

**Barcelona
Symposium 2022.**

**TALKING
GALLERIES**

THE THINK TANK FOR GALLERIES

**9th Edition
3–4 October 2022**



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Symposium 2022.**
9h Edition

**Museu d'Art Contemporani de Barcelona
3-4 October 2022**

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Welcome Letter

We are delighted to welcome you to the 2022 edition of the Talking Galleries Barcelona Symposium. After the two-year disruption caused by the pandemic, we are particularly happy to celebrate the return of this flagship event to its hometown.

Over the years, Talking Galleries has provided a space for reflection that the art market was lacking. It has grown into an established platform for industry professionals, focusing on debating relevant issues to the sector and encouraging its professionalisation.

Now in its ninth edition, the Barcelona Symposium once more gathers together leading experts to set up a specialised context for exploring the features of “gallerism” at large.

This year’s meeting will aim at addressing the new pressing issues and new concerns that have arisen in the past two years in the art market. Particularly, the two-day programme will dedicate special attention to the spread of new digital policies. From the rise of NFTs to the advent of leading crypto art platforms, some of the sessions will explore how these changes in technology are affecting the habits of sellers and buyers and, so, reconfiguring the art market. At the same time some space will be dedicated to the ascent of a new digital vanguard, being the source of inspiration for the development of artistic expression.

The conversations will also look at gallery practices in the secondary market as well as at the ever-debated relationship between fairs and biennials. While some space will be devoted to review the reasons behind the booming Parisian art scene, this edition will also claim for a more inclusive environment for the art world.

Welcome to the Talking Galleries Barcelona Symposium 2022 edition!

Lluçà Homs
Director



Schedule

Schedule

DAY 1 – Monday, 3 October 2022

9.00–9.45	Arrival & Registration	13.30–15.00	Lunch break
9.45 –10.00	Welcome speeches Elvira Dyangani Ose , Director, MACBA-Museu d'Art Contemporani de Barcelona Lluçia Homs , Founder and Director, Talking Galleries Miquel Curanta , Institut Català d'Empreses Culturals, Generalitat de Catalunya Xavier Marcé , Regidoria de Turisme i Indústries Creatives, Barcelona City Council	15.15–16.00	Conversation “GALLERIES IN THE SECONDARY MARKET” Tom-David Bastok and Dylan Lessel , Co-Directors, Perrotin Second Marché, Paris Interviewed by Marc Domènech , Director, Galeria Marc Domènech, Barcelona
10.00–11.00	Conversation “THE CHALLENGES FACING THE ART WORLD TODAY” Julia Peyton-Jones , Senior Global Director: Special Project, Thaddaeus Ropac Farah Nayeri , Journalist and author	16.00–17.15	Panel discussion “SEE IT IN VENICE, BUY IT IN BASEL. ARE BIENNALES THE NEW ART FAIRS?” Nicolas Bourriaud , Curator and writer, Paris Ellen de Bruijne , Founding mother, Ellen de Bruijne Projects, Amsterdam Alex Mor , Co-Founder, mor charpentier, Paris Moderated by Paco Barragán , Int. PhD and curator
11.00–11.45	Conversation “CAN WE MAKE THE GALLERY WORLD MORE INCLUSIVE?” Elvira Dyangani Ose , Director, MACBA-Museu d'Art Contemporani de Barcelona Carles Guerra , Artist, curator, and art critic, Barcelona	17.00–17.45	Lecture “RECENT AND NEW TRENDS FOR GALLERIES” Alain Quemin , Professor of sociology of art and researcher, GEMASS – Sorbonne Université / Institut Universitaire de France
11.45–12.10	Coffee break	18.00–19.00	Guided tour of the exhibitions at MACBA Cynthia Marcelle: A Conjunction of Factors With curators of the museum
12.15–13.30	Panel discussion “NFTS: NOW WHAT?” Joe Kennedy , Co-Founder, Unit London Beatriz Ordovás , International Senior Director and Head of Digital Art, EMEA & Post-War & Contemporary, Iberia, Christie's Kate Vass , Founder and Director, Kate Vass Galerie, Zurich Andrés Reisinger , Digital artist and founder of Reisinger Studio, Barcelona Moderated by Pau Waelder , Senior Curator, Niio	20.30–23.00	Welcome Dinner Hotel Alma Barcelona (C/Mallorca, 271) (only for guests and registered attendees)

Schedule

Day 2 — Tuesday, 4 October 2022

10.00–11.30 **Panel discussion**
“ART’S NEW DIGITAL VANGUARD: WHERE WE ARE & WHERE THINGS ARE GOING”

Ilaria Bonacossa, Director, National Museum of Digital Art, Milan
Anika Meier, NFT expert and curator, Hamburg
Jérôme Sans, Head of Art Strategy, Materia
Moderated by **Andrew Goldstein**, Editor-in-Chief, Artnet News

11.30–11.50 **Coffee break**

12.00–13.30 **Panel discussion**
“IS PARIS THE NEW LONDON?”

Guillaume Piens, Director, Art Paris, Paris
Alain Quemin, Professor of sociology of art and researcher, GEMASS – Sorbonne Université / Institut Universitaire de France
Giusy Ragosa, Director, Galleria Continua, Paris
Moderated by **Farah Nayeri**, Journalist and author

13.30–15.00 **Lunch break**

15.15–16.00 **Presentation**
“THE RESILIENT COLLECTOR: BEHAVIORS AND TRENDS SHAPING THE ART MARKET IN 2022”

Carine Karam, VP Global Sales & Partnerships, Artsy
In collaboration with **Artsy**

16.00–17.00 **Panel discussion**
“DO ARTISTS NEED GALLERIES TO SELL THEIR WORK?”
(Talk in Spanish)

Anna Carreras, generative artist and creative coder, Barcelona
Miguel Ángel Sánchez, Director, ADN Galeria, Barcelona
Moderated by **Llucà Homs**, Founder and Director, Talking Galleries

17.00–17.30 **Closing Remarks**
Paco Barragán, Int. curator and PhD

Farewell drinks

Sessions held in English with simultaneous translation into Spanish.

