



Barcelona
Symposium 2020.

**TALKING
GALLERIES**

THE THINK TANK FOR GALLERIES

8th Edition
20–21 January 2020



**Barcelona
Symposium 2020.**
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**Museu d'Art Contemporani de Barcelona
20–21 January 2020**

Contents

Welcome Letter	7
About Talking Galleries	9
Symposium Programme	12
Sessions. Abstracts & Speakers	19
Practical Information	43
Venues & Map	44
What's On	46
Food & Drink	50
Team & Acknowledgements	52

We are delighted to welcome you to the 2020 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, focusing on debating relevant issues to the sector and encouraging its professionalisation.

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

In paying particular attention to analysing the specificity of the current volatile art market, an important part of this year’s programme will be dedicated to the youngest generation of collectors. Better known as ‘millennials’, these emerging actors in the art ecosystem seem to lead the way with social media and online sales, thus making art auctions, fairs and sometimes museums rethink their programming and targeted events.

Thus, while looking at new marketing trends both online and offline, this edition will illustrate the shift in taste and dedication from the part of upcoming and experienced buyers alike. With a look towards the future, the programme will then prompt new approaches to the gallery business and question the sustainability of the art market, as we know it. Finally, other key sessions will be dedicated to analysing the growing market for Middle Eastern art and the circulation of artists’ film and video at a commercial level.

Welcome to the **Talking Galleries Barcelona Symposium 2020** edition!

Llucà 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 rethink 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 working towards new conference programmes globally and aims at expanding the educational initiative launched in April 2019 through the partnerships with leading international organisations, such as Sotheby's Institute of Art in London or The Institute for Artists' Estates in Berlin.

Symposium Programme

Symposium Programme

Day 1 — Monday, 20 January 2020

9.00–9.45	Arrival & registration	15.00–16.00	Presentation GOD IS DEAD. AND SO IS ART, THE ART BUSINESS AND MID-LEVEL GALLERIES
9.45–10.00	Welcome speeches Ferran Barenblit , Director, Museu d'Art Contemporani de Barcelona Llucà Homs , Director, Talking Galleries Miquel Curanta , Institut Català d'Empreses Culturals, Generalitat de Catalunya Xavier Marcé , Regidoria de Turisme i Indústries Creatives, Barcelona City Council		Kenny Schachter , art journalist, artist, lecturer, curator and collector and dealer, London
10.00–11.30	Panel discussion YOUNG MONEY: UNDERSTANDING MILLENNIAL COLLECTORS Alexander Forbes , Director, Corporate Development & Market Intelligence, Artsy, New York Joe Kennedy , Co-founder, Unit London Gallery, London Kamiar Maleki , Director, Volta NYC/Basel & Pulse Miami, London Claudia Schachenmann , Founder, BureauxSchachenmann, Zurich Moderated by Tim Schneider , Art Business Reporter, Artnet News and Founder, The Gray Market, New York	16.00–17.15	Panel discussion BUYING TIME: THE MARKET FOR VIDEO ART AND MOVING IMAGE Haro Cumbusyan , Founding Director, collectorspace, Istanbul Miguel Ángel Sánchez , Director, ADN Galeria, Barcelona Moderated by Carolina Ciuti , Artistic Director, LOOP Barcelona Video Art Festival, Barcelona
11.30–12.00	Coffee break	17.15–17.45	Presentation ARE PROFESSIONAL SPORTS THE ROLE MODEL GALLERIES NEED? Tim Schneider , Art Business Editor, Artnet News and Founder, The Gray Market, New York
12.00–13.15	Panel discussion SELLING ART ONLINE: ARE GALLERIES PREPARED? Olivia Mull , Director of Digital Marketing, Gagosian, London Elena Soboleva , Director of Online Sales, David Zwirner, New York Moderated by Jane Morris , Editor-at-Large, The Art Newspaper and Cultureshock, London	18.00–19.00	Guided tour of the exhibitions at MACBA TAKIS and CHARLOTTE POSENENSKE: WORK IN PROGRESS With the curators of the exhibitions
13.30–15.00	Lunch break	20.30–23.00	Welcome dinner Hotel Alma Barcelona (C/ Mallorca, 271) (only for registered attendees)

Symposium Programme

Day 2 — Tuesday, 21 January 2020

10.00-11.00 **Keynote speech**
THE ART MARKET: HOW IT IS SHAPED AND CHALLENGED

Allan Schwartzman, Founder and Principal of Art Agency, Partners and Chairman of the Fine Art Division of Sotheby's, New York

In conversation with **Melanie Gerlis**, Art Market Columnist, Financial Times, London

11.00-11.30 **Coffee break**

11.30-13.00 **Panel discussion**
RETHINKING BUSINESS MODELS FOR GALLERIES

Joost Bosland, Director, Stevenson Gallery, Cape Town/Johannesburg

Matt Carey-Williams, Senior Director of Sales, Victoria Miro, London

Greg Hilty, Curatorial Director, Lisson Gallery, London/New York/Shanghai

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

13.15-13.30 **Interview**
GOING GREEN: CAN GALLERIES CONTRIBUTE TO CLIMATE CHANGE?

