

# 7<sup>TH</sup> International Contemporary Art Experts Forum

## **ARCOMadrid\_ 2009**

\*3 febrero 2009

### Wednesday 11<sup>th</sup> February

#### **Series 1**

#### **VALUE SYSTEM: WHAT GIVES ART ITS VALUE?**

Forum Auditorium 1, Hall 6

Wednesday 11, from 4 to 6 p.m.

Director: **Isolde Brielmaier**, PhD, Visiting Professor, Vassar College; Independent Curator and Program Consultant, New York, USA.

Isolde Brielmaier is a curator, writer and project consultant as well as visiting assistant professor at Vassar College and guest professor at Columbia University / Barnard College. She holds a PHD from Columbia University and resides in New York City.

Inquiring minds want to know what gives art its worth in today's contemporary art market. Is there a "value system"—a general framework of critical aspects that collectively and continually impact the value of contemporary art? To be certain, as our panelists will discuss, the worth of a particular work of art originates and extends far beyond its "price tag." And a significant focus of this panel is to explore where that price originated, essentially how things move from A to Z. A curator's "discovery" of a particular artist and the exhibitions that follow are of course important. There are also several ways that art criticism, reviews and press contribute to and aid in the growth of the professional foundation of an artist and his/her work. And what varied roles do collectors play within this framework?

As a part of this panel, Value System: What Gives Art its Worth?, a collector, an art business/investment professional, a curator and an art lawyer discuss many of these issues and questions while considering the fluid ways in which sales, criticism, exhibitions and other relevant aspects may impact and form the "value system" of contemporary art today.

- **Marie Elena Angulo**, Collector and Partner at AShurst LLD, London, UK.

Marie Elena Angulo is a graduate of Princeton University and Yale Law School. She is currently a partner at AShurst LLP. Her interest in art began at Yale, and she started her collection in earnest in 1999, specialising mainly in contemporary photography and drawing. Her collection includes works by Shirin Neshat, Gillian Wearing, Martin Parr, Fiona Banner, Yoshitomo Nara and Lorna Simpson, amongst others. She is a founding patron of the Drawing Room in London.

- **Amy Goldrich**, Esq. Art Lawyer and Collector, New York, USA.

Amy J. Goldrich LL.M. is a New York-based lawyer whose practice focuses in the contemporary art world. Her clients include artists, collectors, dealers, galleries, arts organizations, and others from

the United States and abroad. A member of both the New York and California bars, Amy serves on the Art Law Committee of the New York City Bar Association and chairs its Art Insurance subcommittee. She is a member of the Acquisitions Committee of the Young Collectors Council at the Guggenheim Museum, and is on the Steering Committee for the Guggenheim's new Intervals program. She is also a long time supporter of the New Museum.

- **Jeffrey Grove**, Curator of Modern and Contemporary Art, The High Museum of Art, Atlanta, USA. Jeffrey Grove is the Wieland Family Curator of Modern and Contemporary Art at the High Museum of Art. Recent exhibitions include *After 1968: Contemporary Artists and the Civil Rights Legacy* (2008) and *Morris Louis Now: An American Master Revisited* (2006-2007). He is currently at work on *Chris Burden: Builder*, opening in 2010, as well as the first US museum exhibitions of Canadian artist Tim Gardner and the British video artists John Wood & Paul Harrison. Previous exhibitions include the first US museum exhibitions of Michaël Borremans and Aernout Mik, as well as unique projects with Kelly McLane, Trenton Doyle Hancock, Torben Giehler, Benjamin Edwards, Julie Mehretu, and Yutaka Sone. Grove holds a doctorate in art history from Case Western Reserve University (1999), an M.A. in art history and archaeology from the University of Missouri (1992), and a B.F.A in industrial design from the University of Illinois, Urbana-Champaign, in 1985.
  - **Kenneth Montague**, Collector, Toronto, CANADA.
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## **Thursday 12**

### **Series 2**

### **THE ART OF COLLECTING ART**

Forum Auditorium 1, Hall 6

Thursday 12, from 12.30 to 2.30 p.m. and from 4 to 6 p.m.

