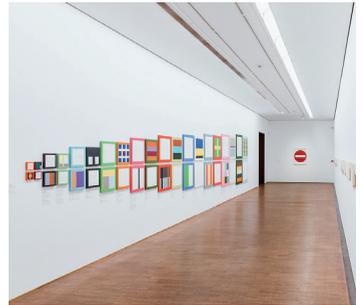




International Association of Corporate Collections of Contemporary Art



Who we are

The International Association of Corporate Collections of Contemporary Art is a non-profit organisation created in 2007 by and for professional corporate curators.

IACCCA brings 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.



Purpose

Ascertaining the sustainability of companies' commitment to art

Levering the artistic and patrimonial value of their collections

Enforcing visibility, recognition and reputation

Commencing in an educational dialogue with stakeholders (staff, clients, general public)

Enhancing the importance of contemporary art in our corporations and society

Mission

IACCCA sets standards for corporate collections in management and organisation.

It establishes guidelines for professional practice and achievements for corporate collections.



Meetings and visits to collections

Several times a year a collection curator will invite IACCCA members to attend a meeting. Held in different cities, these meetings give curators the opportunity to exchange views and share their expertise and knowledge.

They also have an opportunity to discuss the future and the responsibilities of corporate collections with a view to developing innovative solutions.

Workshops Training programme

In order to offer members lifelong training, IACCCA organises proactive workshops to meet the challenges faced by art collections in the fields of conservation, documentation and education, addressing their social and legal responsibilities.

International art talks Panel discussions

IACCCA is often invited to take part in art talks, round tables and panel discussions on various topics around the world.

This heightens its visibility and reputation, shedding light on aspects of art collecting as a tool for community engagement and dialogue with civil society (both part of corporate social responsibility).

Task groups Sharing of expertise and best practices



At every IACCCA meeting, members present and share their personal experiences and initiatives, thus enhancing the knowledge base and best practice standards.

All IACCCA members work together in task groups, leveraging their unique experience and credentials and thus creating a series of active resources. Annual reports from each task group are published on the website (members-only access).



Collaborations

Boasting over 40 members, IACCCA is a unique international and professional network of corporate collections and their curators.

IACCCA is an affiliated member of the International Council of Museums (ICOM). IACCCA has adopted their Code of Ethics for Museums as a reference and each member is committed to respecting this code.

Web presence

IACCCA offers a platform of communication and exchange: www.iaccca.com



P2 — **Collection Neuflyze Vie, FRANCE**, Desiree Dolron, *Xteriors II (Catya)*, 2001; **National Bank of Belgium Collection, BELGIUM**, Marcel Berlinger, *Chrysanthème*, 2006; **Fundación MAPFRE / Área de Cultura, SPAIN**, Nicholas Nixon, *Brown Sisters*, 1995; **EPO Art Collection, GERMANY**, Tomas Saraceno, *Flying Garden (M32)*, 2007; **DZ BANK Art Collection, GERMANY**, Richard Mosse, *Virunga, North Kiru, Eastern Congo, from the series: INFRA*, 2011; **Attijariwafa Bank Collection, MOROCCO**, Najia Méhadji & Miguel Chevalier, *Flux végétal* exhibition, 2005.
P3 — **Rabo Art Collection, THE NETHERLANDS**, Meschac Gaba, *Globalloon*, 2013; **Bouwfonds Art Collection, THE NETHERLANDS**, Zeger Reyers, *Hard Water*, 2003-2011; **HSBC, Prix pour la Photographie, FRANCE**, Marina Gadonneix, *Série Remote control - escalier rouge*, 2006 / Valérie Belin, *Série Venice - Sans titre*, 1997.
P4 — **Collection Société Générale, FRANCE**, Felice Varini, *Ellipse vide rouge*, 1996.
P5 — **Novo Banco Collection of Contemporary Photography, PORTUGAL**, Carlos Garaicoa, *Para transformar la palabra política en hechos, finalmente II*, 2009; **Proximus Art Vzw-Asbl, BELGIUM**, Katharina Grosse, *Untitled*, 2004 / Dirk Braeckman, *Chiaroscuro / Variation (1)*, 2007; **BSI Art Collection, SWITZERLAND**, Giulio Paolini, *Vis-à-vis (Hera)*, 1992; **Fundación Banco Santander, SPAIN**, Richard Deacon, *Blind, Deaf and Dumb B*, 1985.

Who is eligible?