* The programme may be subject to changes.

Sessions

Abstracts & Speakers

Monday 3

10.00–11.00

Conversation

“THE CHALLENGES FACING THE ART WORLD TODAY”

Julia Peyton-Jones, Senior Global Director: Special Project,
Thaddaeus Ropac

Farah Nayeri, Journalist and author

The art world is emerging from two gruelling years in which the pandemic all but shut down the art market and compromised artistic careers and businesses. Where are we now? Has the market recovered completely, and has it changed in any significant way? These and other topical questions will be put to Julia Peyton-Jones.



Julia Peyton-Jones is a British curator and gallery director, currently Senior Global Director at Galerie Thaddaeus Ropac in London, Paris, and Salzburg. She formerly worked as Co-Director of the Serpentine Gallery in London for 25 years. In 2000, she initiated the Serpentine’s innovative architecture programme by commissioning a renowned architect to design a pavilion, constructed next to the Gallery each summer. Currently, as Senior Global Director of Special Projects at Galerie Thaddaeus Ropac, Dame Julia specializes in International Contemporary Art focusing on the creative development of the Gallery. Awarded an OBE in 2003 for services to art, she is currently Visiting Professor in the School of Arts and Humanities at the Royal College of Art in London, teaching across all departments as well as a consultant and creative advisor to the Triennale Di Milano. Dame Julia serves on several boards, including The Courtauld Institute of Art, UK, and many more.



Farah Nayeri is an arts and culture writer for the *New York Times* and the author of *Takedown: Art and Power in the Digital Age* (Astra House, 2022). She also hosts the *Culture Blast* podcast. Originally from Iran, she lives and works in London. Nayeri began her journalism career in Paris as a reporter for *Time* magazine and a contributor to *The Wall Street Journal*. She later became a correspondent of Bloomberg in Paris, Rome, and London, covering politics and economics, then culture. Nayeri is a public speaker and panel moderator, regularly chairing conferences for the *New York Times* and for institutions around the world.

Monday 3

11.00–11.45

Conversation

“CAN WE MAKE THE GALLERY WORLD MORE INCLUSIVE?”

Elvira Dyangani Ose, Director, MACBA-Museu d'Art Contemporani de Barcelona

Carles Guerra, Artist, curator, and art critic, Barcelona

Amidst the turmoil triggered by the BLM movement, museums across the globe have increasingly revised their agendas. Undoing the limited narratives collections and programmes have presented as universal truths takes now most of the institutional energies. But what does it mean inclusive? In a world widening system including up to now disregarded communities, shall we consider more-than-human entities too? How does this new paradigm concerning the politics of recognition apply to the gallery system and the market-oriented strategies in the art world?



Elvira Dyangani Ose is Director of the Museu d'Art Contemporani de Barcelona. Previously, she was Director of The Showroom, London. She is affiliated to the Thought Council at the Fondazione Prada. She has previously been Curator of the Göteborg International Biennial of Contemporary Art; Curator of International Art at Tate Modern, London; Artistic Director of Rencontres Picha - Lubumbashi Biennial, Democratic Republic of the Congo; Curator of Contemporary Art at the Centro Andaluz de Arte Contemporáneo (CAAC), Seville; Senior Curator at Creative Time in New York; and Curator of Contemporary Art at the Centro Atlántico de Arte Moderno (CAAM) in Las Palmas, Gran Canaria. She recently joined Tate Modern Advisory Council. Her curatorial projects are of a multidisciplinary nature aimed at observing the telling of history as a collective experience, intervention in public space, and the recovery of non-Western narratives and epistemologies, including *A Story Within A Story...* (2015), *Ibrahim El-Salahi: A Visionary Modernist* (2013), *Across the Board* (2012–2014), *Carrie Mae Weems: Social Studies* (2010), *Arte Invisible* (2009, 2010), and *Olvida Quien Soy/Erase Me From Who I Am* (2006). She recently joined Tate Modern Advisory Council.



Carles Guerra is an artist, art critic and independent curator. He holds a PhD from Universitat de Barcelona. He studied at the Faculty of Fine Arts, Universitat de Barcelona and the Media Studies Department, The New School for Social Research. His most recent profile has been associated with outstanding positions in the field of cultural management, cultural policies and curatorial activities. He has been Director of Primavera Fotogràfica de Catalunya, Director of the Virreina Centre de la Imatge, Chief curator at Museu d'Art Contemporani de Barcelona MACBA and, from 2015 through 2020, Executive director at Fundació Antoni Tàpies. On top of a vast number of monographic exhibitions devoted to individual artists such as Ahlam Shibli, Art & Language, Allan Sekula, Susan Meiselas, Harun Farocki, Oriol Vilanova and Ariella Aïsha Azoulay, he has curated projects like *1979. A Monument to Radical Instants* and *Antoni Tàpies. Political Biography*.

Monday 3

12.15–13.30

Panel discussion

“NFTS: NOW WHAT?”

Joe Kennedy, Co-Founder, Unit London, London

Beatriz Ordovás, International Senior Director and Head of Digital Art, EMEA & Post-War & Contemporary, Iberia, Christie's

Andrés Reisinger, Digital artist and founder of Reisinger Studio, Barcelona

Kate Vass, Founder and Director, Kate Vass Galerie, Zurich

Moderated by **Pau Waelder**, Senior Curator, Niio

A year-and-a-half into the NFT boom, despite the sharp decline in sales, non-fungible tokens are increasingly integrated into the regular operations of the contemporary art market. Top-tier artists and galleries are announcing NFT drops, new marketplaces emerge, and a different ecosystem is taking shape with the rise of Tezos and the Ethereum merge. At this point, the question is: What is next for NFTs in the art market?