**Sponsored by Fundación Banco Santander**

Director: **Pablo Schugurensky**, Art Consultant, Meta Arte, Seattle, USA.

Pablo Schugurensky brings over 20 years public and private art management experience to his leadership of META ARTE, the consultancy he founded in 2005. Prior to META ARTE, Pablo served as Director of Art Collections for Vulcan, Inc., where he represented the company's principals in the field and managed their extensive private art collections and their public art efforts. His corporate experience also includes serving as Director, Microsoft Art Collection for Microsoft Corporation, and later consulting to First& Goal Inc. in the formation of the public art program for Qwest Field. For five years Pablo led the Art in Public Places program for the Washington State Arts Commission where he administered a statewide art acquisition initiative and worked to shape public policy in support of the arts. Early in his career as a program officer for the New York State Council on the Arts.

From 12.30 to 2.30 p.m.

## THE COLLECTING WILL

**This conversation illustrates how collectors can learn while following the path of pursuing their interests.**

Art collectors – and collections – have a starting point. Sometimes the interest in collecting comes from a tradition in the collector's family, other times it is sparked by a fascination with something completely new. In either case, each collector imbues a collection with particular characteristics. Along the way that collector learns about the field, clarifies their own dreams, gains insight into what is personally rewarding and establishes a certain discipline in their collecting effort. Ultimately, the grouping of discrete artworks into a collection represents the collector's personal interests, the current market of available material, the personal trajectory of the collector, and the strictures or latitude of a preferred approach (i.e. thematic, by media, regional, chronological).

What do collectors learn as they go along?

How do collectors use what they have learned?

How do collectors continue to shape the collection by deaccession or trade?

How important is to interact with peer collectors or create a relationship with a non-profit organization?

- **Shari Behnke**, Collector, Seattle, USA.

Art Supporter and Collector, she is interested in contemporary art both locally / nationally and internationally. Shari Behnke is founder of the Neddy artist fellowship and the brink, an award for emerging artists in collaboration with the Henry Art Gallery, Seattle Washington. Trustee: Behnke Foundation, Artist trust and Tacoma Art Museum.

- **Janice Niemi**, Collector, Seattle, USA.

King County Superior Court Judge 1971-1978; 1995-2000 Washington State Representative and Senator 1983-1994. U.S. Small Business Administration Acting and Deputy General Counsel 1979-1981. Former Board Member Allied Arts of Seattle, Artists Trust of WA. Advisory Board Member Tacoma Art Museum.

- **Steve Thomas**, Lawyer, Los Angeles, USA.

Mr. Thomas is the head of the Art Law Practice Group at Irell & Manella in Los Angeles. He has advises on the many aspects of the purchase, sale, auction, collection and gifting of fine art, cultural property, and collectibles, including several world record setting transactions. Mr. Thomas also teaches a course in art and cultural property law at The Ucla School of law and is a frequent speaker and author on art law issues, and has been quoted in a variety of articles regarding legal issues and other matters of interest to art collectors. Mr. Thomas is a graduate of Yale University Law School.

From 4 to 6 p.m.

## COLLECTING WITHIN COMMUNITY

**This conversation attempts to illustrate how collectors interact with their own communities in diverse ways**

Art collections rarely exist in isolation – to the contrary, they facilitate encounters between strangers, encourage community dialogue, and provide transformative experiences. Collectors learn from the art institutions in their communities and their own collecting efforts may, in turn, influence those same institutions. Collectors also react to activity within their regional or to a broader community with similar interests. Collecting institutions constantly work to build and evolve their holdings making them more substantial and cohesive and working to offer their public cogent exhibitions.

How important is for collectors to affiliate themselves with art institutions?

Are some collections shaped to be complementary and eventually donated to a museum?

How important is it for art organizations to have collectors in their midst?

What conflicts arise and how are they addressed?

- **Robin Held**, Director of Exhibitions and Collections, Frye Art Museum, Seattle, USA.

