

# Talking Galleries Paris

Part of Paris Gallery Weekend

Friday 25 May 2018, Centre Pompidou, Paris

CHOICES, organiser of Paris Gallery Weekend, and Talking Galleries are proud to cooperate for the second time in presenting a series of talks that will bring together renowned art professionals to encourage debate on the local art scene.

Talking Galleries Paris 2018 presents a one-day programme of talks aimed at addressing main trends of the current Parisian art milieu and some key issues in the art world. They explore the rise of private art foundations in Paris in the global context and the impact of the online environment on the art sector today.

## TALKS SCHEDULE

9:45 – 10:15:	Registration and coffee
10:15 – 10:30:	Welcoming speeches
10:30 – 12:00:	Talk 1: The Instagram craze: experiencing art in the digital age
12:00 – 12:15:	Presentation: The digital world ecosystem of contemporary art. A brief mapping of the situation in 2018
12:30 – 14:30:	Networking lunch at Restaurant Le Cirque
14:30 – 15:15:	Case study: Monnaie de Paris, a hybrid project on the Parisian scene
15:30 – 17:00:	Talk 2: The rise of private art foundations boosts Paris as a hub for contemporary art

## PROGRAMME

10:30 – 12:00

**Talk 1: The Instagram craze: experiencing art in the digital age**

**Mattis Curth, CEO & Co-Founder of Artland, Copenhagen**  
**JiaJia Fei, Director of Digital, The Jewish Museum, New York**  
**Alain Quemin, professor of sociology of art, Université Paris-8, Paris**  
**Moderated by Farah Nayeri, culture writer, The New York Times**

Digital technologies and social media have had a deep impact on cultural industries. The Internet has introduced new ways to organize art production and distribution. Looking through the lens of Instagram and other social networks is deeply transforming our behavior towards art.

How does the digital environment challenge our ways of thinking about and viewing art? How does it impact the evolution of taste? Can we talk about new cultural influencers or tastemakers? This panel aims at bringing together leading art professionals with different backgrounds to offer a broad and insightful view of the changes brought by the digital within the art sector.

12:00 – 12:15

**Presentation: The digital world ecosystem of contemporary art.**  
**A brief mapping of the situation in 2018**

**Alexia Guggémos, art critic and journalist, Paris**

The digital aura can be mapped, measured, and shaped. This is what Alexia Guggémos, art critic and influential marketing consultant, has been studying through her Social Web in Contemporary Art Observatory, Smiling People, since 2011. After having published the guidebook *An Artist's Guide to Social Media*, she accompanies with pedagogy artists, gallerists, and leaders in their digital leadership.

14:30 – 15:15

**Case study: Monnaie de Paris, a hybrid project on the Parisian scene**

**Camille Morineau, Exhibitions and Collections Director, Monnaie de Paris,**  
**in conversation with Roxana Azimi, art journalist, Le Monde, L'Hebdo du**  
**Quotidien de l'Art**

Revamped by an audacious contemporary art programme a few years ago, Monnaie de Paris intertwines heritage and contemporary, very different cultural offers, and a mix of private and public initiatives. It stands as a unique and hybrid model in its genre. Camille Morineau, Director of the institution, will draw on its position on the evolving Parisian scene and its perspectives in the upcoming future.

15:30 – 17:00

**Talk 2: The rise of private art foundations boosts Paris as a hub for contemporary art**

**Martin Bethenod, Managing Director, Collection Pinault – Paris**  
**François Quintin, Director, Lafayette Anticipations, Paris**  
**Astrid Welter, Head of Programs, Fondazione Prada, Milan**  
**Moderated by Georgina Adam, Art Market Editor-at-Large, The Art Newspaper**

There is a current boom in private art foundations in Paris. Lafayette Anticipations inaugurated its space in the heart of Le Marais in March 2018, following a trend initiated by Fondation d'entreprise Ricard (2006) or a pioneer of corporate patronage like Fondation Cartier pour l'art contemporain (1994). The Parisian cultural scene appears invigorated by many newcomers: Fondation Louis Vuitton opened (in 2014), and Collection Pinault, Fondation Agnès b., Fondation Fiminco and Fondation Emerige will soon establish themselves in the city.

What are the reasons behind this boom? Do private initiatives cooperate with, compete with, or take the place of state/public institutions? This panel aims at analyzing Paris's revitalised landscape in perspective with other examples on the international stage.