Laura Pando Martínez, Managing Director, Julie's Bicycle, London

Interview recorded with **Llucìa Homs** (Talking Galleries) on January 6, 2020, London

13.30-15.00 **Lunch break**

15.00-16.00 **Presentation & discussion**
NEW ONLINE TRENDS FOR GALLERIES TO IMPLEMENT IN 2020

Jal Hamad, Director, Sabrina Amrani Gallery, Madrid

Sofie Van de Velde, Director, Gallery Sofie Van de Velde, Antwerp

Presented and moderated by **Dustyn Kim**, Chief Revenue Officer, Artsy, New York

16.00-17.30 **Panel discussion**
THE MARKET FOR MIDDLE EASTERN ART

Mai Eldib, Co-Head of Sale, Director, Modern and Contemporary Arab Art, Sotheby's Middle East

Till Fellrath, Founder and Curator, artReoriented, New York/Munich

Vilma Jurkute, Director, Alserkal, Dubai

Sunny Rahbar, Director, The Third Line, Dubai

Moderated by **Nadine Khalil**, Deputy Editor, Canvas Magazine, Dubai

17.45-18.15 **Closing session**
SUMMARISING THE SYMPOSIUM

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

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

18.30-19.30 **Farewell drinks**

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)



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.



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.

Sessions

Abstract & Speakers

Monday 20

10.00–11.30

Panel discussion

“Young Money: Understanding Millennial Collectors”

Alexander Forbes, Director, Corporate Development & Market Intelligence, Artsy, New York

Joe Kennedy, Co-founder, Unit London, London

Kamiar Maleki, Director, Volta NYC/Basel & Pulse Miami, London

Claudia Schachenmann, Founder, BureauxSchachenmann, Zurich

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

Most galleries now understand the importance of connecting with a younger audience. But what if achieving that goal demands fundamental changes to the art market status quo? This session explores how and why the average gallery's future depends on much more than just embracing online sales and social media.



Alexander Forbes currently serves as Director of Corporate Development & Market Intelligence at Artsy, the leading global marketplace for discovering and collecting art. He works cross-functionally across the Artsy organization to advise on company strategy and key internal initiatives, and grow the company through partnerships and acquisitions. Previously, he was the Executive Editor of Artsy Editorial, which he grew to become the most-read art publication online. Before joining Artsy, Alexander served as the European Market Editor while based in Berlin for Artnet News, and as the Bureau Chief for Louise Blouin Media in German-speaking Europe.



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 successfully launched and advanced the careers of

numerous important contemporary artists. In 2019, Unit London launched a new UK flagship, covering over 6,000 square feet in London's Mayfair. Kennedy is a young patron of institutions including Tate, V&A Museum and the Royal Academy and sits on Serpentine's Future Contemporaries committee. In 2019 he was named as one of Forbes' 30 under 30 entrepreneurs. More recently he was named co-chair of the MTV Re:Define Programme.



Kamiar Maleki is the incoming Director of Volta and Pulse Art Fairs. A London-based collector and curator with over 15 years of experience in the contemporary art world in collecting and patronage, Maleki has developed a significant interest in emerging artists, fostering numerous young artists' careers from an early stage. He is cofounder of the Agha Khan Museum UK Patrons Chapter and founder of ICA Young Patrons for the Institute of Contemporary Art in London. From 2016 to 2018 Maleki served as Director of Contemporary Istanbul.



Claudia Schachenmann is an art strategy consultant and the founder of BureauxSchachenmann, a Zurich-based agency that works in strategic projects around new developments in the global art world including the commercialization and popularization of art via physical and virtual art-hubs, real-estate related art spaces, and much more. Through her career, Schachenmann gained various experiences with different art market players. At Art Basel she was part of the New Initiatives and VIP team where she launched the “Global Patrons Council” and the first Art Basel young/emerging collectors' programme “NEXT”, both in Basel, Miami Beach and Hong Kong.



Tim Schneider is the Art Business Editor for Artnet News and the writer behind the The Gray Market, the conversation-starting industry-analysis column. His work combines nearly a decade of firsthand experience in the gallery sector with insights gleaned from research into economics, technology, data analysis, and related subjects. In 2017 he released his first book, *The Great Reframing: How Technology Will—and Won't—Change the Gallery System Forever*.

Monday 20

12.00–13.15

Panel discussion

“Selling Art Online: Are Galleries Prepared?”

Olivia Mull, Director of Digital Marketing, Gagosian, London
Elena Soboleva, Director of Online Sales, David Zwirner, New York

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

The failure of a number of online art initiatives in the dot-com bubble of the late 1990s may be one of the reasons why the art world has treated online selling with a degree of scepticism, especially at the mid- and upper-end. But the past decade has seen the emergence of apparently more sustainable business models, developed by the leading auction houses and online-only sales platforms such as Artsy and Artnet (the latter one of the few survivors of the early internet boom). Major galleries, notably Zwirner and Gagosian have, more recently, introduced online viewing rooms selling works online at what were often considered unexpectedly high price levels. In this session, representatives of these two galleries will discuss the opportunities and challenges of developing online sales strategies. How do we define an online sale? How much time and investment goes into a digital strategy and what returns are anticipated? Who are the potential buyers? Will online ever replace the gallery experience?



