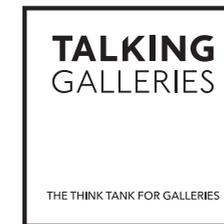


**BARCELONA
SYMPOSIUM 2019**

**TALKING
GALLERIES**

THE THINK TANK FOR GALLERIES

7th Edition
21-22 January 2019



BARCELONA SYMPOSIUM 2019
7th Edition

Museu d'Art Contemporani de Barcelona
21-22 January 2019

CONTENTS

Welcome letter	7
About Talking Galleries	9
Symposium programme	12
Sessions. Abstracts & speakers	19
Practical information	45
Venues & map	46
What's on	48
Food & drink	52
Team & acknowledgements	55

We are delighted to welcome you to this year's edition of the Talking Galleries Barcelona Symposium, the flagship event of this ever evolving think tank for galleries.

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, which focuses on debating relevant issues and encourages the professionalisation of the sector.

Now in its seventh edition, the Barcelona Symposium once more gathers together leading experts to set up a context for discussion of the peculiarities of the gallery profession with a specific attention to the complexity of the current art market situation.

This year, key sessions will be shaped around the art market to acknowledge the dramatic shift of the last decade. Despite the rediscovery of many women artists outside of the Western territories, who have set unprecedented record prices at auctions, there is still a lot of work to do when it comes to fair representation and gender parity in the art world: the struggle for the achievement of equal conditions for female practitioners will be at the core of this year's symposium. We will also review the recent booming African market, talk about the fast growth of publishing and content departments in the galleries, the shifting tastes and dedication of collectors, and new approaches to the gallery business from technological and conceptual perspectives.

Welcome to the **Talking Galleries Barcelona Symposium 2019** edition!

Lluçia Homs
Director



Talking Galleries. The Think Tank for Galleries is dedicated to generating debate and knowledge in the field of the gallery management and the art market.

Through the organisation of symposiums internationally, it nurtures conversation and leverages the unmatched expertise of its participants to create an ideal environment for knowledge sharing. Leading figures and newbies of the art world meet to debate the possible impact of current challenges, share experiences, raise concerns, and re-think the existing models. Besides the broad programme of talks and panel discussions, Talking Galleries runs a publishing programme and hosts an online library of relevant resources in the field on its website.

Started as an annual symposium in Barcelona in 2011, it has grown internationally. Today, it organises symposiums, panel discussions and labs in global art capitals such as Paris, Madrid, London, Seoul and New York.

At present, Talking Galleries is developing an educational area through short-format courses and working towards new conference programmes to be held in Beijing, Dubai or Santiago de Chile during 2019, among others.



Symposium Programme

DAY 1 – MONDAY, JANUARY 21

9.00–9.45 REGISTRATION

9.45–10.00 WELCOME SPEECHES
Ferran Barenblit MACBA Museu Barcelona
Lluçà Homs Talking Galleries

10.00–11.30 **THE GLOBE-TROTTERING GALLERIST**
Keynote
Emmanuel Perrotin Perrotin Gallery, Paris/Hong Kong/New York/Seoul/Tokyo/Shanghai
In conversation with **Georgina Adam** The Art Newspaper, London

11.30–12.00 COFFEE BREAK

12.00–13.30 **WOMEN ARTISTS ON THE MARKET**
Panel Discussion
Vanessa Carlos Carlos/Ishikawa, London
Clare McAndrew Arts Economics, Dublin
Lisa Schiff Schiff Fine Art, New York
Moderated by **Anny Shaw** The Art Newspaper, London

13.30–15.00 LUNCH BREAK

15.00–16.15 **STATE OF THE ART MARKET TODAY—A CONVERSATION**
Conversation
Simon de Pury de Pury de Pury, London
Kenny Schachter Art Journalist/Collector/Curator, London
Moderated by **Tim Schneider** artnet News/The Gray Market, New York

16.15–17.00 **SOCIAL MEDIA: THE NEXT 4 BILLION**
Presentation
JiaJia Fei The Jewish Museum, New York

17.00–17.45 **BEYOND BLOCKCHAIN: OTHER TECHNOLOGIES WORTH EVERY GALLERY'S ATTENTION**
Presentation
Tim Schneider artnet News/The Gray Market, New York

18.00–19.00 **EXHIBITION *A Short Century: MACBA Collection***
Guided tour
With **Ferran Barenblit** (Director, MACBA) and **Tanya Barson** (Chief Curator, MACBA)

20.30–23.00 OFFICIAL DINNER
Hotel Alma Barcelona (C/ Mallorca, 271)
(only for registered attendees)

DAY 2 — TUESDAY, JANUARY 22

9.30-10.00 **ART MARKET HYBRIDS. EMBRACING NEW BUSINESS MODELS**
Presentation
Eugenio Re Rebaudengo Artuner, London/Turin