Joe Kennedy is co-founder and Director of Unit London, founded in 2013 with Jonny Burt. In 2020 Unit London launched Platform, an innovative virtual exhibitions programme designed to give artists a dedicated and focused space to spark conversations around socio-cultural and political issues. In 2021, Kennedy created the first art world-led platform for NFTs as part of the Unit London brand. The inaugural exhibition ‘NFTism: No Fear in Trying’, curated by Kenny Schachter, convened more than 100 artists working at the cutting edge of their field. Kennedy acts as a young patron of various cultural institutions including Tate, the Serpentine Gallery, and the Royal Academy. In 2019, Kennedy was named as one of Forbes’ 30 under 30 entrepreneurs for his contributions to the global art and culture industries.



Beatriz Ordovás is an International Director, Head of Digital for Europe, and a Specialist in the 20th Century Art department.

She was based in London for thirteen years, where her last role was as Head of Private Sales for EMERI. Beatriz leads the company efforts in Iberia for 20th Century art, whilst retaining her international responsibilities and leading the company’s digital strategy in the continent. Her expertise and passion for this field have helped the company play an instrumental role in securing key works like *Refik Anadol Living Architecture: Casa Batllo*.



Andrés Reisinger is one of the most sought-after digital artists of the 21st century. Originally from Argentina, he now creates carefully curated projects in his studio in Barcelona. His instantly-recognizable dream-like imagery has drawn interest from a plethora of multi-million-dollar collectors, brands, and international art galleries alike. He is named as one of “Forbes 30 Under 30” artists creating and designing the future of the arts and is the winner of the “Young Guns” Art Directors Club New York City. His market has grown from strength to strength, with recent works fetching up to half a million dollars auction (The Shipping, \$450,000, Nifty Gateway, 22 February 2021).



Kate Vass is the founder and creative director of Kate Vass Galerie, focusing on generative art. Ms. Vass has worked with private and corporate collectors in top-tier international banks for more than 15 years and advised on wealth planning and alternative asset investments (art, crypto). In 2016 she opened her advisory firm F.A.R.E. Consulting, specializing in finance, art, innovation strategies and consulting fintech and art tech startups. In 2020 she created the #womensupportingwomen foundation supporting women in art and tech introduced at the Vancouver Biennale the same year.



Pau Waelder is Senior Curator at Niio. Writer and researcher specialized in art and digital media. Ph.D. in Information and Knowledge Society from the Universitat Oberta de Catalunya (UOC). Adjunct lecturer at the UOC, as well as in postgraduate courses. Editor and advisor at DAM Digital Art Museum. His work explores the different aspects of the interaction between art, technology, and society, as well as the relationship between digital art and the art market. He is the author of the book on contemporary and digital art collecting *You Can Be A Wealthy/ Cash-Strapped Art Collector in the Digital Age* (Printer Fault Press, 2020).

Monday 3

15.15–16.00

Conversation

“GALLERIES IN THE SECONDARY MARKET”

Tom-David Bastok and **Dylan Lessel**, Co-Directors, Perrotin Second Marché, Paris

Interviewed by **Marc Domènech**, Director, Galeria Marc Domènech, Barcelona

In September 2021 Emmanuel Perrotin opened a new standalone business focusing on the purchase and resale of works on the secondary market. The influential French gallerist partnered with young dealers Tom-David Bastok and Dylan Lessel to launch Perrotin Second Marché, at a five-story townhouse located in the 8th arrondissement, in the heart of Paris.

This move seems to be part of a recent trend in the art market: contemporary art galleries, which traditionally represent living artists, are increasingly taking on this double role in the primary and secondary markets. But is it due to a shift in gallery practices or is it the end of a taboo? Is it a natural extension of the activities of a gallery? A move to diversify their risks? Or is it an answer to auction houses' increasing role in private sales?

In this conversation, Perrotin Second Marché's co-directors will talk about their experience in navigating the secondary market, disclosing what this new venture means for Perrotin and how they envision the project's future.



Tom-David Bastok created the first platform to offer co-ownership purchase opportunities of artworks in 2010 whilst developing his expertise in the secondary market. He subsequently signed a part of the estate of Georges Mathieu, whose representation he has since entrusted to the Perrotin and Nahmad Contemporary galleries.



Dylan Lessel began his career in 2010 at Kamel Mennour gallery, of which he became the director until 2018. For the past decade, he has accompanied the development of private collections and worked on a large number of artistic and museum projects. In 2019 the two of them teamed up to manage estates, among others those of Georges Mathieu and Alain Jacquet. Together they further grew their secondary market and art advising activities.

In 2019 the two of them teamed up to manage estates, among others those of Georges Mathieu and Alain Jacquet. Together they further grew their secondary market and art advising activities.



Marc Domènech opened his homonymous gallery in 2013, located in Passatge Mercader, in the heart of Barcelona's L'Eixample district. Heir to the Oriol gallery launched by his father, Rafael Domènech, in 1976 on Provença street, the Domènech Gallery specializes in painting and sculpture from the 20th century, with special interest in interwar art and the Informalist painting from the 1960s. In recent years he has directed many of the gallery's activities to recover overlooked artists from the last century.

Monday 3

16.00–17.15

Panel discussion

“SEE IT IN VENICE, BUY IT IN BASEL. ARE BIENNIALS THE NEW ART FAIRS?”