Robin Held is currently Chief Curator and Director of Exhibitions and Collections at the Frye Art Museum, Seattle, where her dual mandate is to revitalize the Museum's collection of nineteenth-century German art and to increase its commitment to contemporary art. Prior to joining the Frye in 2004, Held was associate curator at the Henry Art Gallery, University of Washington, Seattle. She has created more than 100 museum exhibitions, and has published widely on issues in contemporary art and biological art in an age of bioterrorism. She is a Center for Curatorial Leadership Fellow, 2009.

- **Bill & Ruth True**, Collectors, Seattle, USA.

William and Ruth True are collectors of contemporary art and supporters of Seattle cultural institutions including the Henry Art Gallery. In 2004 they opened Western Bridge in a warehouse in South Seattle's industrial district, renovated by architect Roy McMakin. A non-profit space dedicated to contemporary art, Western Bridge has become renowned for its exhibitions showcasing the current state of artmaking around the world. The True Collection contains works in video, photography, and other media by an international roster of mid-career and emerging artists including Doug Aitken, Ann Hamilton, Gary Hill, Roni Horn, Isaac Julien, Zoe Leonard, Christian Marclay, Tracey Moffatt, and Thomas Schütte. Works from the collection have been exhibited in major museums in North America and Europe. A public home for a private collection, Western Bridge is a connector between private collecting and public exhibition, and between Seattle and the international contemporary art world. Western Bridge serves as a venue through which to exhibit, commission, and donate art.

- **Sylvia Wolf**, Director, Henry Art Gallery, Seattle, USA.

Sylvia Wolf has served as curator at the Whitney Museum of American Art (1999-2007) and at the Art Institute of Chicago (1987-1999). She is the author of over twelve books on contemporary art

and photography, including Polaroids: Mapplethorpe (2007); Ed Ruscha and Photography (2004); Michal Rovner: The Space Between (2002); Julia Margaret Cameron's Women (1998); and Dieter Appelt (1994). As an educator, Wolf has taught studio, art history, and museum studies courses at the graduate and undergraduate level for over fifteen years. She is the recipient of the Chevalier de l'Ordre des Arts et des Lettres.

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### **Series 3**

#### **THE NOWNESS OF PLACE 2.**

##### **Art Interventions in the Public Space**

Forum Auditorium 2, Hall 6

Thursday 12, from 12.30 to 2.30 p.m. and from 4 to 9 p.m.

Director: **Gloria Moure**, Art Critic and Curator, Barcelona, SPAIN.

Gloria Moure has a doctorate in History of Art from the University of Barcelona, and was the Director of the Fundació Espai Poblenou, Barcelona, from 1989 to 1995, and the Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela, from 1994 to 1998. She currently works as an art critic and independent curator. Her most recent projects include the exhibitions Honoré Daumier (2008), *Sobre la Historia* (On History, February – June 2007), both at the Santander Foundation in Madrid; Gordon Matta-Clark (Reina Sofia Museum, 2006); Paul Sharits (Espai d'Art Contemporani de Castelló, Valencia, 2006; and Behind the Facts. Interfunktionen 1968-1975, at the Miró Foundation, Barcelona, the Serralves Foundation, Porto, the Kunsthalle Fridericianum, Kassel, 2004-2005, and the Banco de la República Art Museum, Bogotá. She is also the editor of *Colección 20\_21*, a series published by Ediciones Polígrafa, Barcelona, which features titles such as *Jeff Wall* (2007), *Gordon Matta-Clark* (2006) and *Sigmar Polke* (2005). She lives and works in Barcelona.

Over the last thirty years Art has borne witness to the fact that, with the objective isolated otherness of the work of art now long abandoned, it never stops being an object in a world of objects, yet it only reaches its true meaning when inserted and interacting with its surrounding and containing landscape. At the end of the seventies post-minimalism, post-conceptualism and *povera* instigated a rupture of frontiers and their spatial expansion. An expansion into a material landscape, whether urban, natural or even immaterial, like that prefigured by culture and history, which is in constant flux and ever changing. In this complex and global landscape, where material, information and language form an almost impenetrable mesh and where the artefact is inextricably bound with nature, the artist is a privileged observer, located inside the composition, altering it with his/her knowledge and intervention.