10.00-10.30 **IN THE CONSUMER-CENTERED WORLD, HOW DO GALLERIES REMAIN RELEVANT?**
Presentation
Joe Kennedy Unit London, London

10.30-11.30 **IS THE ART FAIRS SYSTEM UNFAIR?**
Panel discussion
Elizabeth Dee Independent Art Fairs, New York/Brussels
Maribel López ARCOmadrid, Madrid
Moderated by **Melanie Gerlis** Financial Times, London

11.30-12.00 COFFEE BREAK

12.00-13.30 **NEW PLAYERS ON TRADITIONAL PUBLISHING MARKET**
Panel discussion
JJ Charlesworth ArtReview, London
Alison McDonald Gagosian, New York
Jane Morris The Art Newspaper/ Cultureshock, London
Moderated by **Anna Brady** The Art Newspaper, London

13.30-15.00 LUNCH BREAK

15.00-15.30 **STRATEGIES FOR GOING ONLINE**
Presentation
Süreyya Wille Artsy, London

15.30-16.45 **AFRICA'S GROWING MARKET**
Panel discussion
Lerato Bereng Stevenson Gallery, Cape Town/Johannesburg
Touria El Glaoui 1:54 Contemporary African Art Fair, London/New York/Marrakech
Peter Gerdman, ArtTactic, London
Moderated by **Bomi Odufunade** Dash & Rallo Art Advisory, London/Paris

17.00-18.00 CLOSING SESSION
SUMMARISING THE SYMPOSIUM
Elizabeth Dee Independent, New York/Brussels
Ani Molnár Ani Molnár Gallery, Budapest
Tim Schneider artnet News/The Gray Market, New York
Led by **Georgina Adam** The Art Newspaper

18.00-19.30 FAREWELL COCKTAIL
Aula 0, MACBA

All sessions will be held in English with simultaneous translation into Spanish.

* The programme may be subject to changes.

WELCOME SPEECHES

With **Ferran Barenblit** (Director, MACBA, Museu d'Art Contemporani de Barcelona) and **Llucià Homs** (Director, Talking Galleries)



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Ferran Barenblit studied Art History at the Universitat de Barcelona (1991) and Museology at the New York University (1995). In September 2015, Barenblit was appointed new director of MACBA, Museu d'Art Contemporani de Barcelona. From 2008 to 2015, he was the director of CA2M Centro de Arte Dos de Mayo de la Comunidad de Madrid, where he developed an intense programme of exhibitions, public activities, education programmes and publications. From 2002 to 2008 Barenblit was the director of the Centre d'Art Santa Mònica in Barcelona, a space dedicated to contemporary art, where he presented projects by national and international artists.



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Llucià Homs is a cultural consultant, curator and art dealer. In 2011, he founded Talking Galleries and was director of its 1st edition (September 19-21). From 2011 to 2015, he was the Director of the Promotion of Cultural Industries at the Culture Institute of the Barcelona City Council (ICUB) and Director of La Virreina Centre de la Imatge. In 1993, he opened his own gallery in Barcelona. Since 1999, the Llucià Homs gallery, made a firm commitment to young artists of different nationalities. He has been co-founder of the LOOP Barcelona Fair and Festival in 2003, and managing partner of La Fàbrica Barcelona. In fall 2016 he takes over as director of Talking Galleries. He is art market columnist at the Spanish newspaper La Vanguardia.



SESSIONS

Abstracts & speakers

MONDAY 21

10.00–11.30

Keynote speech

“THE GLOBE-TROTTING GALLERIST”

Emmanuel Perrotin, Founder and Director, Perrotin, Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai

In conversation with **Georgina Adam**, Art Market Author and Journalist, The Art Newspaper and Financial Times, London

From his first gallery in his own apartment to spaces in Paris, New York, Hong Kong, Seoul, Tokyo, and Shanghai almost 30 years later, Emmanuel Perrotin has made a brilliant career in the art world. Known for discovering the superstar artists Takashi Murakami and Maurizio Cattelan and mounting the first show of Damien Hirst, as well as his social connections and lavishing parties, Perrotin was one of the first to embrace social media, make his Paris space welcoming to everyone and reach new audiences of not typical gallery-goers. He has worked closely with his roster of artists, some for more than 25 years, to help fulfill their ambitious projects. His eight galleries can boast the total area of 75,000 sq. ft., and Perrotin participates in 20 major international art fairs each year.

In conversation with art market journalist Georgina Adam, Emmanuel Perrotin will discuss how he started out, the challenges he faced, his concept of a gallerist's path and how he integrates running a successful gallery with a global footprint and attending so many art fairs, while remaining true to his initial vision.



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Emmanuel Perrotin founded his first gallery in 1990 at the age of 21 in an apartment in Paris, and is one of the most influential gallerists in the world. He has since opened over 18 different spaces, with the aim to continue offering increasingly vibrant and creative environments to experience artists' works.