Nicolas Bourriaud, Curator and writer, Paris

Ellen de Bruijne, Founding mother, Ellen de Bruijne Projects, Amsterdam

Alex Mor, Co-Founder, mor charpentier, Paris

Moderated by **Paco Barragán**, Int. curator and PhD

See it in Venice, Buy it in Basel. Are Biennials the New Art Fairs? wants to address the complexities and contradictions of biennials in today's art market and its convoluted relationship to art fairs through the direct involvement and privileged insight of these three key speakers. To what extent is it acceptable that a gallerist assumes production costs, transportation and the presence of the artist at a biennial like Venice? How does the inclusion of an artist by a curator in a biennial show impact on the market price? Do biennials represent art history and art fairs the art market? Is the Venice Biennale the “supporting artist” for Art Basel's sales whose openings are perfectly aligned? Or can we conclude that biennials—insofar as they are sophisticated high-end artistic platforms—are the new art fairs?



Nicolas Bourriaud is a French curator and art critic, who has curated a great number of exhibitions and biennials all over the world. With Jérôme Sans, Bourriaud cofounded the Palais de Tokyo in Paris, where he served as codirector from 1999 to 2006. He was the Gulbenkian curator of contemporary art from 2007 to 2010 at Tate Britain in London. In 2009 he curated the fourth Tate Triennial, titled *Altermodern*. He was the Director of the École Nationale Supérieure des Beaux-Arts, an art school in Paris, France, from 2011 to 2015. From 2015 to 2021, he served as the director of Montpellier Contemporain (MO.CO.), an institution he helped create.



Ellen de Bruijne is an Amsterdam-based art historian and curator, who founded her eponymous gallery and project space in October 1999, located at the heart of Amsterdam. Over more than twenty years, the gallery has focused on new tendencies in contemporary art, concentrating on performative art, socially related art, installations, and works in progress. Ellen de Bruijne Projects creates a platform for young international artists and mid-career artists to perform, generating shows with high standards on an international level and within an international context. The aim of the gallery is to look for future tendencies by putting the new in comparison with the recent past and experimenting to develop new standards.



Alex Mor is the co-founder of mor charpentier and a Political Scientist that holds a master's degree in Resolution of International conflict resolution. Based in Paris since 2010 and most recently in Bogotá, the gallery has promoted and consolidated an artistic program engaged in current issues and problems with social, political, and historical, approaches. This engagement is reflected in the works of its broad portfolio of artists that often transcends the white cube and seek to present trends in art, with a special interest in Latin America. Mor is also a member of the selection committees of ARCO Madrid and ArtBo.



Dr. Paco Barragán is an art historian, art theorist, and curator specializing in the history of art fairs and biennials. Between 2015 and 2017 he was the Head of Visual Arts of Cultural Arts Centre Matucana 100 in Santiago de Chile. He was artistic director and curator of CIRCA Puerto Rico and PhotoMiami fairs and also co-curated the International Biennale of Contemporary Art (IBCA) in Prague and the Toronto Nuit Blanche. Some of the books he has authored are *The Art to Come* (Subastas Siglo XXI, 2002), *The Art Fair Age* (Charta, 2008), *From Roman Feria to Global Art Fair*, *From Olympia Festival to Neo-liberal Biennial: On the 'Biennialization' of Art Fairs and the 'Fairization' of Biennials* (Artpulse Editions, 2020).

Monday 3

17.15–18.00

Lecture

“RECENT AND NEW TRENDS FOR GALLERIES”

Alain Quemain, Professor of sociology of art and researcher, GEMASS – Sorbonne Université / Institut Universitaire de France

Since the invention, at the end of the 19th century, of the figure of the gallerist with Paul Durand-Ruel, the model of “contemporary” art galleries has long experienced a rather slow and limited evolution. The main one was undoubtedly the internationalization embodied, from the 1960s to the 1980s, by Leo Castelli. The main changes were then induced by the tremendous development of the contemporary art market from the 1990s which opened up new perspectives for galleries, then by the appearance of the Internet which redefined the business world in general. However, even though the galleries today all have a website which could lead to a certain dematerialization of their activity, their physical space remains decisive. In cities, “clusters” highlight the importance of the location for developing a contemporary art gallery activity in the “right” neighbourhood. Even art fairs are subject to extremely strong spatial logics. While some commentators announced their end during the Covid epidemic which broke out in 2020, they nevertheless remain central to the functioning of the contemporary art market.

The recent transformations of the galleries’ activity that were taking shape before the Covid pandemic which broke out in 2020 have only been suspended or slowed down by it. The new capital-intensive “mega-gallery” model expresses a recent increase in competition. Under the effect of gallery closures, mergers and associations, in a few years, the world of galleries has undergone rapid transformations, the economic model of the fringe oligopoly becoming ever more pregnant. Increased competition has also partly redefined relationships with artists—at least the most recognized among them—and with certain clients such as art advisors. The onset of the Covid epidemic has led to the need for galleries to adapt quickly. One of the reactions, in particular, consisted in exploring new possibilities linked to the internet. However, despite the claims, sales through this channel remain very limited on the primary market. We will also see that NFTs, which appeared in 2017, are still more the subject of experimentation today (sometimes at staggering amounts) than they are integrated into the proper art market.



Alain Quemain is an exceptional class professor of sociology of art at Université Paris-8 (France), a researcher at GEMASS – Sorbonne Université, and a senior member of Institut Universitaire de France. He was an invited professor in numerous universities worldwide (UCLA, Columbia University and the New School for Social Research in the USA, Université de Montréal in Canada, Universität Zürich in Switzerland, Bologna University, Universitat de Barcelona in Spain, Unicamp in Brazil, Moscow University...). He also is a Fulbright alumnus. Alain Quemain specializes in the sociology of art markets and institutions and also works as a journalist and art critic. He published in particular: *Les stars de l’art contemporain. Notoriété et consécration artistiques dans les arts visuels*, Paris, éditions du CNRS, 2013, and *Le monde des galeries. Art contemporain, structure du marché et internationalisation*, Paris, CNRS Editions, 2021. He is a member of the International Association of Art Critics.