The city is the prime example of this total symbiosis in continuous motion. Like nature itself, apparently innocuous mutations take place which, due to a complicated network of vital and social relations, produce a disorder that is later absorbed and neutralised by a superior or inferior order. Not all social behaviour is purely utilitarian, which means that in the urban planning process creative sparks are produced that then sediment and solidify. One might say that the city is like a collective work of art, that it draws closer to perfect objecthood along the path of chaotic behaviour or a multitude of individual attitudes.

Through the experience and work of participating artists, theorists and academics, this debate revolves around a reinterpretation of the notion of public space and, in turn, of the extension of the accepted concept of the public, leading to a reflection on the action of art in the place.

From 12.30 to 1 p.m. Presentation

From 1 to 2 p.m. Conference

- **Rochelle Steiner**, Director, Public Art Fund, New York, USA.

She joined the Public Art Fund as Director in 2006, and has since curated public art projects in New York with Anish Kapoor, Sarah Sze, Sarah Morris, Damian Ortega, and other contemporary artists. Olafur Eliasson's "The New York City Waterfalls", commissioned and presented under her leadership. As Chief Curator at the Serpentine Gallery in London (2001-06), she curated numerous one-person and group exhibitions with internationally acclaimed artists including Ellsworth Kelly, Michael Elmgreen & Ingar Dragset, Ilya & Emilia Kabakov, Rirkrit Tiravanija, Nick Relph & Oliver Payne, Gabriel Orozco, Glenn Brown, Monika Sosnowska, Hiroshi Sugimoto, John Currin, Cindy Sherman, and Takashi Murakami. From 1996 to 2001, she held the position of Assistant Curator of Contemporary Art and then Associate Curator of Contemporary Art at Saint Louis Art Museum, where she organized the large-scale group exhibition "Wonderland", as well as the Museum's "Currents" series of contemporary exhibitions. Rochelle Steiner earned a PhD and Master's degree in Visual and Cultural Studies from the University of Rochester, and a BA (summa cum laude) from Syracuse University in English and Advertising. She has written and produced many exhibition catalogues, and her essays and interviews with artists have appeared in such publications as *Parkett* and *Modern Painters*. She has lectured about contemporary art at museums, universities and art spaces internationally.

From 4.30 to 5.30 p.m. Conference

- **Rogelio López Cuenca**, Artist, Nerja, SPAIN.

(Malaga, 1959). López Cuenca's work explores the processes of ideology production and identity construction through contemporary art iconography and languages. Since 1990, he has been developing interventions in public urban spaces, for television and on the website [www.malagana.com](http://www.malagana.com). He has taken part at the Johannesburg, Manifesta 1 (Rotterdam), São Paulo, Lima and Istanbul Biennials

From 6 to 8 p.m. Panel Discussion

- **Carlos Garaicoa**, Artist, La Habana, CUBA.

Carlos Garaicoa was born in 1967 in Havana, Cuba, where he lives and works. He studied thermodynamics and then went on to study painting at the Instituto Superior de Arte (1989-1994). His work features in a number of public collections including the National Fine Arts Museum, Havana; the Reina Sofia Art Museum, Madrid; Musac, León, Spain; the Museum of Fine Arts, Texas; the Museum of Contemporary Art, Los Angeles; MOMA; the Guggenheim Museum, and Tate Modern, London. Garaicoa uses a multi-disciplinary approach to examine Cuban cultural and political issues, in particular, having initially studied architecture, urban planning and history. His main theme is the city.

- **Dora García**, Artist, Brussels, BELGIUM.

Dora García studied Fine Arts at the University of the Salamanca, Spain, and the Rijksakademie in Amsterdam, Holland (1985-1992). She lives and works in Brussels. The year 2007 she had solo exhibitions at Galerie für Zeitgenössische Kunst, Leipzig, and Centro de Arte Santa Mónica, Barcelona, and participated in Münster Sculpture Projects. In 2008 she participated in the Sydney Biennale, and several other shows such as "Double Agent" (ICA, London, BALTIC Center for Contemporary Art), and "Don't play with dead things" (Villa Arson, Nice).