To date, Perrotin runs eight gallery spaces in Paris, Hong Kong, New York, Seoul, Tokyo and launched in late 2018, Shanghai—spanning 7,000 square meters (75,000 square feet) across three continents. He has worked closely with his roster of artists, some for more than 25 years, to help fulfill their ambitious projects. Among them, Maurizio Cattelan, Takashi Murakami, KAWS, Jean-Michel Othoniel, Xavier Veilhan, or Sophie Calle. The gallery organizes about 35 exhibitions and participates in 20 art fairs worldwide each year. Over the past three decades, Perrotin has exhibited and supported contemporary and modern artists through numerous collaborative projects.

© Karl Lagerfeld



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Georgina Adam is Art Market Editor-at-large for *The Art Newspaper* since 2008 and art market contributor for the *Financial Times*. Adam has been writing about the art market and the arts in general for over thirty years, and also lectures on the market and related subjects at Sotheby's and

Christie's educational institutes. Now based in London, she has lived in France and Japan. In January 2018 she released the book *Dark Side of the Boom; The Excesses of the Art Market in the 21st Century*, a follow-up to her 2014 book *Big Bucks; The Explosion of the Art Market in the 21st Century*.

MONDAY 21

12.00-13.30

Panel discussion

“WOMEN ARTISTS ON THE MARKET”

Vanessa Carlos, Director, Carlos/Ishikawa and Founder, Condo, London

Clare McAndrew, Managing Director, Arts Economics, Dublin

Lisa Schiff, Art Advisor and President, Schiff Fine Art, New York

Moderated by **Anny Shaw**, Art Journalist, The Art Newspaper, London

There is still a gross gender imbalance across the art world, and the battle for the recognition of equal rights to female artists has just been triggered. The recent research demonstrated alarming trends: female artists' work is worth less in the eyes of affluent, predominantly male collectors, which contributes to a 50% pay gap at auction. Women generally represent one fourth of the most visible artists today, but only one tenth of the most expensive ones. Moreover, women artists are less likely to get gallery representation and participate in prestigious events such as the Venice Biennale. According to data from *The Art Newspaper*, of 590 major exhibitions by nearly 70 institutions in the U.S. from 2007-2013, only 27% were devoted to women artists.

What are the criteria followed in assessing both the commercial and cultural value of artworks made by female practitioners? Why are women less likely to get gallery representation than men? Why are their works usually rated lower than those of their male counterparts? This session aims at rising awareness on equal representation and challenges that women artists face on the male-dominated art market.



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Vanessa Carlos is the Director of Carlos/Ishikawa gallery in London, whose programme focuses on international artists with wide-ranging, multidisciplinary and experimental practices. Carlos founded Condo in 2016, a large-scale collaborative exhibition of international galleries. Host galleries share their spaces with visiting galleries either by co-curating an exhibition together, or dividing their galleries and allocating spaces. The project has since expanded to New York, Shanghai, Mexico City, São Paulo, and Athens.



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Dr. Clare McAndrew is a cultural economist, investment analyst and author. In 2005 she founded Arts Economics, an economic research firm focused exclusively on the fine and decorative art market. Dr. McAndrew has published widely on the economics of the art market, including her book entitled *Fine Art and High Finance*, published by Wiley, and papers in academic journals. She has published an annual macro-economic report on the global art market for the last ten years, and her global research is currently commissioned by Art Basel and UBS.



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One of the leading and internationally recognized art advisors, **Lisa Schiff** has over a decade of experience in building private collections and foundations. Schiff is the Founder and Principal of SFA, an art advisory with offices in New York, Los Angeles, and London. Schiff has curated exhibitions and mounted several benefit auctions for the Leonardo DiCaprio Foundation. Additionally, she has taught as an adjunct professor of art history, lectures continually, and regularly comments on art related topics for the press.



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Anny Shaw is a correspondent for *The Art Newspaper*, reporting on auctions, art fairs and market news since 2010. She trained as a journalist in her native south London and has contributed to *The Telegraph*, *The Guardian*, *Apollo*, *LUX* and *Frieze* magazines, among others. She has a BA in Art History from the Courtauld Institute of Art (1st) and an MA in Contemporary Art Theory from Goldsmiths, University of London (distinction).

MONDAY 21

15.00–16.15

Conversation

“STATE OF THE ART MARKET TODAY—A CONVERSATION”

Simon de Pury, Auctioneer and Art Collector, President of de Pury de Pury, London

Kenny Schachter, Art Journalist, Collector, and Curator, London

Moderated by **Tim Schneider**, Art Business Reporter, artnet News and Founder, The Gray Market, New York

Two renowned figures in the art world, Simon de Pury and Kenny Schachter, will engage in a wide-ranging conversation about the state of the art market today, touching upon the current gallery crisis, the ever-evolving fair situation, and the high-stakes business of auction sales.

