"In addition to a formally cohesive concept, what has always been important to me is art’s social commitment and engagement. Art that uses all the means at its disposal to get involved fascinates me." - Ingvild Goetz

The Collector Ingvild Goetz

The Goetz Collection, one of the world’s foremost collections of contemporary art since the mid-1980s, with its own purpose-built private museum where the artworks are presented in changing temporary exhibitions, has developed an organisational structure of institutional standard encompassing everything from visitor facilities, in-house publications, and a library, to art storage, lending logistics, and restoration. The driving force behind this wide range of activities is the collector Ingvild Goetz, whose energy and passion launched the collection.

Beginnings in the 1970s

Ingvild Goetz’ commitment to art was first reflected in concrete form when she founded a publishing studio in Konstanz called edition art in progress, which ran from 1969 to 1972. Then, in 1972, this graphic arts enterprise spawned the gallery known as art in progress. The inauguration on 14 January 1972 featured a happening by Wolf Vostell and led to her Swiss work permit being revoked, after which the gallery moved to Munich in 1973, eventually opening a Dusseldorf branch of art in progress in 1975. However, in 1984, Ingvild Goetz decided to close down the gallery and concentrate instead on collecting. Works that she had acquired during her time as a gallery owner formed the cornerstone of her collection in those early years, while she continued to seek out and research the artists of the Arte Povera movement. At the same time, Ingvild Goetz developed a strategy that she has continued to pursue to this day, based on two conceptual pillars: concentrating on emerging art and the new generation of artists on the one hand, and continuing to pursue and complement the works already in the collection on the other hand.

The building

By the end of 1980s, the collection comprised some 300 works, including works on paper and print portfolios, and Ingvild Goetz felt that these should be shown within a museum setting, while at the same time retaining the original private framework of the collection. It was part perspicacity, part serendipity, that led her to commission Jacques Herzog and Pierre de Meuron – architects who were known at the time only within the profession – to design a purpose-built private museum that was opened in 1993. The building is a gem, ideally suited to the presentation of modern art, on a scale that permits a very intimate and personal approach to the artworks themselves. Although the building was not intended as a public exhibition space, Ingvild Goetz quickly recognised the opportunity it offered to present her growing collection to a wider audience. She was well aware that collecting contemporary art brings with it a certain responsibility to provide a public forum for the works in order for them to develop their full social significance and aesthetic impact. And so, what began as a private museum was opened to the public on a “by prior appointment” basis and, from the first exhibitions onwards, rapidly became a magnet for architects, students of architecture, artists, curators, gallerists and, indeed, all who are genuinely interested in art.

Today

Since 1993, at twice-yearly intervals, in close collaboration with the artists and her team, Ingvild Goetz has held dozens of exhibitions based on the collection at the private museum, as well as
developing and organising numerous exhibitions as joint projects with other institutions and curators. She recognised the growing importance of film and video in the world of visual art at an early stage and, in 2004, had the exhibition space expanded to almost double its original size to include a dedicated area for the presentation of new media, while augmenting her collection of film and video works. In spite of the enormously time-consuming process involved in viewing and assessing such time-based media works, Ingvild Goetz has gradually acquired more than 500 videos, making this one of the world’s foremost collections.

In the course of her many years of experience as a collector, Ingvild Goetz has become an acknowledged authority in the field of contemporary and emerging art. The collection as a whole comprises some 5000 works, each one selected by her in a decision-making process which, even when impulsive or heartfelt, is invariably considered in context and weighed up in comparison with other works by the same artist. The resulting in-depth knowledge and commitment to contemporary art have won her high-profile recognition and accolades. In 2001, Ingvild Goetz was awarded the Art Cologne Prize as well as the “München Leuchtet” medal in recognition of her services to the City of Munich. In 2007, she received the Montblanc de la Culture Arts Patronage Award celebrating the work of outstanding private patrons. She was made an honorary member of the Bavarian Academy of Fine Arts in June 2011. And in November 2011 she was awarded the prestigious Bundesverdienstkreuz – the Order of Merit of the Federal Republic of Germany.

Ingvild Goetz is actively involved, both personally and financially, in many charitable projects (Ingvild Goetz Philanthropy).