- **Maaretta Jaukkuri**, Artistic Director, Kunstneres Hus, Oslo, NORWAY.

She studied English philology and art history at Helsinki University in 1964-70. In 1970-83, she worked as exhibitions and information secretary at the Artists' Association of Finland, and between 1983 and 1989 head of exhibitions at The Nordic Arts Centre, Suomenlinna, in Helsinki. Since 1990, Jaukkuri has been the senior curator at the Museum of Contemporary Art (from 1998 Kiasma) where she has been in charge of exhibitions. In this capacity she has been a member of the curatorial teams for ARS 95 and 01. She is presently working as artistic director of Kunstneres Hus in Oslo. During 1989-98, she co-curated the major international sculpture programme Skulpturlandskap Nordland/Artscape Nordland. She has also freelanced as curator for the Nordic pavilion at the Venice Biennale in 1988, the European section of the São Paulo Biennale in 1998 (together with Bart de Baere), and the ARS Baltica Prologue exhibition in Kiel in 1991. She was also part of the curatorial team for the "Lebt und arbeitet in Wien" exhibition in Vienna in 2000. She has several commissions of trust in Finland and other countries, for instance as a board member of Manifesta, the European biennale 2001-07, member of the jury of Carnegie Art Award 2002-07, member of the expert committee for the planned museum of Contemporary Art in Riga, Latvia 2005-. She is also the author of numerous articles and books on contemporary art and has organised international seminars in Finland and Norway. She also works as professor of Art and Common Space program for art and architecture students at the University of Trondheim; full time 2004-2006, continues as part time. Lives in Oslo and Helsinki.

- **Cuauhtémoc Medina**, Critic, Curator and Art Historian, Mexico City, MEXICO.

PhD in Art History and Theory from the University of Essex, UK. Researcher at the Instituto de Investigaciones Estéticas at the National University of Mexico. Between 2002 and 2008, he was

the first Associate Curator of Latin American Art Collections at Tate Modern in London. He recently curated a historical show the *Age of Discrepancy: Art and Culture in Mexico 1968-1997*, curated in collaboration with Olivier Debroise, Pilar García and Álvaro Vázquez (showed at MUCA in Mexico city, MALBA in Buenos Aires and Pinacoteca Do Estado in São Paulo). In January 2009 he directed the 7th International Symposium of Contemporary Art and Theory (SITAC) in Mexico city, on the theme: "South, South, South, South..." *Among his recent publications are: Francis Alÿs* (Phaidon, 2007), " 'The 21<sup>st</sup> century has just begun'... beyond the poetic and political divide", en: *Out of the studio!* (Hasselt, Z33 Art Centre, 2008) and "A Beautiful Death: On Rosangela Rénno's *Ultima Foto!*, *Prefix Photo. A publication of Prefix Institute of Contemporary Art. 17, Vol. 9-1, Toronto, Canada, May 2008.*

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## **Friday 13**

### **Series 4**

#### **THE GLOBAL ART MARKET**

Forum Auditorium 1, Hall 6

Friday 13, from 12.30 to 2.30 p.m. and from 4 to 9 p.m.

Director: **ArtInsight**, Events partner of leading art market research & education company, ArtTactic, London, UK.

The Programme's comprehensive Global Art Market theme is to be divided into three main focus areas, highlighting the prime challenges and opportunities in the dynamic art market of the future. Focus areas will include: (1) The Global Art Market: Challenges & Opportunities Ahead, (2) New Players-New Rules: Shifting Powers in the Global Art Market, & (3) Pioneers of the Emerging Art Markets: Collectors & Foundations.

In developing the key topics of focus & speaker choices for the Programme, ArtInsight has ensured the inclusion of perspectives & key speakers from the Spanish contemporary art scene, as well as placing a prime focus on India (ARCOmadrid\_ 2009's Guest Country), as an important emerging art market on the global stage.