Olivia Mull is the Director of Digital Marketing at Gagosian. She oversees strategy for the gallery’s digital channels and plays a key role in online sales initiatives, including the Gagosian Online Viewing Room. Prior to joining Gagosian in early 2018, Olivia was the Digital Director of online architecture and design magazine Dezeen. She managed the digital team and led all special editorial projects. She won two industry awards: Best Content Idea—Digital at the BSME Talent Awards 2017, and Best Innovation at the BSME Talent Awards 2018.



Elena Soboleva is the Director of Online Sales at David Zwirner. In this newly-created position, Elena leads the programming, curation, and strategy for the gallery’s digital sales channels, which include over 20 online exhibitions a year in addition to 25 art-fair previews. The gallery’s Online Viewing Rooms offer collectors around the world access to works by David Zwirner artists and from complementary online-only exhibitions and are part of the gallery’s increased focus on digital initiatives. Prior to joining David Zwirner, she was an early employee and Lead Curator at Artsy, where she oversaw the growth and scaling of collector initiatives and programming through online and offline channels. Elena has been included in Artnet’s “10 Art Influencers You Need to Follow,” Artinfo’s “30 under 30,” and W Magazine’s “Who’s Who of Internet Art.”



Jane Morris is an editor-at-large of The Art Newspaper and a multimedia editorial consultant at Cultureshock (an arts publishing and creative agency). She writes for many titles including Monocle, the Economist, Artnet and AAP’s In Other Words on arts and culture. She was the editor of The Art Newspaper (London and New York) for almost a decade. She was part of a small team that launched Art World magazine in 2007, is a former head of publications at the Museums Association, and was a judge of the European Museum of the Year Award. She has written extensively for national newspapers including The Guardian and The Independent.

Monday 20

15.00–16.00

Presentation

“God is Dead. And So is Art, the Art Business and Mid-Level Galleries”

Kenny Schachter, art journalist, artist, lecturer, curator and collector and dealer, London

God will always exist for many but I’m not too sure about the present model of the art world—art has become a hybrid offshoot of the luxury goods business, the cesspool of the art market is rife with more crime than ever and attendance is dwindling at small and mid-level galleries that seem to be losing the battle to simply survive. Economics is driving the discourse of art to numbing effect; many artists are complicit in the relentless hustle to design the next Louis Vuitton product range and the multi-venue mega galleries rule the roost. Why get out of (art) bed anymore?

The history of the onset of commercial galleries, selling exclusively (exclusive) art can be pegged to sometime in second half of the 19th century, so at around 175 years old, galleries as we know them are hardly steeped in antiquity—we got along well enough without them for eons. What, if anything, is next: an Insta-reduced art experience where fairs, phones and private museums are the only option?

The antiseptic contemporary white cube archetype of representing a stable of artists is considerably younger than the gallery model, and hardly a paragon in itself. Is there hope beyond posting a few pix on Instagram or an innocuous digital viewing room? We will take a look at the evolution of the business of art, from the commercial antics of Albrecht Durer, selling prints in a shop manned by his mom, to the luxe lifestyle that is the Hauser & Wirth hotel (and restaurant) chain and, the newly christened “art campus” of Pace. Let us not forget the international superstore outlets that is the Gagosian behemoth.

More importantly, the focus will be on how to maintain the slow burning practice that is making art and the process of accumulating visual knowledge for the few that still seem to care, and how to nurture that audience so it too doesn’t become extinct like much in our imperiled environment.



London based **Kenny Schachter** has been curating contemporary art exhibits in museums and galleries and teaching (art history and economics) for nearly thirty years; presently in the graduate department of the University of Zurich. 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 and Sigmar Polke/Gerhard Richter. Kenny Schachter has a regular column on Artnet.com in addition to writing widely for various international publications. He most recently had a retrospective of his art at Joel Mesler’s Rental Gallery in New York in the summer of 2018, curated an exhibit at Simon Lee Gallery in London, fall 2018 and a one person show at Kantor Gallery, LA, February 2019. Next up, a one-person show at Blum & Poe, Spring 2020, Tokyo. Schachter has been profiled in The New York Times Magazine (cover story, September, 1996), and London’s Observer, Independent and Telegraph.

Monday 20

16.00–17.15

Panel discussion

“Buying Time: The Market for Video Art and Moving Image”

Haro Cumbusyan, Founding Director, collectorspace, Istanbul
Miguel Ángel Sánchez, Director, ADN Galeria, Barcelona

Moderated by **Carolina Ciuti**, Artistic Director, LOOP Barcelona Video Art Festival, Barcelona

In a market that constantly demands materiality, and where traditional media such as painting and sculpture are easily subject to speculation, video is perceived as ephemeral and often regarded with suspicion by most private collectors. In some way evoking the processes of dematerialization and object annihilation once presented by Conceptual art, video has long been considered as only peripherally collectible.

