

SPEAKERS

10:30 – 12:00

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

Mattis Curth

CEO & Co-Founder of Artland, Copenhagen

Mattis Curth founded Artland at age 26 and is today running the social art marketplace as the company's CEO. Based on personal experience of having difficulties in understanding the art world and getting in touch with people with the same interest, Mattis Curth and his brother Jeppe spotted a need for change. In 2016 they founded Copenhagen-based start-up Artland, which mission is to lower the barriers to step into the art market. Today, Artland is an established player helping to connect collectors and galleries worldwide.

JiaJia Fei

Director of Digital, The Jewish Museum, New York

JiaJia Fei is a digital strategist with 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. She currently serves as the Director of Digital at the Jewish Museum in New York City, where she became the founding director of the Museum's first digital department in 2016. Prior to joining the Jewish Museum, JiaJia Fei served as 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. JiaJia Fei received her BA in History of Art from Bryn Mawr College, and has lectured on the impact of art and technology worldwide.

Alain Quemin

Professor of sociology of art, Université Paris-8, Paris

Alain Quemin is professor of sociology of art at Université Paris-8 / Institut d'Études Européennes and an honorary member of Institut Universitaire de France. He holds a PhD from École des Hautes Études en Sciences Sociales. He is a former president of the sociology of art research committee of the International Sociological Association and has been an invited professor in numerous universities worldwide. Alain Quemin specializes in the sociology of art markets and institutions. He also studies visitors' surveys, the internationalization of the visual arts and the social construction of artistic reputation and consecration for visual artists. His most recent book is *Les stars de l'art contemporain. Notoriété et consécration artistiques dans les arts visuels* (2013). Quemin also works as a journalist and art critic and is a regular contributor to *La Gazette Drouot*, *artpress* and *Le Journal des Arts*.

Farah Nayeri

Culture writer, The New York Times

Farah Nayeri writes on culture for the *New York Times*, with a strong focus on visual arts. She has also written for the arts pages of *The Economist* and *The Wall Street Journal*. She was previously a correspondent of Bloomberg in London, Paris and Rome. A conference speaker and moderator, Farah Nayeri chairs panel discussions for the *New York Times*, and has moderated talks at the Royal Academy of Arts, the Courtauld Institute of Art, the Women's Forum, and the London Art Fair. She is a classical pianist and a member of the U.K. Critics' Circle.

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

An established art critic, Alexia Guggémos has been recently investigating the current phenomenon of art in social media and its growing influence. A graduate of École du Louvre (1989), she has been a biographer of notable contemporary artists and documentarian of the radical emergence of digital art (since 1996). In 2014, she published *An Artist's Guide to Social Media*, a guidebook examining the tools and best practices to navigate the latest development in the digital world for artists. Her most recent work (2018) is a study collecting data from the triangulate of art collectors, art lovers, and art dealers with the input of the digital audience, which observes the emerging phenomenon of the unlimited access to art and artists in the social media.

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

Camille Morineau is a French art curator and museum conservator, having worked for twenty years in various major Parisian museums. For 10 years, she was senior curator of the contemporary collections at the Centre Pompidou in Paris, where she staged, among others, *Gerhard Richter* (2012), *Roy Lichtenstein* (2013), and *elles@centrepompidou* (2009-2011), which presented a selection of works exclusively by women from the Pompidou's collection. In 2014 she co-founded AWARE (Archives of Women Artists, Research and Exhibitions), an art historical non-profit devoted to recognizing significant women artists of the 20th century. In December 2016 she was appointed Director of Exhibitions and Collections of Monnaie de Paris where she curated *Women House* (2017) and *Subodh Gupta* (2018).

Roxana Azimi

Art journalist, Le Monde, L'Hebdo du Quotidien de l'Art

Journalist for seventeen years, Roxana Azimi contributes to *Le Monde* and is editorial advisor for *L'Hebdo du Quotidien de l'Art*. She is specialized in contemporary art and cultural policy and has written extensively about the art world. She is the author of the book *La folie de l'art brut* (Editions Seguirer, 2014) and of *Le Guide Hazan de l'art contemporain* (2017), for which she is currently preparing the 2018 edition.

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

Martin Bethenod is Managing Director of the Bourse de Commerce - museum of the Collection Pinault - Paris to open in 2019. He is also the CEO of Palazzo Grassi - Punta della Dogana (Venice), a position he has occupied since June 1, 2010. Martin Bethenod previously worked in a number of roles in the world of art and culture. He began his career as project manager assisting the director of cultural affairs for the City of Paris (1993-96), going on to work as chief of staff for the president of the Centre Pompidou (1996-98) before creating and chairing the department of publications at the museum (1998-2001). He also worked at the French Ministry of Culture and Communication, as arts delegate (2003-04). From 2004 to 2010, Martin Bethenod was the general director of FIAC (International Contemporary Art Fair, Paris), which he steered into its current position as one of the most important international art events.

Astrid Welter

Head of Programs, Fondazione Prada, Milan

After obtaining her MA from the University of Milan, Astrid Welter proceeded to become a freelance cultural project manager collaborating with international galleries and institutions. Since 1997 she has contributed to the artistic program of Fondazione Prada, collaborating to the organization of exhibitions and site-specific projects in dialogue with renowned contemporary artists. In 2011, she coordinated the opening of the Venetian venue of Fondazione Prada, Ca' Corner della Regina, in which she supervised the set-up of internationally acclaimed exhibitions, such as *When Attitudes Become Form: Bern 1969/Venice 2013* (2013) and *Portable Classic* (2015). In 2015 she has overseen the set-up, curatorial content and launch of Fondazione Prada's Milan permanent venue, designed by Rem Koolhaas, as Head of Programs, a position she is currently holding.

François Quintin

Director, Lafayette Anticipations, Paris

François Quintin is Director of Lafayette Anticipations - Fondation d'entreprise Galeries Lafayette and Fonds de dotation Famille Moulin which opened its doors in Paris in March 2018. He was previously director of Gallery Xippas (2007-2010), director of Frac Champagne-Ardenne (2001-2007) and curator at Fondation Cartier (1994-2000).

Georgina Adam

Art Market Editor-at-Large. The Art Newspaper

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*.