The art market has never been bigger or more complex than it is today. Over the years, a world that once primarily consisted of connoisseurs playing clearly defined parts has grown to accommodate new business models, grand new ambitions, and a new blurriness between roles in the marketplace. How has the art world changed now that collectors sometimes behave like dealers or advisors, major galleries expand into museum-quality spaces, and auction-house guarantees help transform artworks into blue-chip investment vehicles? How is each of these shifts related to the others? And will this “new normal” persist now that the wider economy is once again bracing for recession?



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Simon de Pury, a leading figure in the art market, is renowned for his deep and longstanding knowledge of the global marketplace and for his legendary performance on the auction podium. He was Chairman Europe and Chief Auctioneer Worldwide at Sotheby's, curator of the Thyssen-Bornemisza Collection, Chairman and Chief Auctioneer of Phillips de Pury & Company. In 2013, de Pury and his wife, Dr. Michaela de Pury, co-founded de Pury de Pury, a company specializing in building collections for individuals and institutions. In 2016, de Pury published *The Auctioneer: Adventures in the Art Trade*, his memoir of a life in the auction world.



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Kenny Schachter has been curating contemporary art exhibits in museums and galleries and teaching art history and economics for nearly thirty years. He has lectured internationally, been the recipient of a Rockefeller supported grant in Mexico, and contributed to books on Paul Thek, Zaha Hadid, Vito Acconci, Sigmar Polke, and Gerhard Richter. Schachter has a regular column on Artnet.com and writes for various international publications. In 2018, he had a retrospective of his art at Rental Gallery in New York and exhibited at Simon Lee Gallery in London. Schachter deals in international art from Impressionist and Modernism to the art and design of today.



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Tim Schneider is an art business reporter for artnet News and the writer behind *The Gray Market*. His work combines nearly a decade of first-hand experience in the gallery sector with insights gleaned from research into economics, tech, data-analysis, and related subjects. He often focuses on the need for best practices and greater professionalisation in the art market, and the potential for innovation to create lasting change in the trade. These themes formed the core of his 2017 book *The Great Reframing: How Technology Will—and Won't—Change the Gallery System Forever*.

MONDAY 21

16.15–17.00

Presentation

“SOCIAL MEDIA: THE NEXT 4 BILLION”

JiaJia Fei, Director of Digital, The Jewish Museum, New York

Over the last 15 years, Facebook has accumulated a reach of more than 2 billion users—one third of the world’s population. It provides vast opportunities to reach new audiences, to educate and nurture potential collectors, to engage people all over the world at a fraction of a cost of the traditional marketing and PR. How soon will it take to reach the next 4 billion? Considering the controversial news about data leaks, illegal partnership, and influence on the presidential election in the US will it happen at all? Or will there be another platform to overdo Facebook? Looking ahead to social media and technology trends of the future, this lecture will focus on the next great digital battleground and what the art world can do to stay ahead in the rapidly shifting global market.

JiaJia Fei has long advocated for a notion of “digital as a dimension of everything.” Fei has spoken in favour of sharing images online and across social media channels such as Instagram and Facebook—a practice that many museums and galleries are still reluctant to follow—as well as other ways to embrace digital presence.



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JiaJia Fei is a digital strategist with over a decade of experience working at the intersection of digital marketing, branding, web, mobile, and social media content strategy for art and culture—making museums and cultural organizations more accessible through technology. Fei was an Associate

Director, Digital Marketing at the Solomon R. Guggenheim Museum, bringing modern and contemporary art to a global online audience through award-winning digital initiatives. She currently serves as the Director of Digital at the Jewish Museum in New York City. Fei has lectured on the impact of art and technology worldwide.

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MONDAY 21

17.0-17.45

Presentation

**“BEYOND BLOCKCHAIN: OTHER TECHNOLOGIES
WORTH EVERY GALLERY’S ATTENTION”**

Tim Schneider, Art Business Reporter, artnet News and Founder, The Gray Market, New York

Blockchain has come a long way from a little-known concept to a household name. Dubbed as ‘the new Internet’, the technology is as difficult to understand until you see it in use, and promises numerous benefits to its users. The decentralised ledger may solve some of the most crucial art world’s problems such as provenance, copyright, and transparency of transactions.

As it good as it may sound, blockchain solutions will need time to spread on the market, to develop and mature, not to mention the price early adopters may need to pay to benefit from them. In the meanwhile, there are many more valuable, and more immediately usable innovations with the potential to change the art trade in the near future.



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Tim Schneider is an art business reporter for artnet News and the writer behind The Gray Market. His work combines nearly a decade of first-hand experience in the gallery sector with insights gleaned from research into economics, tech, data-analysis, and related subjects. He often focuses on the need for best practices and greater professionalisation in the art market, and the potential for innovation to create lasting change in the trade. These themes formed the core of his 2017 book *The Great Reframing: How Technology Will—and Won’t—Change the Gallery System Forever*.