Regardless of the progressive introduction of film and video into public collections, most private collectors are still unprepared to properly relate to “non-objectual and non-rare” art pieces. Indeed, despite the market’s many efforts to turn video works into salable goods, they still escape the precepts of traditional collecting and demand the most committed and passionate keepers.

Taking this consideration into account, this conversation will review the status of video while questioning the crucial role of gallerists and institutions in fostering a wider appreciation of the medium and in guaranteeing its circulation in the art market. Issues such as the co-existence of the limited edition model with open streaming platforms, as well as the figure of the gallerist and collector as producers will also be touched upon.



Haro Cumbusyan is a social entrepreneur and a collector of media art. He is the Founding Director of EK B Ç YE Ç, a social enterprise based in Istanbul that focuses on alternative food production and consumption ecosystems in big cities. Between 2012-2027, he ran collectorspace, a nonprofit organisation that through its exhibition program, off-site events, and publications, aimed to open up private collections to public view, and subject them to critical review. Collectorspace brought significant artworks from reference-worthy private collections from around the world to its storefront location at the edge of Taksim Square in Istanbul. Haro is currently involved in metamorphosing collectorspace into producerspace.



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, thus encouraging reflection on current socio-political issues. In 2013 the gallery opened ADN platform, a second space located in Sant Cugat, at the outskirts of Barcelona, which hosts a wide range of projects and public programs. Following its expansive spirit, in September 2019 ADN Galeria moved to new headquarters, located at Mallorca 205, in the heart of Barcelona’s Eixample district.



Carolina Ciuti is currently the Artistic Director of the moving image art festival LOOP Barcelona, which she joined in 2015 as part of the curatorial team. She has curated the publications *I Have A Friend Who Knows Someone Who Bought a Video Once* (LOOP Barcelona, Mousse Publishing, 2016) and *Before the name: a book on an itinerant performance project* (RAM Editions, May 2018). In 2017 she co-founded CRiB, an art collective that creates hybrid projects between visual arts, performance and theatre, recipient of the Movin’Up Spettacolo/Performing Arts 2018 Award (MiBACT).

Monday 20

17.15–17.45

Presentation

“Are Professional Sports the Role Model Galleries Need?”

Tim Schneider, Art Business Editor, Artnet News and Founder, The Gray Market, New York

Over the past few years, select analysts have proposed that the world’s top athletic associations could be a useful guide for bringing sustainability to the gallery system. This talk investigates where the professional-sports model succeeds, where it breaks down, and how galleries might implement its most valuable lessons—starting today.



Tim Schneider is the Art Business Editor for Artnet News and the writer behind The Gray Market, the conversation-starting industry-analysis column. His work combines nearly a decade of firsthand experience in the gallery sector with insights gleaned from research into economics, technology, data analysis, and related subjects. In 2017 he released his first book, *The Great Reframing: How Technology Will—and Won’t—Change the Gallery System Forever*.

Tuesday 21

10.00–11.00

Keynote

“The Art Market: How It Is Shaped and Challenged”

Allan Schwartzman, Founder and Principal of Art Agency, Partners and Chairman of the Fine Art Division of Sotheby's, New York

In conversation with **Melanie Gerlis**, Art Market Columnist, Financial Times, London

The art market that began to take shape in the early 1980s has now grown beyond what would have been conceivable then, in terms of the number of international galleries; the number of artists around the world who have been able to support themselves over long periods of time through the sale of their work; the number of people collecting art (which seems to continually grow); the price levels (which would have been beyond imagination 40 years ago); and in terms of the truly global composition of artists, museums and collectors.

The market has increasingly come to define value through socially-driven events revolving around communal experiences of looking at and appreciating art (rather than through solitary or individual encounters with art). Therefore, activity at auctions and art fairs has become more important than ever. Market confidence is overwhelmingly expressed and reinforced publicly now, and activity is centred around artists whose work attracts the greatest attention at auction.

Allan Schwartzman will talk about his experience in cultivating collectors in the moment in which the market is almost myopically focused on several famous names and rapidly losing confidence in other artists who were previously able to find sustained support.



Allan Schwartzman is a Founder and Principal of Art Agency, Partners and Chairman, Co-Leader of the Fine Art Division of Sotheby's. He has more than 20 years' experience in advising some of the world's most influential and sophisticated collectors in forming their holdings of contemporary art, both individually and in conjunction with their stewardship of major museums. Schwartzman is also widely respected as an independent curator, most notably for Instituto Inhotim, the visionary contemporary art park set within a 5,000-acre botanical garden in Brazil. As creative director and chief curator of Inhotim, he has been central to developing the collection of the renowned institution and commissioning its signature site-specific works by artists including Chris Burden, Robert Irwin, Giuseppe Penone, Matthew Barney, Doris Salcedo, Doug Aitken, and Olafur Eliasson. Known equally as a tastemaker in contemporary art and an authority on the art market, Schwartzman was trained as an art historian at Vassar College, he was a founding staff member of the New Museum of Contemporary Art in New York City and served as curator from 1977 to 1980, and has written extensively about art for numerous publications including *The New Yorker* and *The New York Times*.