Key speakers, top international experts in each particular subject area have been invited to take part in this illuminating series of talks, panel discussions, and interactive interviews

From 12.30 to 2.30 p.m.

#### **The Global Art Market: Challenges & Opportunities Ahead**

An insider's view of the Global Art Market as a whole, which will include keynote talks from three prominent figures in the art world, representing three unique perspectives on the current state of the

rapidly changing global art market, providing key insights into the market's future directions, and the associated prime opportunities.

**(a) The Global Art Market: Future Strategies**

- **Jonathan Stone**, Christie's International Business Director for Asian Art, Hong Kong, CHINA.  
Based in Hong Kong since February 2007. Jonathan Stone plays a vital role in the management, financial control and support for business-getting and buyer focused activities for the Asian art specialist departments worldwide at Christie's. Joining Christie's after gaining a master's degree in art history from The Courtauld Institute of Art in London, Jonathan served for 10 years as a specialist and head of department in London. After that he was based in Tokyo as representative director of Christie's Japan. Jonathan holds a master's degree from Peterhouse, Cambridge and is fluent in Japanese.

**(b) The Art Economy: Changing Dynamics in the Global Art Market**

- **Randall Willette**, Founder and Managing Director of Fine Art Wealth Management, London, UK.  
Randall Willette is the Founder and Managing Director of Fine Art Wealth Management (FAWM) based in London. FAWM are specialists in wealth structuring for art assets and provide art fund identification, assessment and selection services to wealth managers and their private clients. prior to establishing FAWM in 2003, Mr Willette was executive director and head of art banking for UBS wealth management in London responsible for building its global art banking franchise in Europe and America and integrating art assets into the banks overall wealth management strategy for private clients.

**(c) Trends in the Emerging Markets**

- **Anders Petterson**, Founder & Managing Director, ArtTactic Ltd., London, UK.  
Anders Petterson is a leading authority on art market research, with particular focus on the contemporary art market. He is the Founder and Managing Director of ArtTactic Ltd, a London-based art market research and advisory company set up in 2001. He previously worked at JP Morgan in the Investment Banking division, responsible for debt capital market and structured products for banks and corporates. Anders Petterson is currently lecturing on the 'Art market' and 'Art as an asset class' for the MA in Art Business at Sotheby's Institute in London and Singapore. He is a frequent art market commentator on Bloomberg TV and CNN.

From 4 to 5.45 p.m.

**New Players-New Rules: Shifting Powers in the Global Art Market**

A leading art market commentator & critic will explore in detail the key changes taking place in the current art market, and how these significant shifts will impact on other key players, on global collectors, and on the strength and growth of the art market as a whole. A top-level Panel of key

figures from all segments of the art market will then be guided through thorough, in-depth discussions of these major shifts, and their likely impact on the market, and its future growth potential.

- **Julian Stallabrass**, Courtauld Institute of Art, London, UK.

He lectures in art history at the Courtauld Institute of Art. He is the author of *Art Incorporated*, Oxford University Press 2004, *Internet Art: The Online Clash Between Culture and Commerce*, Tate Publishing, London 2003; *Paris Pictured*, Royal Academy of Arts, London 2002; *High Art Lite: British Art in the 1990s*, Verso, London 1999 and *Gargantua: Manufactured Mass Culture*, Verso, London 1996; he is the co-editor of *Ground Control: Technology and Utopia*, Black Dog Publishing, London 1997, *Occupational Hazard: Critical Writing on Recent British Art*, Black Dog Publishing, London 1998, and *Locus Solus: Technology, Identity and Site in Contemporary Art*, Black Dog Publishing, London 1999. He also writes regularly for publications including *Tate*, *Art Monthly* and the *New Statesman*. He curated the Brighton Photo Biennial in 2008. He is an editorial board member of *Art History*, *New Left Review* and *Third Text*.

Panel Moderator:

- **Jeffrey Boloten**, Managing Director, ArtInsight Ltd., London, UK.