TUESDAY 22

9.30–10.00

Presentation

“ART MARKET HYBRIDS: EMBRACING NEW BUSINESS MODELS”

Eugenio Re Rebaudengo, Founder, Artuner, London/ Turin

Macro trends such as the advent of the Internet and the proliferation of art fairs have changed the art market landscape. In the last few years, the traditional gallery model has proved to be problematic for many, and a need for a new, not linked to a particular geographical location, model became obvious.

Many industries have shifted from a more balanced competitive environment to a “Super Star Economy/Winner Takes All Market”, where big players are overpowering their smaller competitors that are now struggling to survive. Recent trends suggest that art market has been heading towards the same direction. Can a hybrid, flexible and collaborative model solve the current problem and help emerging artists develop their careers and let collectors discover and engage with art in a fresh and exciting way?

ARTUNER runs its shows online or in pop-up spaces and has no permanent exhibition venue. This allows the company to be flexible, creative in the choice of the locations (some of the shows were organised on small Greek islands), and present at all major events such as the Venice Biennale. Can this nomadic model be an answer to the gallery crisis in the time of unaffordable rents?



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Eugenio Re Rebaudengo is an entrepreneur, collector, and curator. He founded ARTUNER in 2013 with the goal of creating an innovative hybrid art platform for artists and collectors. Since then, he has organised over 25 international exhibitions with over 100 artists. Re Rebaudengo is on the Board of Directors of Fondazione Sandretto Re Rebaudengo, on the Committee of the Tate Young Patrons, Serpentine Gallery Future Contemporaries, and Whitechapel First Future. He got in Apollo Magazine's “40 Under 40 Europe” in 2014 and “40 Under 40 Global” in 2017.

TUESDAY 22

10.00-10.30

Presentation

“IN THE CONSUMER-CENTERED WORLD, HOW DO GALLERIES REMAIN RELEVANT?”

Joe Kennedy, Co-founder, Unit London, London

In the consumer-centred world and ‘me’ society, some collectors see art as a way to express their personality. They also search unique, comprehensive experience, similar to a boutique shop or a blue-chip department store visit. The desire to satisfy the collectors and exhibit more demanded and sometimes ‘easier’ artists may clash with the traditional gallery’s mission to form the taste. In the time of financial instability, shall the galleries follow the market and let the collectors dictate the direction? Shall the galleries preserve their role as art world gatekeepers? Or is the truth somewhere in the middle?



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Entrepreneur and gallerist, **Joe Kennedy** is the co-founder of Unit London. Using new technologies and pioneering approaches to digital media, the gallery is recognised for diversifying and expanding contemporary art audiences and has already garnered a dynamic following of over 310,00 followers.

In June 2018, Unit London launched their UK flagship, covering over 6,000 square feet in London’s Mayfair. Kennedy is a Future Contemporaries patron with the Serpentine, a regular speaker at Christie’s Education and also sits on the board of the HIX annual art prize. More recently he was named ambassador of the MTV Re:Define Programme.

TUESDAY 22

10.30-11.30

Panel discussion

“IS THE ART FAIRS SYSTEM UNFAIR?”

Elizabeth Dee, Founder/CEO, Independent Art Fairs, New York/Brussels

Maribel López, Co-Director, ARCOMadrid, Madrid

Moderated by **Melanie Gerlis**, Art Market Columnist, Financial Times, London

The art fairs system has been repeatedly criticised for keeping gallerists under the high pressure to the extent that the term ‘fatigue’ has been coined to describe the state of constant exhaustion from exhibiting at too many art fairs. Some has claimed fairs played part in the gallery crisis of the last years, as many middle-market galleries had to spend more time abroad than at home and found the rhythm unsustainable. Partly because of the fairs the gap between the mega-galleries and the smaller players became broader than ever.

Two gallerists turned fair directors will discuss the fair system, and the ways to turn it from a rat-race into a collaborative tool that will benefit all players on the market.



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Elizabeth Dee is a cultural entrepreneur, curator, activist, publisher, consultant and producer. After two decades of dedication to gallery practice and collaborative initiatives, she now runs Independent Art Fairs in New York and Brussels as CEO and Co-Founder. Independent is now the only independently owned and operated art fair corporation in the world operating and evolving with its core mission to serve the future of culture. Dee regularly lectures on topics of relevance to the field, particularly gallery and fair culture, innovation and the art market--and has been profiled in many international publications, including *The Wall Street Journal*, *Vogue* and *The New York Times*.