Melanie Gerlis became the weekly art market columnist for the Financial Times in 2016 and also contributes regular articles for the paper. She was previously Art Market Editor for *The Art Newspaper*, reporting on auctions, art fairs and market news globally since 2007. Before entering the art world, Melanie worked for ten years at Finsbury, a strategic communications and investor relations firm, advising investment banks, hedge funds and other financial services clients. She has a BA in English Literature from Cambridge University and an MA in Art Business from Sotheby's Institute of Art, London. Melanie is a trustee of The Art Academy and Art360 and a member of the governing body for Sotheby's Institute of Art. Her book, *Art as an Investment? A Survey of Comparative Assets*, was published by Lund Humphries in 2014.

Tuesday 21

11.30–13.00

Panel discussion

“Rethinking Business Models for Galleries”

Joost Bosland, Director, Stevenson Gallery, Cape Town/Johannesburg

Matt Carey-Williams, Senior Director of Sales, Victoria Miro, London

Greg Hilty, Curatorial Director, Lisson Gallery, London/New York/Shanghai

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

Imagine a riverboat that has been expertly navigating its waterways for decades suddenly finds itself out in the open water of the high seas—it wouldn't be a pretty sight, right? Well, that, more or less, is the predicament galleries have been finding themselves in recent years as the environment they had been structured to thrive in (mostly local, relationship-based, slow, controlled) has been replaced by a global, always-on competitive landscape that is both costlier to operate in and far more volatile. In this conversation, we will address how dealers are rethinking the way they do business—and how they engineer those businesses themselves—to retrofit themselves for the new reality, and to take advantage of the enormous opportunities available to smart, innovative art galleries today.



Joost Bosland is one of the thirteen owners of Stevenson, a gallery with spaces in Cape Town and Johannesburg, and an office in Amsterdam. He has been with the gallery since a three-month internship in 2005. Stevenson opened in 2003, and currently represents 31 artists and employs 34 people. In the absence of local institutions dedicated to contemporary art, from 2005 to 2015 the gallery was instrumental in bringing international artists to South Africa, often for the first time, including El Anatsui, Njideka Akunyili-Crosby, Rineke Dijkstra, Olafur Eliasson, and Walid Raad. Stevenson exhibits at Art Basel, Frieze London, Paris Photo, and Art Basel Miami Beach.



Matt Carey-Williams started his career in 1997 working for Sotheby's London as a Junior Cataloguer, and left in 2005 having spent four years working in Sotheby's New York HQ, as a Senior Vice President. He then moved to the world of the art galleries and worked at Gagosian in New York and Haunch of Venison in London (2005-2012), managing some of those galleries' key client relationships and working directly with several artists. He then moved to White Cube and, later, to Phillips in London, and in 2018 joined Victoria Miro as Senior Director of Sales. His principal concerns have been to marry the interests of artists with those of collectors and institutions around the world.



Greg Hilty began his curatorial career in 1983 at the avant-garde arts centre Riverside Studios in Hammersmith, moving to London's Hayward Gallery where he served as Senior Curator. He was Director of Arts for London Arts and Director of Visual Arts and Literature for the Arts Council England's London office, from 1999–2004. From 2005-8 he worked in partnership with the University of the Arts London, developing artistic initiatives across creative disciplines and industries. Greg joined Lisson Gallery as Curatorial Director in 2008, working with artists to develop opportunities across all platforms, broadening the programme within a wider global framework, and leading the Gallery's expanded activity in Asia.



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. A native New Yorker who cut his teeth in the trenches of the city's traditional media, 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 21

13.00–13.30

Interview

“Going Green: Can Galleries Contribute to Climate Change?”

Laura Pando Martínez, Managing Director, Julie’s Bicycle, London

In conversation with **Llucìa Homs**, Director, Talking Galleries

This interview was recorded on January 6, 2020, at Julie’s Bicycle’s offices in London.

The message is clear: everyone is responsible for creating a more environmentally sustainable world. And the arts and cultural sector is no exception.

Within the art world, the debate on climate change has been on the international agenda for a while already—from both the curatorial and artists’ practice—but scarcely explored within the art market and gallery field.

It might be too soon for a dedicated presentation or training session, but it is definitely high time we asked ourselves what role should the art market—and its globetrotting community—occupy within this debate and how it can contribute to climate change.

Galleries are slowly beginning to develop a certain eco-awareness and to care about cutting carbon footprint, but still, questions arise easier than answers. Which are the first steps we should take towards a sustainable management? Which are the key aspects in the art business that have negative impact on the environment? In short, how could the global art market industry incorporate such growing environmental awareness?

Laura Pando Martínez—Managing Director of Julie’s Bicycle, the London-based organisation devoted to developing strategies for environmental sustainability in the cultural arena—will explain us why galleries should pay attention to this topic and take on the pressing challenge.