Tuesday 4

10.00–11.30

Panel discussion

“ART’S NEW DIGITAL VANGUARD: WHERE WE ARE & WHERE THINGS ARE GOING”

Ilaria Bonacossa, Director, National Museum of Digital Art, Milan

Anika Meier, NFTs expert and curator, Hamburg

Jérôme Sans, Head of Art Strategy, Materia

Moderated by **Andrew Goldstein**, Editor-in-Chief, Artnet News

Over time, artists have always sought new art forms and mediums to express their research. Per contra, the art ecosystem has always had the tendency to slowly adapt to the emergence of progressive or avant-garde movements. In the last few decades, the rapid development of technologies has enabled ground-breaking innovations, while also providing artists to gain access to a whole new type of audience, expanding beyond the traditional art world.

Nowadays, many practitioners deploy technological innovations as art mediums and tools, thus, transforming the art world. Among these, the NFTs are gaining more and more space, opening up new possibilities for creators and programmers alike. Yet are these forms mature? And is the traditional art world ready to accommodate them? How does the new digital art scene bridge with the legacy of art? By bringing together professionals with a different background yet having digital art at the centre of their initiatives, this panel will, thus, explore the increasingly blurring boundaries between art and technologies.



Ilaria Bonacossa is the Director of the National Museum of Digital Art of Milano. From 2017 to 2021 she directed Artissima International Fair of Contemporary Art. She worked in institutions such as Whitney Museum, Fondazione Sandretto, Museo Villa Croce, Antinori Art Projects, among others. In 2007 she was a member of the Jury for the Leone d’Oro of the 52nd Venice Art Biennale. In 2013 she curated Katrin Sigurdardottir’s solo project at the Icelandic Pavilion at the Venice Biennale. She has been a member of the Technical Committee for acquisitions of FRAC Provence-Alpes Côte d’Azur; the Steering Committee

of PAC Milan, and a member of the Selection Committee of the Prince Pierre Prize, Monaco. Since 2015 she has been the artistic director of Fondazione La Raia.



Anika Meier is a writer and curator specializing in digital art. She built up König Digital for KÖNIG GALERIE, worked with CIRCA on Marina Abramovi’s first NFT Drop, and with Herbert W. Franke on his NFT Drop Math Art on Quantum. She co-hosts the Twitter Space series “discussing art NFTs” with Micol Ap (VerticalCrypto Art). She is on the curation board of Art Blocks. Her curated exhibitions include: “In Touch. Art in the Age of Post-NFTism” (with Micol Ap); ART NFT Linz; “Tribute to Herbert W. Franke”; “The Artist Is Online,” König Galerie and at König in Decentraland (2021); “Exercise in Hopeless Nostalgia. The World Wide Webb” by Thomas Webb at König Digital; “Surprisingly This Rather Works” by Manuel Rossner at König Digital, among others.



Jérôme Sans is a curator, artistic director, and director of institutions known worldwide for his pioneering and transversal approach to cultural institutions and exhibitions. He co-founded the Palais de Tokyo in Paris and co-directed it for the first six years together with Nicolas Bourriaud, before becoming the director of the Ullens Center for Contemporary Art (UCCA) in Beijing from 2008 to 2012. He has curated the Taipei Biennial (2000), the Lyon Biennial (2005), Li Qing at the Prada Rong Zhai Foundation in Shanghai (2019), and Erwin Wurm at the Museum of Contemporary Art in Belgrade (2022). He is also accompanying the development of Lago Algo, a new cultural hub in Mexico City.



Andrew Goldstein is the editor-in-chief of Artnet News, the world’s most-read news publication covering the art world and the art market. A career cultural journalist who has spent the past decade at the vanguard of online art publishing, Andrew was previously the chief digital content officer at Artspace | Phaidon. Prior to that, he was the editor of Artinfo, building it into the most popular art news website at the time. Andrew has written about art and culture for the New York Times, New York magazine, Rolling Stone, Spin, Portfolio, Man of the World, the (pre-Trump) New York Observer, the New York Post, and other publications.

Tuesday 4

11.50–13.30

Panel discussion

“IS PARIS THE NEW LONDON?”

Guillaume Piens, Director, Art Paris

Alain Quemin, Professor of sociology of art and researcher, GEMASS – Sorbonne Université / Institut Universitaire de France

Giusy Ragosa, Director, Galleria Continua, Paris

Moderated by **Farah Nayeri**, Journalist and author

Ever since Britain voted in 2016 to leave the European Union, a number of major international galleries have set up shop in Paris, private art foundations have flourished in the French capital, and Art Basel is starting a new Paris fair. So, is Paris the new London? That's the question we'll be putting to our panel.



Guillaume Piens is an art historian by training, organizer, and artistic director of cultural events, but also an art collector. He has worked among others for FIAC and Paris Photo which he directed from 2008 up to February 2011. He was notably the curator for Paris Photo of the spotlight on Japan in 2008, the Arab world and Iran in 2009, and Central Europe in 2010. In 2011, he created his own cultural events production company “Culture Squad Communication”. He was the artistic advisor of the 1st Saint Germain des Près Photo Festival from 2011 to 2013. He is currently the director of Art Paris, the springtime leading event for modern and contemporary art at the Grand Palais in Paris.



Alain Quemin is a professor of sociology of art at Université Paris-8, a researcher at GEMASS – Sorbonne Université, and a senior member of Institut Universitaire de France. He was an invited professor in numerous universities (UCLA, Columbia University and the New School for Social Research in the USA, Université de Montréal, Universität Zürich, Bologna University, Universitat de Barcelona, Unicamp, Moscow University...). He also is a Fulbright alumnus. He published: *Les stars de l'art contemporain. Notoriété et consécration artistiques dans les arts visuels* (2013), and *Le monde des galeries. Art contemporain, structure du marché et internationalization* (2021).



