

## **PROGRAMME**

### **DAY 1 – MONDAY, JANUARY 21**

9.00-9.45 | Arrival & registration

9.45-10.00 | Welcome speeches

10.00-11.30 | Opening session

#### **“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. He was one of the first to embrace Social Media, make his Paris space welcoming to everyone and reach new audiences of not typical gallerygoers. 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 will share his vision on the gallerist's path.

11.30-12.00 coffee break

12.00-13.30 | Panel discussion

#### **“Women Artists on the Market”**

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

**Clare McAndrew**, Managing Director, Arts Economics, Dublin

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

Moderator: **Anny Shaw**, Art Journalist, The Art Newspaper

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. 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.

13.30-15.00 lunch break

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

Moderator: **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 an enticing conversation about the state of the market today, touching upon the current gallery crisis, the ever evolving fair situation, and the dynamics of sales at auctions.

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. How soon will it take to reach the next 4 billion? Will it even be on 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.

17.00-17.45 | Presentation

**"Beyond Blockchain: Other Technologies Worth Every Gallery's Attention"**

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

Although blockchain sometimes seemed to monopolize the art world's focus in 2018, it was hardly the only technological development that could impact the gallery sector. This talk explores alternative innovations with the potential to change the art trade in the near future.

18.00-19.00 Guided tour of the exhibition *A Short Century: MACBA Collection*

20.30-23.00 Official dinner at Hotel Alma (only for registered attendees)

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**DAY 2 – TUESDAY, JANUARY 22**

09.30-10.00 | Presentation

**“Art Market Hybrids. Embracing New Business Models”**

**Eugenio Re Rebaudengo**, Founder, Artuner, London/Turin

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?

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. The desire to satisfy the collectors and exhibit more demanded 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?

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

Two gallerists turned fair directors will discuss the fair landscape, touching upon the main concerns affecting the current system—the fair fatigue, the pressure for the mid-level galleries, or the gap between the mega-galleries and the smaller players, among others—while explore the ways to turn it from a rat-race into a collaborative tool that will benefit all players on the market.

11.30-12.00 coffee break

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, Gagolian, New York

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

Moderator: **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, art magazines have to compete not only among themselves and with emerging online publications, but also with in-house content departments of auction houses and big galleries. These wealthy players, be it Gagolian, Hauser & Wirth's, Lisson or Zwirner, spare no expense in attracting the best talents, conducting research, and running production.

13.30-15.00 lunch break

15.00-15.30 | Presentation

**“Strategies for Going Online”**

**Süreyya Wille**, Global Strategic Partnership Director, Artsy, London

Online presence may have a potential to broaden a gallery's geography and help it reach international collectors. A well-thought, integrated digital strategy for social media and dedicated gallery platforms may attract new audiences, cultivate relationship with potential collectors, but can it help drive sales?

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

Moderator: **Bomi Odunade**, Director, Dash & Rallo Art Advisory, London/Paris

Demand for contemporary African art is on the increase, and so are the sales: Bonhams and Sotheby's African art auctions are up 42% in 2018 compared to 2017, making African Modern and Contemporary art market is one of the fastest growing art markets this year. The international success of African artists puts the continent on the art lovers' radar and gives it the deserved attention from collectors and institutions.

17.00-18.00 | Closing session

**“Summarising the Symposium”**

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

**Ani Molnár**, Ani Molnár Gallery, Budapest

**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

18.30-19.30 Closing cocktail, Aula 0 – MACBA

*The programme may be subject to changes.*

**Language:** *The sessions will be held in English, with simultaneous translation into Spanish.*