Laura Pando Martínez has over 15 years’ experience in the production of international live music events. She was the Sustainability Manager at Festival Republic from 2011 to 2015 where her main focus was to embed sustainable practice and systems into Latitude, Electric Picnic, Reading and Leeds festivals. Laura’s expertise lays in organisational change, staff, contractors and audience’s engagement, carbon reduction strategies (including sustainable travel and energy and waste management). She achieved important carbon reductions and largely improved the company’s environmental performance across the board. Since 2016, Laura is Managing Director at Julie’s Bicycle, the leading organisation in the implementation of sustainable measures in the cultural and creative sector in the United Kingdom, working with institutions such as the Arts Council England, Royal Museums Greenwich, London Philharmonic Orchestra, the BRIT Awards and the National Theater.

Tuesday 21

15.00–16.00

Presentation & discussion

“New Online Trends for Galleries To Implement In 2020”

Jal Hamad, Director, Sabrina Amrani Gallery, Madrid

Sofie Van de Velde, Director, Gallery Sofie Van de Velde, Antwerp

Presented and moderated by **Dustyn Kim**, Chief Revenue Officer, Artsy, New York

Selling art online is no longer a trend—it’s the norm. Now more than ever, it’s crucial for emerging and mid-sized galleries to consider the huge opportunity the online market represents to galleries’ day-to-day business, as well as the positive impact a strong digital strategy can have on reaching new buyers.

In this presentation and panel discussion, we will address key findings from Artsy’s annual “Artsy Gallery Insights: 2020 Report” for which more than 1,000 galleries were surveyed from 75+ countries about their digital marketing and sales strategies. We will then discuss the practical applications of these findings to get to the heart of how galleries can increase their share of the ever-growing portion of the online art market.

In partnership with Artsy



Jal Hamad studied Physics at UAM and later graduated in Audiovisual Communication at the UEM. At age 24, he started up a digital agency specialized in the luxury industry, working in the last 20 years for clients such as LVMH, Inditex, Audemars Piguet, Hermès and L’Oréal. In 2011, he co-founded Sabrina Amrani Gallery in Madrid, bringing in his expertise in the digital world to the venture. The gallery represents artists across East and West, paying special attention to new voices emerging in the Global South, and has a strong digital presence. In January 2019, the gallery inaugurated a 600 sqm second space in Madrid.



Sofie Van de Velde is the Founder and Director at Gallery Sofie Van de Velde. Located in two areas in Antwerp, the gallery stands for entrepreneurship in art. Through the participation in art fairs and exhibitions, the gallery focuses on representing artists in a strong international network. Together with the artist, strategies are defined to bring the body of work to a new level. Moving away from a conventional competition-minded gallery model, Sofie Van de Velde’s philosophy is one of collaboration and shared opportunities and networks. Sofie is Vice president of BUP, society of Belgian contemporary art galleries, and member of FEAGA, Federation of European Art Galleries Associations.



Dustyn Kim is Chief Revenue Officer at Artsy, overseeing Artsy’s business with galleries, art fairs, auction houses and institutions. In this role, Dustyn is responsible for: developing strategies to grow the marketplace; formulating operating plans and budgets; and leading teams across sales, partner relations, marketing, and operations. Prior to Artsy, she held several leadership positions at content and technology organizations. She was a General Manager and P&L owner at LexisNexis’s second largest division, a \$500M business serving law firms, corporations, and government agencies.

Tuesday 21

16.00–17.30

Panel discussion

“The Market for Middle Eastern Art”

Mai Eldib, Co-Head of Sale, Director, Modern and Contemporary Arab Art, Sotheby’s Middle East

Till Fellrath, Founder and Curator, artReoriented, New York/Munich

Vilma Jurkute, Director, Alserkal, Dubai

Sunny Rahbar, Director, The Third Line, Dubai

Moderated by **Nadine Khalil**, Deputy Editor, Canvas Magazine, Dubai

As the market for Middle Eastern art matures, the UAE has emerged as the region’s cultural epicentre and a dominant market force—Gulf countries have caught up with other countries in the region, where collecting has a longer history such as in Iraq, Lebanon and Egypt. The economic growth and political stability in Dubai, for instance, are contributing to the development of commercial and non-commercial institutions alike, creating an arts infrastructure of foundations, diverse art platforms, major museums and artist residencies.

It’s been over a decade since Christie’s established the first international auction house in 2005, and galleries have proliferated from just a handful then to over 80 in the emirate today. Established galleries with an international stable of artists are increasingly representing local artists due to global interest. According to Deloitte’s Art & Finance Report 2017, the market is predicted to grow by up to \$53.6 billion by 2026 from \$ 86.4bn in 2016, and in November 2019, ArtTactic’s report on the auction market for Middle Eastern and North African art outlined a 26% increase in total value compared to 2018.

In this panel discussion, key players from Dubai’s art industry discuss the symbiosis between for-profit and not-for-profit actors in a complex ecosystem, how Middle Eastern art market has evolved into a global juncture, and what is the way forward.