Corporate art collections or important collections closely related to a company

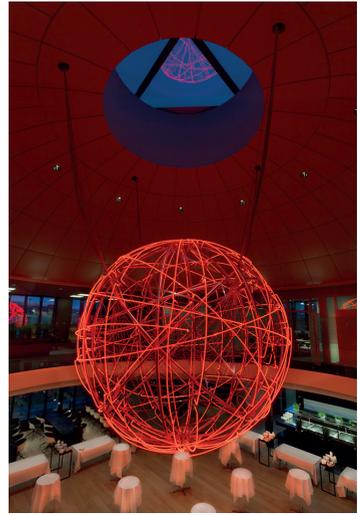
- Professionally managed by curators and with catalogues
- Actively collecting contemporary art
- Preferably those that provide artistic activities and programmes open to employees, clients and the general public (visits, courses, exhibitions and loans)

Advantages for IACCCA members

- **Invitation** to IACCCA high-level symposiums, workshops and meetings with professionals from worldwide institutions and museums
- **Inspiration** to visit other corporate art collections
- **Membership** of the worldwide network of the **International Council of Museums (ICOM)** granting access to museums around the globe
- **Visibility in publications** on corporate art collections such as *Global Corporate Collections*
- **Access to surveys and statistics** such as the database systems endorsed by different collections and comparative studies of collections
- **Assistance** from IACCCA members' networks regarding on-site technical and logistical issues (qualified mailing lists, recommendations of all logistical technical matters on site...)
- **A platform** for professional exchange and artistic recommendations and references



If you wish to become an IACCCA member, please download and complete the application form at www.iaccca.com/contact



P1 — **Front cover:** **La Caixa Contemporary Art Collection, SPAIN**, Juan Muñoz, *Conversation Piece* (Hirshhorn), 1995 / Georg Baselitz, *Schwarze Mutter mit schwarzem Kind*, 1985; **EIB Art Collection, LUXEMBOURG**, Michael Craig-Martin, *Parade*, 2005-2008; **Borusan Contemporary, TURKEY**, Sol LeWitt, *Distorted Cubes (E)*, 2001; **Gazprombank Collection, RUSSIAN FEDERATION**, Nikita Alexeev, *Impressions of Places and Events*, 2009 / Ivan Chuiiko, *Window LLX*, 2005 / Yuri Albert, *Self-Portrait with Closed Eyes*, 1995; **Colección Bergé, SPAIN**, Allan McCollum, *90 Drawings Collection, no. 6*, 1988-1990; **Collection Pictet, SWITZERLAND**, John M Armleder, *Liberty Dome CP, XI / Liberty Dome LD, XII*, 2006; **EVN collection, AUSTRIA**, Olga Chernysheva, *Guard*, 2009.

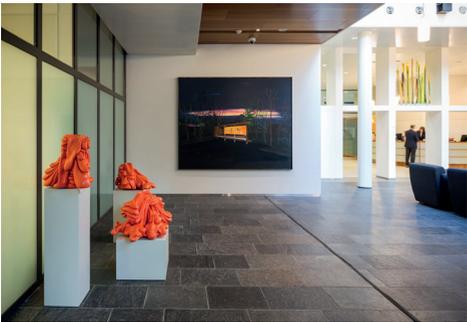
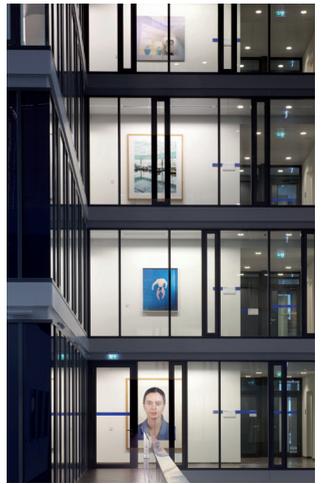
P6 — **Deutsche Bank Collection, GERMANY**, Thomas Hirschhorn, *Mesée Précaire Albinet (Lighter)*, 2004.

P7 — **AMC Art Foundation, THE NETHERLANDS**, AMC Hall, Amsterdam; **Statoil art programme, NORWAY**, Lars Ø Ramberg, *Caring*, 2014; **Shiseido Gallery, JAPAN**, Yasumasa Morimura, *Las Meninas renacen de noche*, 2013; **Helvetia Art Collection, SWITZERLAND**, Hans Danuser, *Joggeli*, 2014.

P8 — **Back cover:** **Itaú Collection, BRAZIL**, José Damasceno, *Crash of a Prop*, 2008; **ING Belgium Collection, BELGIUM**, Ely Strik, *Elephant Woman*, 2004 / Eric Poitevin, *Untitled*, 1995 / Antony Gormley, *Quantum Cloud IV*, 1999; **Lhoist Group Collection, BELGIUM**, James Turrell, *Boullé's Eye*, 2003; **Deutsche Börse Photography Foundation, GERMANY**, view of the interior glass façade at the headquarters of Deutsche Börse in Eschborn; **De Nederlandsche Bank Art Collection, THE NETHERLANDS**, Roxy Paine, *Scumak M26, M8 and M5*, 2003 / Yesim Akdeniz Graf, *Untitled*, 2004; **ING Art Collection, THE NETHERLANDS**, Ger van Elk, *Western Stylemasters*, 1991 / Piet van den Boog, *You can only walk with the one who looks you in the eyes*, 2008.



for the love of art.



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