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Maribel López holds a BA in Art History from the University of Barcelona. From 1999-2007 she was vice director of Galeria Estrany-de la Mota in Barcelona and from 2007-2010 she led the Maribel López gallery in Berlin. She has also been a founding member of two curatorial groups: Creatures in Barcelona from 1994-2000 and THE OFFICE in Berlin from 2007-2010. In 2011 she was the first curator of the section Opening: Jóvenes Galerías at ARCOMadrid. Between 2011 and 2018 she has been director of sales and curated programmes at ARCOMadrid and ARCOLisboa. Since 2018 she has co-directed ARCOMadrid together with Carlos Urroz.



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Melanie Gerlis, a journalist, Art Market Columnist for the Financial Times, former Art Market Editor at The Art Newspaper, has reported on auctions, art fairs and market news globally since 2007. Before entering the art world, Gerlis worked for ten years at Finsbury, a strategic communications and investor relations firm, advising investment banks, hedge funds and other financial services clients in the City of London. Her book *Art as an Investment? A Survey of Comparative Assets* was published by Lund Humphries in 2014.

TUESDAY 22

12.00-13.30

Panel discussion

“NEW PLAYERS ON TRADITIONAL PUBLISHING MARKET”

JJ Charlesworth, Art critic and Senior Editor, ArtReview, London

Alison McDonald, Publishing Director, Gagosian, New York

Jane Morris, Editor-at-Large, The Art Newspaper and Cultureshock, London

Moderated by **Anna Brady**, Art Market Editor, The Art Newspaper, London

The fast rise of new players on traditional publishing field is a pressing issue for many art journalists and publishers. Nowadays, print art magazines have to compete not only among themselves and with emerging online publications and platforms, but also with in-house content departments of auction houses and big galleries. Led by the popular motto “Content is the King”, these wealthy players spare no expense in attracting the best talents, conducting research, and running production. *Gagosian Quarterly*, Hauser & Wirth’s *Ursula* magazine, Lisson and Zwirner podcasts, Art Agency, Partners’ *In Other Words* publication and podcast are only a few of the newcomers that are creating compelling narratives and challenging the industry.



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Dr JJ Charlesworth is a writer and art critic. Since 2006 he has worked on the editorial staff of *ArtReview*, where he is senior editor. JJ has written for publications such as *Art Monthly*, *Modern Painters*, *Time Out*, *Tate Etc.*, *Third Text* and the *Daily Telegraph*, and online platforms such as art-agenda, artnet.news and CNN Style. In 2016 he completed a doctoral thesis on the history of British art criticism and art magazines during the 1970s. His book on the subject will be published by Routledge in 2019.



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Alison McDonald has been the Publishing Director at Gagosian for sixteen years. During her tenure she has worked closely with Larry Gagosian to shape every aspect of the gallery’s extensive publishing program and has personally overseen over 400 publications dedicated to the gallery’s artists.



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Jane Morris is an editor-at-large of *The Art Newspaper* and a multimedia editorial consultant at Cultureshock. She writes for many titles including *Monocle*, the *Economist*, artnet and *In Other Words* on arts and culture. She was the editor of *The Art Newspaper* for almost a decade. She was part of a team that launched *Art World* magazine in 2007, is a former head of publications at the Museums Association. She has contributed to Radio 3, Radio 4 and *Monocle 24* radio, and has written for national newspapers including *The Guardian* and *The Independent*.



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Anna Brady is the *The Art Newspaper*’s art market editor and has reported on the art and antiques industry for over 10 years. She was previously features editor at *Harper’s Bazaar Art* and *Interiors* magazines in Dubai, and before that wrote for the weekly *Antiques Trade Gazette*. As a freelance journalist, she has written for *Apollo*, *Wallpaper*, *BOAT International*, *House & Garden* and *World of Interiors*, among others.

TUESDAY 22

15.00-15.30

Presentation

“STRATEGIES FOR GOING ONLINE”

Süreyya Wille, Global Strategic Partnership Director, Artsy, London

Cultivating an online presence has the potential to broaden a gallery's geographic reach and help grow its pool of international collectors. A thoughtful, integrated digital strategy that includes social media and third-party online platforms attracts new audiences and cultivates relationships with potential collectors, but does it drive sales?

According to the 2018 Art Basel Art Market Report, the online art market reached \$5.4 billion in 2017, up 10% year on year. With the size of the online art market increasing substantially over the past few years, key art market players have cited online sales as an important method to access new buyers. The data proves that well executed online strategies deliver sales, even if many in the art world still take them with a grain of salt.



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Specializing in contemporary art from Asia and the Middle East, **Süreyya Wille** has worked with auction houses, galleries and online platforms promoting these growing markets. Süreyya currently works on the Global Strategic Partnerships team at global art platform Artsy, based in London. In this role, she drives partnerships with the world's most noteworthy art fairs, gallery weekends and gallery associations, to help them reach a wider audience of collectors and art lovers. Her work seeks to make art accessible to the rapidly growing audience of the digital age.