In partnership with Alserkal



For over a decade, **Mai Eldib** has played an instrumental role in providing a platform for promoting Modern and Contemporary Arab and Iranian Art, and is presently the Head of Sale for Sotheby’s bi-annual 20th Century Art / Middle East auction. Mai has pioneered record-breaking sales of a number of Egyptian Modernist artists. Her current projects include initiating an archive that compiles primary documents on the Egyptian art scene from 1910 through to 1980 and contextualising these, together with a collective of fellow female art enthusiasts.



Till Fellrath is, together with Sam Bardaouil, Co-Founder of Art Reoriented, a multidisciplinary curatorial platform, launched in New York and Munich in 2009. As an internationally recognized independent curator his curatorial practice is equally rooted in the field of modernist studies, as well as global contemporary artistic practices. Fellrath and Bardaouil have collaborated as a duo over the last ten years, engaging with a wide range of institutional models worldwide. In 2016 they were part of the team of curatorial attachés to the 20th Biennale of Sydney. At the Biennale di Venezia, they were curators of the Lebanese Pavilion in 2013 and the Pavilion of the United Arab Emirates in 2019.



Vilma Jurkute has spent the last decade developing creative industries across New York, Chicago, London and Dubai. She joined Alserkal in 2011 and in her time with the organisation, she has been instrumental in its evolution and responsible for overseeing Alserkal Avenue’s physical expansion in 2015 as well as the inauguration of Concrete in 2017. Vilma has been the driving force behind Alserkal’s non-profit activities in the arts, which were formalised under Alserkal Arts Foundation in 2019, affirming the organisation’s commitment to the development of arts and culture in the region. She has been a vocal supporter of growing a creative economy, and a strong advocate for its importance in social development and identity within the MENASA region. Vilma serves on the advisory boards of the Global Cultural Districts Network and the Jean-Paul Najjar Foundation. She recently completed an Executive MSc in Sustainable Urban Development at the University of Oxford, UK.



Sunny Rahbar is of Iranian origin and was raised in Dubai, UAE. She graduated with a BA from New York's Parsons School of Design, in 2000, and worked at the Guggenheim Museum, before moving to London, where she worked at Sotheby's on the contemporary decorative art sale. In 2005, with her two partners Claudia Cellini and HE Omar Gobash, she co-founded The Third Line in Dubai—a contemporary art gallery focused on building an internationally recognized platform for artists relevant to the Middle East region. Rahbar and her partners also expanded into non-commercial endeavors, art advisory programming as well as publications, having produced several artist books to date.



Nadine Khalil has worked in publishing for almost two decades, bridging her training in the social sciences with cultural criticism. She is currently the Deputy Editor of Dubai-based contemporary art magazine, Canvas, and has previously held editorial positions at Beirut-based magazines A mag and Bespoke. In the past, she has contributed to Goethe's Art and Thought journal, Harper's Bazaar Art, Selections, and the Women's Review of Books. She has also authored a series of artist monographs on established Lebanese artists entitled, *Paroles d'Artistes*, worked for non-profit art organisations Ashkal Alwan and Arab Image Foundation, as well as for film festivals such as MidEast Cut and the Arab Independent Film Festival as an independent curator.

Tuesday 21

17.45–18.15

Closing session

“Summarising The Symposium”

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

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

At the end of the symposium, prominent art market journalists Georgina Adam and Jane Morris will hold a lively dialogue that aims to sum up the essence of the forum, offering an outline of the most relevant topics heard and discussed during the past two days.



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*. She is currently working on a third book.



Jane Morris is an editor-at-large of The Art Newspaper and a multimedia editorial consultant at Cultureshock (an arts publishing and creative agency). She writes for many titles including Monocle, the Economist, Artnet and AAP's In Other Words on arts and culture. She was the editor of The Art Newspaper (London and New York) for almost a decade. She was part of a small team that launched Art World magazine in 2007, is a former head of publications at the Museums Association, and was a judge of the European Museum of the Year Award. She has written extensively for national newspapers including The Guardian and The Independent.