Jeffrey Boloten is the Managing Director of ArtInsight Ltd, the events partner of ArtTactic. Following a business degree from McGill University, and a background as a Solicitor, Jeffrey graduated from the Publishing course at Harvard University, with a publishing career including directorships with major international publishers including Penguin Books. Following an MA in Arts Management focused on the Art Market, and posts at the Tate, and as General Manager of a London Art College, Jeffrey Boloten joined ArtInsight in 2004. He is currently lecturing on the 'Art Market' for the MA in Art Business at Sotheby's Institute in London.

## Speakers

- **Thorsten Albertz**, Director, Arario Gallery, Beijing/New York/Seoul, CHINA/USA/KOREA.

Thorsten B. Albertz received his MA in Art History from the University of Berlin, and a second postgraduate degree in Arts and Media Administration also from the University of Berlin. Prior to this, he studied art history at the Ruhr-University Bochum and University of Strathclyde, Glasgow. He joined the Berlin-based gallery Arndt & Partner as Associate Director in 2004 and a year later oversaw the gallery's expansion to Zurich. In 2007, he was named partner of the organization. In May 2008, he left this post to become a Senior Director of the prestigious Asian art gallery ARARIO. He is based at the gallery's most recent branch in New York.

- **Jonathan Stone**, Christie's International Business Director for Asian Art, Hong Kong, CHINA.
- **John Martin**, Director, Art Dubai, London, UK.

John Martin is Co-Founder & Fair Director of Art Dubai whose third edition takes place from 18 to 21 March 2009. He has also directed his Gallery in London since 1993, specialising in Contemporary British & Irish Art.

From 5.45 to 6.15 p.m. **Programme Break**

From 6.15 to 9 p.m.

### **Pioneers of the Emerging Art Markets: Collectors & Foundations**

Three key emerging art markets: India, China, and the Middle East, will be closely explored by way of a keynote presentation by leading international art patron, Saeb Eigner, as well as by two interviews with prominent local collectors / foundations, all of whom are very much taking the lead in the development and growth in these dynamic new art markets. Personalised visual presentations will be unveiled, and interviews will incisively focus discussion in order to engage the audience, and demystify all facets of these new markets.

### **Keynote Presentation**

#### **'A Patron's Perspective on the Art of Emerging Markets'**

*With emphasis on the Middle East Art Market*

- **Saeb Eigner**, Leading international Art Patron, London, UK.

Saeb Eigner is a management graduate of London Business School, where he serves as a Governor, Founder and Chair of its Middle East Regional Advisory Board. He also served as Chair of the School's Alumni Board. He initially travelled to the region as a senior executive for an international bank and subsequently for Lonworld, a private finance and investment firm he founded and chairs. He has been a regular speaker on business and economic affairs on television (i.e. CNN, CNBC, Bloomberg, BBC World), radio and at conferences. Saeb serves on a number of boards in areas of investment, finance, regulation, consulting, education and the arts. He played a leading role in working with some of the world's leading institutions in the areas of his particular interests. He is the author of management books 'Sand to Silicon' (2002) and 'Sand to Silicon - Going Global' (2008). He also contributed, as the British Museum's Senior Advisor, to the books accompanying the exhibitions 'Word into Art' (London, 2006) and 'Word into Art' (Dubai, 2008).

### **The Indian Art Market**

Speakers:

- **Anupam Poddar**, Devi Foundation, Collector, New Delhi, INDIA.

After obtaining a Bachelor's Degree in Business Management from the European Business School in London, Anupam Poddar completed a Professional Development Programme for hotel management at Cornell University. Anupam has been actively involved with the development of Devi Garh – a restored all suite boutique hotel within an 18th Century Fort Palace, located outside the city of Udaipur in Rajasthan, India. Closely engaged with the development and the training of the operational team he now heads the Business Development unit for Devi Garh in New Delhi. The Devi Design Studio, established and run by Anupam, specialises in designing metal tableware that reflects the craft traditions of India and their application in our modern day lifestyles. As one of the most comprehensive compilations of contemporary art in India, the Lekha and Anupam Poddar

Collection is comprised of significant artworks in media as varied as painting, sculpture, interactive installation, video, and photography, reflecting the collectors' cross-disciplinary interests. The not-for-profit Devi Art Foundation showcases the family's extensive contemporary art collection from the Indian Sub-continent. The Foundation is committed to providing a space for young artists experimenting with new ideas, without the imposition of commercial limitations.