A graduate of the Fine Arts of Bologna (Italy) in Communication and Art Pedagogy, **Giusy Ragosa** began her professional career in France with a founding experience within the educational department of the Centre Pompidou. From 2010 to 2015, she held the position of chargée des publics at the prestigious Galleria Continua / Les Moulins. In 2015, she joined a new investment fund for contemporary art in England. Since 2018 she has been the director of Galleria Continua in France for the Les Moulins and Paris sites. Her work aims to put in relation the circulation of ideas and roles, in order to optimize and catalyze the realization of projects.



Farah Nayeri is an arts and culture writer for the *New York Times* and the author of *Takedown: Art and Power in the Digital Age* (Astra House, 2022). She also hosts the *Culture Blast* podcast. Originally from Iran, she lives and works in London. Nayeri began her journalism career in Paris as a reporter for *Time* magazine and a contributor to *The Wall Street Journal*. She later became a correspondent of Bloomberg in Paris, Rome, and London, covering politics and economics, then culture. Nayeri is a public speaker and panel moderator, regularly chairing conferences for the *New York Times* and for institutions around the world.

Tuesday 4

15.15–16.00

Presentation

“THE RESILIENT COLLECTOR: BEHAVIORS AND TRENDS SHAPING THE ART MARKET IN 2022”

Carine Karam, VP Global Sales & Partnerships, Artsy

Two years post-pandemic—and in the midst of a potential recession, inflation, and global crisis—the art market still stands strong. In this presentation, we will share key findings from Artsy’s new research that sheds light on the behaviors and trends driving collectors to buy today. Some topics to be covered include: the impact inflation is having on collectors—and what galleries should do to best support them and their businesses; how the growth of online is fueling art world sales; the top trends taking place on Artsy powering purchases—including how new and established collectors are purchasing.



Carine Karam is Vice President of Global Sales & Partnerships at Artsy. She is on a mission to help expand the art collecting market and support more galleries and artists worldwide. Since October 2020, Carine has led Artsy’s global sales team based in New York, London, and Berlin, with additional team members in Seoul, Hong Kong, Tokyo, Los Angeles, and Chicago. Her team works with 4000+ art galleries and art fair partners worldwide to help them grow their business and expand their digital footprint in the global art market. Carine has worked in the luxury eCommerce space for over a decade, including as Managing Director of Partnerships for luxury resale site The RealReal, Inc (REAL) and as Director of Luxury at Veepee USA (formerly Vente-Privée). At Artsy, she is balancing the importance of legacy art world traditions with progressive digital commerce to help transform the art world and bring art collecting to a wider audience.

In collaboration with **Artsy**



Tuesday 4

16.00–17.00

Panel discussion

“DO ARTISTS NEED GALLERIES TO SELL THEIR WORK?”

Anna Carreras, Generative artist and creative coder, Barcelona
Miguel Ángel Sánchez, Director, ADN Galeria, Barcelona

Moderated by **Llucà Homs**, Founder and Director, Talking Galleries

The global outbreak of Covid-19 forced art galleries to reconsider the role of digital channels. The way of conducting business has been challenged by the increasingly available information on the Internet as well as by the opportunities that new digital communication technologies offer to dealers, artists, and buyers alike. As the market shifts online, a growing number of artists directly communicate with collectors directly to sell their work, often through Instagram. As the direct-to-consumer model for selling art gains ground, where does it leave traditional galleries? Can this trend transform the traditional gallery business model?

(Talk in Spanish)



Anna Carreras is a generative artist and creative coder focusing her work on the use of algorithms to create visuals that foster memories or evocate new ones. She codes her work from scratch to create images that cannot be achieved in any other medium. She is interested in complexity that emerges from small simple behaviors. She has exhibited at Feral File, Art Blocks Curated, and CVerso galleria. She has also developed and exhibited generative art and digital installations in renowned national and international institutions, museums, and festivals like MUTEK ES+AR, Sónar Festival, Eufònic Urbà Decentraland, Venice Art Biennale, Medialab Prado Madrid or Abandon Normal Devices Liverpool, among others.



Miguel Ángel Sánchez founded ADN Galeria in Barcelona. In 2003 as a hybrid platform between commercial mediation and cultural contribution aiming at promoting current artistic ideas and trends. The program focuses on content-based productions that work as a semantic reflection of the contextual dynamics in which they emerge. Transcending the role in the market, the gallery commits to the artists to build international networks of appreciation and to make possible a strong backing for their careers, thanks to an active policy of media coverage, online communication, and participation at art fairs. In 2013 the gallery opened ADN platform, located in Sant Cugat, on the outskirts of Barcelona.



Llucà Homs is a cultural consultant, curator, and art dealer. After being a gallerist for 18 years, he founded Talking Galleries in 2011 in Barcelona. From 2011 to 2015 he was Director for the Promotion of Cultural Affairs at the Barcelona City Council and Director of La Virreina Centre de la Imatge. He co-founded LOOP Barcelona Fair and Festival in 2003 and was Managing Partner of La Fàbrica Barcelona (2009-2011). In 2016 he took over as Director of Talking Galleries and he combines this role with others, such as co-Director of the cultural management company Hänsel* i Gretel* and his weekly column on the art market which is published by the Spanish newspaper *La Vanguardia*.