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 Restaurant

Carrer del Carme, 42
T 93 461 59 11

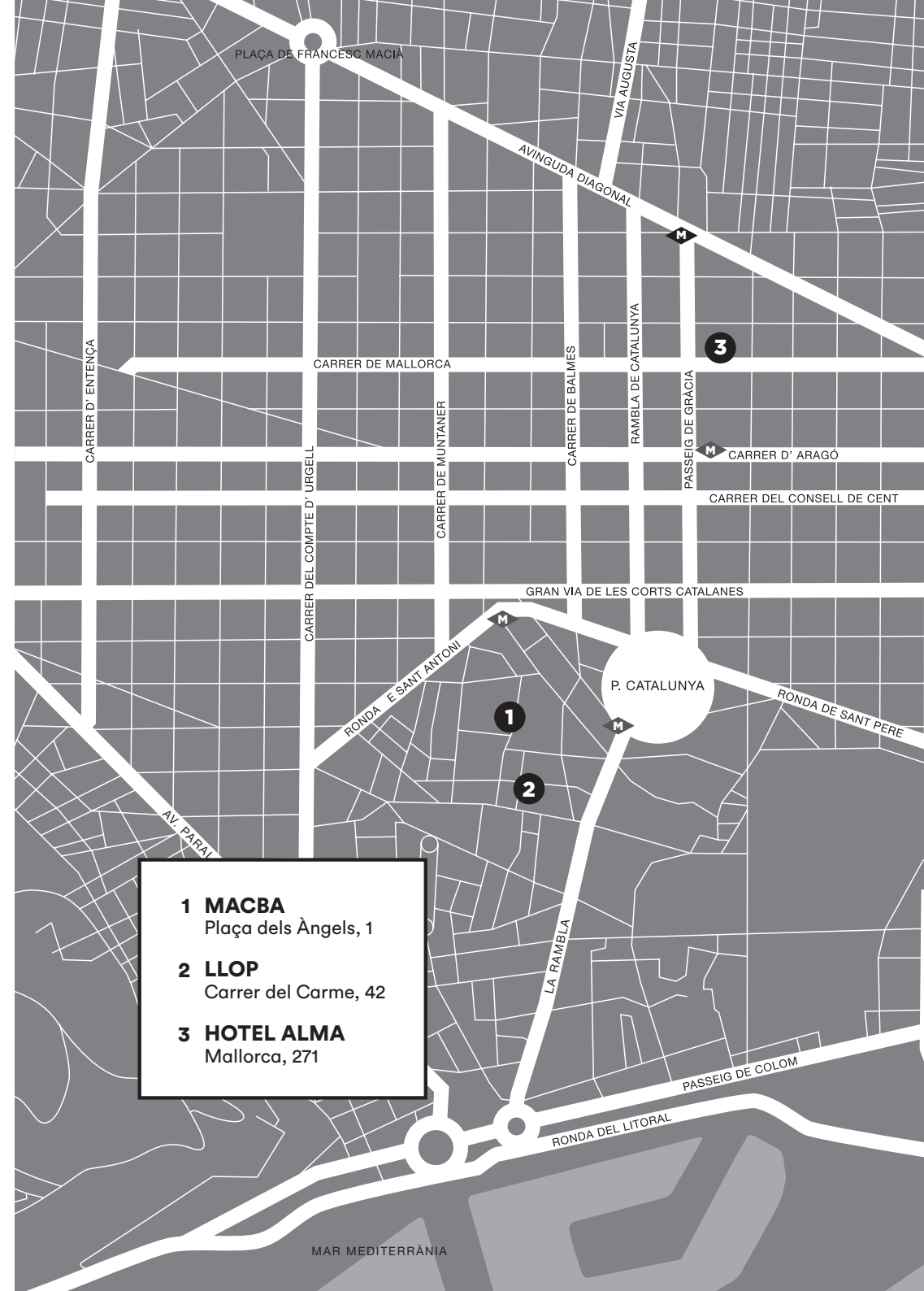
The restaurant Llop is located at 5-min walking distance from the MACBA.
Attendance is by previous reservation only.

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 accreditation badge from Sunday 19 to Wednesday 22, January 2020.

ARTS SANTA MÒNICA

Lluís Llach. Like a naked tree

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

CAIXAFORUM BARCELONA

Opera. Passion, Power and Politics

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

CCCB – CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA

Gameplay. Video Game Culture

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

FUNDACIO FOTO COLECTANIA

La Movida. A Chronicle of Turmoil

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

FUNDACIÓ JOAN MIRÓ

Sound Art?

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

FUNDACIÓ SUÑOL

In Three Acts. Known Masterpieces

Closes on Sunday, 19 Jan

Mon – Fri 11h-14h / 16h-19h
Sat and Sun closed
Mejía Lequerica 14
93 496 10 32
www.fundaciosunol.org

What's On

FUNDACIÓ VILA-CASAS – Museu Can Framis Permanent collection

Tues – Sat 11h-18h
Sun 11h-14h
Mon Closed
Carrer de Roc Boronat, 116-126
933 20 87 36
www.fundaciovilacasas.com/es/museo/museo-can-framis-barcelona

LA VIRREINA CENTRE DE LA IMATGE This land will never be fertile for having given birth to colonisers. Daniela Ortiz

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 Takis Charlotte Posenenske: Work in Progress

Mon – Fri 11h-19:30h
Sat 10h-20h
Sun & Bank holidays 10h-15h
Tues Closed
Plaça dels Àngels, 1
93 481 33 68
www.macba.cat

MUSEU NACIONAL D'ART DE CATALUNYA Knotting the Space. Aurèlia Muñoz Donation Closes on Sunday, 19 Jan

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 Pablo Picasso, Paul Eluard. A Sublime Friendship

Tues – Sun 9h-19h
Thu 9h-21:30h
Mon Closed
Montcada, 15-23
93 256 30 00
www.museupicasso.bcn.cat

Fundació Antoni Tàpies will be closed for the installation of the upcoming exhibition *Antoni Tàpies. The acid is my knife*, to open on Friday, Jan 24th.

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 Beriestain

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.

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 team

Llucà Homs, Director

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Daniela Savalli, Assistant to Coordination

Matías Rossi, Communications Manager

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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 & LLucà Homs, Directors of Screen Projects



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