

PORTFOLIO

Art at work

Written by

Rebeca

Suay

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Mario Pirola, CEO and Managing Director, Bank Pictet & Cie (Europe) AG, Luxembourg branch. (Photo: Julian Pierrot/Paperjam)

Throughout Luxembourg's financial institutions, art quietly reveals another side of leadership. Inside each of these buildings, sculptures, paintings and photographs tell stories of heritage, innovation and emotion. This portfolio explores how major banks and financial institutions experience art every day: not as decoration, but as dialogue. From contemporary pieces that question identity and migration to timeless works of colour and form, each collection

reflects a philosophy of balance-- between tradition and modernity, reason and creativity, structure and soul.

Delphine Munro, Head of Arts and Culture, European Investment Bank



Delphine Munro, Head of Arts and Culture, European Investment Bank. (Photo: Romain Gamba)

The EIB's collection offers a broad view of contemporary creation in Europe, highlighting artists whose work engages with issues such as migration, identity, climate change, ecofeminism and social inclusion. With nearly 1,000 works, the collection serves as a catalyst for dialogue among staff and visitors and reflects the diverse voices that shape Europe today. Munro stands beside Małgorzata Mirga-Tas's "Sofia Taikon", a powerful textile portrait of a Roma activist whose story speaks to memory, resilience and exile.

Mario Pirola, CEO and Managing Director, Bank Pictet & Cie (Europe) AG, Luxembourg branch



Mario Pirola, CEO and Managing Director, Bank Pictet & Cie (Europe) AG, Luxembourg branch. (Photo: Julian Pierrot/Paperjam)

At Pictet's Luxembourg offices, art does more than decorate the walls -- it anchors the bank to its Swiss heritage. Every work comes from Pictet's private art collection, weaving together classical views of Switzerland and contemporary pieces that give the building its quiet character. Mario Pirola stands beside Richard Paul Lohse's "Gruppe von 8 Quadraten mit vier Rechtecken", a composition of precise squares and carefully balanced colours that carries personal significance. It is in this room that he first met Marc Pictet, a moment he

remembers fondly. He is drawn to the symmetry of the piece, which he sees as a metaphor for being a CEO: remaining straight in form while knowing how to adapt. And, he adds with a smile, its bright colours speak to his Italian side, a welcome lift on Luxembourg's grey skies.

Nishant Fafalia, CEO, Advanzia Bank



Nishant Fafalia, CEO, Advanzia Bank (Photo: Julian Pierrot/Paperjam)

Step inside Advanzia's Emerald Building -- the first carbon-neutral office in the Benelux -- and art immediately sets the tone. Across four floors, 16 contemporary works invite reflection and dialogue, most curated by the Christen Sveaas Art Foundation to "bring art closer to people" and spark conversations that reach beyond banking. Fafalia's favourite is «Emerald Bay» (as seen on the right side of the picture) -- a serene oil on canvas by Norwegian artist Ole Jørgen Ness that fits perfectly in its space, a work he says he can look at time and again always finding it just as beautiful. It also, he admits, reminds him of his home country, Sweden.

Claire Di Felice, Co-Curator; Philippe Dupont, Founding Partner and Paul Di Felice, Curator, Arendt & Medernach



Claire Di Felice, Co-Curator; Philippe Dupont, Founding Partner and Paul Di Felice, Curator, Arendt & Medernach (Photo: Edouard Olszewski)

Launched in 2003 and developed around contemporary photography, Arendt's art collection now includes more than 350 works that capture the pulse of modern society. Established by Philippe Dupont in collaboration with curator Paul Di Felice and co-curated for the past two years by Claire Di Felice, the programme has brought art into the heart of the workplace where it sparks debate and reflection among colleagues. Within the firm, art has become part of daily life - - displayed in meeting rooms, corridors and offices – offering both employees and visitors a space for curiosity, perspective and connection beyond the legal world.

Pierre Even, Secretary General, Banque de Luxembourg



Pierre Even, Secretary General, Banque de Luxembourg (Photo: Romain Gamba)

At Banque de Luxembourg, art has evolved organically over time, shaping the atmosphere of the building rather than following a fixed curatorial line. More than 200 works – paintings, tapestries, lithographs and sculptures – now inhabit its walls, each chosen intuitively over the past three

decades. Even is photographed beside David Nash's Charred Red Cross Egg (1997), a monumental sequoia wood sculpture whose scarred surface and burned markings give it a raw, metaphysical presence. Surrounded by such pieces, he believes, people simply work better. For Even, art brings warmth and reflection to the workspace, a reminder that banking, like art, is ultimately about human connection.

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