Practical Information

Venues & Map

What's On

Food & Drink

Venues & Map

Symposium Venue

Auditorium Meier

MACBA Museu d'Art Contemporani de Barcelona
Plaça de Joan Coromines, s/n
08001 Barcelona

Lunch Venue

El Gallinero

Carrer del Carme, 42
T 93 115 66 16 / 667 24 07 37

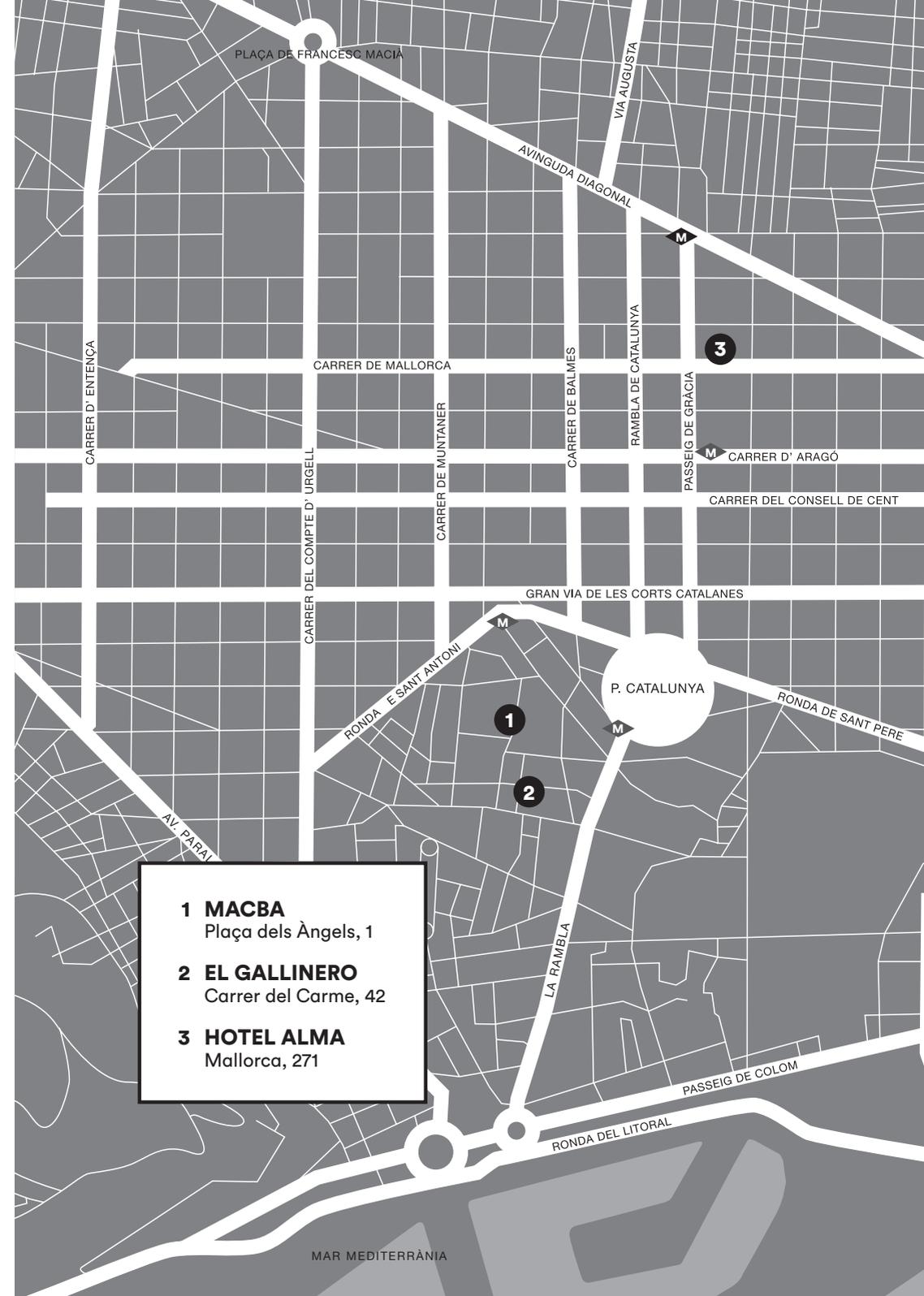
The restaurant El Gallinero is located at 5-min walking distance from the MACBA.
Attendance is by previous reservation only.

Welcome Dinner Venue

Hotel Alma Barcelona

Mallorca, 271
T 93 216 44 90

Attendance is by previous reservation only or guests my invitation.



What's On

Art Agenda in Barcelona

Talking Galleries' participants have free access to the listed museums and art centres with the symposium's accreditation badge from Sunday 2 to Wednesday 5, October 2022.

The following venues will remain closed during this period due to change of exhibitions: Fundació Antoni Tàpies and Kbr Fundación Mapfre

ART VENUES

ARTS SANTA MÒNICA

Dozing on the accidental provocation. On the many and contradictory experiences of home

Tues – Sat 10h-20h
Sun & Bank holidays 11h-19h
Mon Closed
La Rambla, 7
93 316 28 10
www.artssantamonica.gencat.cat

CAIXAFORUM BARCELONA

Digest the World Where It Is

Mon – Sun 10h-20h
Av. Francesc Ferrer i Guàrdia, 6-8
93 476 86 00
www.caixaforum.es

CAN FRAMIS

Ella, una y otra vez. Eugenia Balcells

Opens on October 3rd

Tues – Sat 11h-18h
Sun – 11h-14h
Mon closed
Carrer de Roc Boronat, 116
93 320 8736
www.fundaciovilacasas.com

CCCB – CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA

Brains

Tues – Sun 11h-20h
Mon closed
Montalegre, 5
93 306 41 00
www.cccb.org

FABRA I COATS

Cracking a nut. Lúa Coderch

Tues – Sat 12h-20h
Sun and Bank holidays 11h-15h
Mon Closed
Sant Adrià, 20. 08030 Barcelona
932 566 155
www.barcelona.cat/fabraicoats/centredart/en

FUNDACIÓ FOTO COLECTANIA

Carrie Mae Weems. A Great Turn in the Possible

Opens on October 5th

Tues – Sat 11h-20h
Sun 11h-15h
Mon and Bank holidays closed
Passeig Picasso, 14
93 217 16 26
www.fotocolectania.org

FUNDACIÓ JOAN MIRÓ

Espai 13: 1 Possession Drift (Maria Pratts)

Foyer: Long days, short nights (Joaquim Gomis)