MONDAY 21

15.30-16.45

Panel discussion

“AFRICA’S GROWING MARKET”

Lerato Bereng, Associate Director, Stevenson Gallery, Cape Town/ Johannesburg

Touria El Glaoui, Founding Director, 1:54 Contemporary African Art Fair, London/ New York/ Marrakech

Peter Gerdman, Head of Market Analysis and Products, ArtTactic, London

Moderated by **Bomi Odunade**, Director, Dash & Rallo Art Advisory, London/ Paris

In January 2018, the ArtTactic Outlook 2018 report predicted that the African Modern and Contemporary art market was going to be one of the fastest growing art markets this year. Demand for contemporary African art is on the increase, and so are the sales: Bonham’s and Sotheby’s African art auctions are up 42% in 2018 compared to 2017. This is the second year Sotheby’s hosts African art auctions; Bonhams launched its African Art Department in 2006, starting from 2017, the auction house holds two sales per year.

The continent has been on the radar of art lovers thanks to development of fairs and new museums: international launch of Macaal’s in Marrakech, which coincided with city’s first 1-54 Contemporary African Art fair, the opening of the Zeitz MOCA, the largest museum of contemporary African art in the world, and The Norval Foundation, to name just a few. The new generation of African artists has experienced significant international success both in the auction market as well as in the primary and institutional markets.



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Lerato Bereng is a curator who was born and raised in Maseru, Lesotho. She is an associate director at Stevenson (Johannesburg and Cape Town). Bereng has curated numerous group exhibitions and projects. In 2010, Bereng was one of 10 curators from around the world to be selected for the Berlin Biennale’s curatorial workshop. Bereng was selected as one of five young curators to participate in CAPE Africa Platform’s Young Curator’s Programme in 2008 for which she curated Thank You Driver, an exhibition on minibus taxis as part of the Cape '09 Biennale.



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Touria El Glaoui was listed amongst the 100 most powerful women in Africa by Forbes; amongst the 50 most powerful women in Africa by Jeune Afrique in 2015 and in 2018; and the 100 most influential Africans in business by NewAfrican in 2013. She is the Founding Director of leading international art fair, 1-54 Contemporary African Art Fair, which takes place in London, New York and Marrakech every year. She has spoken widely and chaired numerous discussions on contemporary African art and women in leadership at international organisations. El Glaoui is also on the advisory board of Christie’s Education in London.



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Peter Gerdman is the Head of Market Analysis and Products for ArtTactic, the global market leader in producing dynamic research, analytics and intelligence reports for the art market. Gerdman oversees research and ArtTactic’s portfolio of products and has a track record of developing insightful analytical tools and reports for the company’s clients, ranging from individual members to major partners. Prior to joining ArtTactic in 2016 Gerdman had worked for Sotheby’s in London and Bukowskis in Stockholm, as well as for various companies in the art industry, including *The Art Newspaper*.



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Bomi Odunade co-founded Dash & Rallo Art Advisory, an international bespoke consultancy specialising in contemporary art from all regions of Africa and the American and Caribbean diaspora. Odunade has over two decades of experience in the arts, having held roles at leading publisher Thames & Hudson, world-renowned museum Tate Modern, and contemporary art galleries Haunch of Venison and Timothy Taylor in the UK.

TUESDAY 22

17.00–18.00

Closing Session

SUMMARISING THE SYMPOSIUM

Elizabeth Dee, Founder/CEO, Independent Art Fairs, New York/Brussels

Ani Molnár, Director, Ani Molnár Gallery, Budapest and Board Member of FEAGA

Tim Schneider, Art Business Reporter, artnet News and Founder, The Gray Market, New York

Led by **Georgina Adam**, Art Market Author and Journalist, The Art Newspaper and Financial Times, London

At the end of the symposium, this session will sum up the essence of the forum, offering an outline of the most relevant topics heard and discussed during the past two days and sharing the implications of the art market shift for the gallery. In conversation with Georgina Adam, fair director Elizabeth Dee, gallerist Ani Molnár and art journalist Tim Schneider will share their main insights about what has been talked, what surprised them most, or what they heard that might change what they do



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Elizabeth Dee is a cultural entrepreneur, curator, activist, publisher, consultant and producer. After two decades of dedication to gallery practice and collaborative initiatives, she now runs Independent Art Fairs in New York and Brussels as CEO and Co-Founder. Independent is now the only independently owned and operated art fair corporation in the world operating and evolving with its core mission to serve the future of culture. Dee regularly lectures on topics of relevance to the field, particularly gallery and fair culture, innovation and the art market--and has been profiled in many international publications, including *The Wall Street Journal*, *Vogue* and *The New York Times*.



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Annamária Molnár is director and owner of Ani Molnár Gallery in Budapest. She started her career as a curator organizing non-profit exhibitions and projects. In 2009 she founded her gallery, which developed a unique profile of equally focusing in its program on emerging and established Hungarian and Eastern European artists. The gallery hosted non-profit public space exhibitions for 7 years that received the Summa Artium Award. She was the president of the Hungarian Contemporary Galleries Association (2011-2014) and launched the international visitors program “Budapest Contemporary” in 2012. In 2013 the gallery received the Innovation and Creativity Award by FEAGA in Basel. Ani Molnár is member of the board of FEAGA since 2017.



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Tim Schneider is an art business reporter for artnet News and the writer behind The Gray Market. His work combines nearly a decade of first-hand experience in the gallery sector with insights gleaned from research into economics, tech, data-analysis, and related subjects. He often focuses on the need for best practices and greater professionalisation in the art market, and the potential for innovation to create lasting change in the trade. These themes formed the core of his 2017 book *The Great Reframing: How Technology Will—and Won't—Change the Gallery System Forever*.



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Georgina Adam is Art Market Editor-at-large for *The Art Newspaper* since 2008 and art market contributor for the *Financial Times*. Adam has been writing about the art market and the arts in general for over thirty years, and also lectures on the market and related subjects at Sotheby's and Christie's educational institutes. Now based in London, she has lived in France and Japan. In January 2018 she released the book *Dark Side of the Boom; The Excesses of the Art Market in the 21st Century*, a follow-up to her 2014 book *Big Bucks; The Explosion of the Art Market in the 21st Century*.

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

Llop

Carrer del Carme, 42
T 93 461 59 11

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

-- OFFICIAL 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 Sun 20 to Wed 23 January, 2019.

CAIXAFORUM BARCELONA

Velázquez and the Golden Age

Tues–Sun 10h-20h
Sun & Bank holidays 11h-17h
Av. Francesc Ferrer i Guàrdia, 6-8
93 476 86 00
www.caixaforum.es

CASA ELIZALDE

La Forma del Temps

Mon–Fri 10h-13h / 16h-21h
Sat 10h-13h / 16h-20h
València, 302
93 488 05 90
www.casaelizalde.com

CCCB – CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA

Stanley Kubrick

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

FUNDACIO FOTO COLECTANIA

Structures of Identity. The Walther Collection

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

FUNDACIÓ JOAN MIRÓ

Lee Miller and Surrealism in Britain

Closes on Sunday, 20 Jan

Tues–Sat 10h-19h / Thu 10h-21h
Sun & Bank holidays 10h-14.30h
Mon closed
Parc de Montjuïc, s/n
93 443 94 70
www.fmirobcn.org

LA VIRREINA CENTRE DE LA IMATGE

Ignasi de Solà-Morales

Tues–Sun 12h-20h
Sat 10h-21h
Mon Closed
La Rambla, 99
93 316 10 00
www.ajuntament.barcelona.cat/lavirreina

MACBA – MUSEU D'ART CONTEMPORANI DE BARCELONA

Jaume Plensa

A Short Century: MACBA Collection

Mon–Fri 11h-19:30h

Sat 10h-21h

Sun & Bank holidays, 10h-15h

Tues Closed

Plaça dels Àngels, 1

93 481 33 68

www.macba.cat

MUSEU NACIONAL D'ART DE CATALUNYA

LIBERXINA, Pop and New Artistic Behaviour, 1966-1971

Tues–Sat 10h-18h

Sun & Bank holidays 10h-15h

Mon Closed

Palau Nacional, Parc de Montjuïc, s/n

93 622 03 60

www.museunacional.cat

MUSEU PICASSO

Sabartés by Picasso by Sabartés

Tues–Sun 10h-19h

Mon Closed

Montcada, 15-23

93 256 30 00

www.museupicasso.bcn.cat

FUNDACIÓ ANTONI TÀPIES

Erkan Özgen. Giving Voices

Tues–Sat 10h-19h

Fri 10h-21h

Sun & Bank holidays 10h-15h

Mon – Closed

Carrer d'Aragó 255

+34 934 870 315

www.fundaciotapies.com

FOOD & DRINK

Our special recommendations in the city

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 Penedés, 28
+34 93 218 75 36
www.ilgiardinetto.es

Italian restaurant and cocktail bar.

JAIME BIERIESTAIN

Pau Claris, 167
+34 93 515 07 82
www.jaime-beriestain.com

Market food in an original place.

RESTAURANT COURE

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

Season dishes with a creative style in a modern restaurant.

VEGAN OPTIONS (near MACBA)

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Dr. Dou 10
+34 937 68 98 97
www.petitbrot.es

FLAX & KALE

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+34 93 317 56 64
teresacarles.com/fk/

TERESA CARLES

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

ABOUT

TALKING GALLERIES TEAM

Lluçà Homs, Director

Sol García Galland, General Coordinator

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Araceli Antón, Assistant to Coordination

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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 & Lluçà Homs, Directors of Screen Projects



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www.talkinggalleries.com

www.screen-projects.com