Tues – Sat 10h-18h
Sun and Bank holidays 10h-15h
Mon closed
Parc de Montjuïc, s/n
93 443 94 70
www.fmirobcn.org

What's On

FUNDACIÓ SUÑOL

Intersecting memories. Collections as a territory of creation

Mon – Fri 11h-14h / 16h-19h

Sat and Sun closed

Mejía Lequerica 14

93 496 10 32

www.fundaciosunol.org

LA VIRREINA CENTRE DE LA IMATGE

Mrs. Death. Amalia Riera

Tues – Sun 11h-20h

Mon closed

La Rambla, 99

93 316 10 00

www.ajuntament.barcelona.cat/lavirreina

MACBA – MUSEU D'ART CONTEMPORANI DE BARCELONA

Cinthia Marcelle: A Conjunction of Factors

Carrie Mae Weems. Lincoln, Lonnie, and Me Opens October 5th

Mon – Fri 11h-19:30h

Sat 10h-20h

Sun and Bank holidays 10h-15h

Tues closed

Plaça dels Àngels, 1

93 481 33 68

www.macba.cat

Note: Free access from Oct 3rd to Oct 9th.

MUSEU NACIONAL D'ART DE CATALUNYA

Annibale Carracci. The frescoes of the Herrera chapel

Tues – Sat 10h-18h

Sun and Bank holidays 10h-15h

Mon closed

Palau Nacional, Parc de Montjuïc, s/n

93 622 03 60

www.museunacional.cat

MUSEU PICASSO

Picasso – Clergue

Brigitte Baer. Picasso and his engravings

Tues – Sun 9h-19h

Thu 9h-21:30h

Mon closed

Montcada, 15-23

93 256 30 00

www.museupicasso.bcn.cat

ART EVENTS

SWAB Barcelona Art Fair

6 – 9 October 2022

Venue: Pabellón de Italia. Plaça de Carles Buïgas, 8

www.swab.es

Food & Drink

Our special recommendations in the city

Bar Central

Carrer d'Elisabets, 6
+34 932 703 314
www.barcentral.bar

Natural wines and tapas

Disfrutar Barcelona ()**

Villarroel, 163
+34 93 348 68 96
www.es.disfrutarbarcelona.com

Chefs from elBulli, this restaurant offers bold, funny and modern cuisine.

Dos Pebrots

Doctor Dou, 19
+34 93 853 95 98
www.dospebrots.com

Very close to the MACBA, it offers auteur and imaginative tapas.

Flash Flash

Granada del Penedès, 25
+34 932 370 990
www.flashflashbarcelona.com

An emblematic restaurant in the city, specializes in omelettes with more than 50 featured in its menu.

Gresca

Provença, 230
+34 93 451 61 93
www.gresca.net

Attractive and contemporary cuisine in a comfortable and relaxing setting.

Hisop (*)

Passatge Marimon, 9
+34 93 241 32 33
www.hisop.com

Catalan cuisine between the tradition and the modernity.

Il Giardinetto

Granada del Penedès, 28
+34 93 218 75 36
www.ilgiardinetto.es

Italian restaurant and cocktail bar.

Restaurant Coure

Passatge Marimon, 20
+34 93 200 75 32
www.restaurantcoure.es

Season dishes with a creative style in a modern restaurant.

Teresa Carles

Jovellanos, 2
+34 93 317 18 29
www.teresacarles.com

In the surroundings of the MACBA, it offers traditional Catalan food in a vegetarian way.

About

Talking Galleries. The Think Tank for Galleries is dedicated to generating knowledge and fostering debate regarding art galleries and the global art market. Through the organization of symposia internationally, the organization brings together leading figures and newcomers to the art world to debate the possible impact of current challenges, share experiences, raise concerns, and re-think existing models.

Founded in 2011 by cultural entrepreneur Lluçia Homs, Talking Galleries holds an annual symposium in Barcelona. Thanks to the increasing interest in these topics and format, the organization has emerged on the international scene with events convened in Paris, Madrid, Seoul, London and Berlin, among other global art capitals. The most recent symposium took place in person in New York City in April 2022, in partnership with the art advisory Schwartzman & Associates.

The organization has also developed an education initiative as well as a publishing arm to collect its wealth of thoughtful discussions for convenient reference. Talking Galleries stands for the sharing of knowledge; thus, the videos of the past events and print materials are available to anyone free of charge.

Llucià Homs

Founder and Director

Talking Galleries

Llucià Homs is a cultural consultant, curator and art dealer. After being a gallerist for 18 years, he founded Talking Galleries in 2011 in Barcelona. From 2011 to 2015 he was Director for the Promotion of Cultural Affairs at the Barcelona City Council (ICUB) and Director of La Virreina Centre de la Imatge. He co-founded LOOP Barcelona Fair and Festival in 2003, and was Managing Partner of La Fàbrica Barcelona (2009-2011). In 2016 he took over as Director of Talking Galleries and he combines this role with others, such as co-Director of the cultural management company Hänsel* i Gretel* and his weekly column on art market which is published by the Spanish newspaper *La Vanguardia*.



About

Talking Galleries team

Llucà Homs, Founder and Director
Sol García Galland, General Coordinator
Valentina Alvarado, Assistant to Coordination
Isa Casanellas, Production Manager
Araceli Antón, Assistant to Production
Àlex Carrasco, Art Direction & Design

Contact us

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Instagram | Twitter | Youtube

Talking Galleries is organised by SCREEN PROJECTS, a cultural agency based in Barcelona dedicated to developing cultural projects in the field of contemporary art. It is also the agency behind LOOP Barcelona, a platform dedicated to the study and promotion of the moving image that unfolds into a Festival, a Fair and the Studies programme, taking place yearly. SCREEN PROJECTS is involved with art professionals worldwide and is open to collaborations.

Emilio Álvarez, Carlos Durán & LLucà Homs, Directors of Screen Projects



Acknowledgements

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