- **Amrita Jhaveri**, Leading Indian Art Collector, Mumbai/London, INDIA/UK.

Amrita Jhaveri has been active in the Indian Art World since 1994. She began her career at Christie's and now works as an independent advisor. She is the author of 101: A Guide to 101 Modern and Contemporary Indian Artist (Indian Book House, 2005). She also manages a significant private collection of Indian art.

### **The Chinese Art Market**

Speaker:

- **Sylvain Levy**, Collector, Paris, FRANCE.

Sylvain and Dominique Levy are the founders of the DSL Collection. They began collecting chinese contemporary works after a lifetime collecting art and most precisely design from around the world . The DSL collection is a private collection representing 90 of the leading Chinese avant-garde artists, artists having a major influence on the development of contemporary art in China today. The range of media present in the collection include painting, sculpture, installation, video, and photography; yet the choice of works tries to go beyond the current contemporary art market frenzy. Even though focusing on the contemporary production of a specific culture, the collection is nevertheless not guided by the search for otherness. It admits basic cultural similarities and dispositions, however, goes beyond a simplistic approach looking for typical cultural signs and symbols. The collection is limited to a specific number of art works - about 150 pieces - that as an entity is open to constant redefinition itself. Apart of the collection, there is he DSL website in which the first rooms of a virtual museum are already on line.

- **Katie Hill**, Curator & Senior Lecturer in Contemporary Chinese Art, University of Westminster, London, UK.

#### **Series 5**

#### **SUSPENSION POINTS**

Forum Auditorium 2, Hall 6

Friday 13, from 12.30 to 2.30 p.m. and from 4 to 9 p.m.

**Sponsored by CENDEAC**

Director: **José Luis Brea**, Professor of Aesthetic, Universidad Carlos III, Madrid, SPAIN.

He is the editor of *Estudios Visuales Magazine* and was the Director of the I International Symposium on Visual Studies, taking place in Madrid, ARCO, feb 04. Formerly Dean of the Fine Arts Academy of Cuenca, Director of Exhibitions for the Ministry of Culture and visual arts curator of the Spanish Pavilion at Expo92. He has been founder editor of *aleph*, *arts.zin* and *Acción Paralela*. As a free lance art critic, he is a regular contributor to Spanish and international art magazines -Frieze, Flash Art or Parkett among them. Spanish correspondent for ARTFORUM and regional editor for Rhizome. He is a member of Telefonica Art Collection Committee. He has organized exhibitions as independent curator and has published books.

The acceleration of the art system on an international level over recent times tends to mitigate—when not actually eradicate—the potential of the reflective-critical tools operating within it.

The impact of new technologies and the electronic image on the processes of creation of the imaginary and on the visual culture of our time; the growing importance of the art industries—now fully incorporated into the productive economies—in the transformation of a new cultural capitalism; the role played by the present-day art market itself vis-à-vis the globalised process of the new systemic crisis of speculative economies; the weight gained by the gamut of imaginary-producing practices in the dynamics of acquisition of identity in the geopolitical environment of globalisation... are all factors demanding an active interposition of dynamics which might favour a reflection, an analysis and a critical elucidation of the weave of interests, dependencies and consequences of all types—whether political, social, financial, identitarian—deriving from the very movement and circulation of art in the present-day world.

Some dynamics of reflection that, on the contrary, are—when not directly dismissed—at best simulated and rhetorized from the very institutionalised space of art through its invasive expansion on any independent—critical, research, essayistic, academic—level which could actually, and from the necessary distance, implement the analytic-reflective movement.

Ivo Mesquita's decision—in his initial project for the upcoming São Paulo Biennial—to put the need for a reflective interval before the impositions coming from the dynamics of markets and institutions to contribute, no matter how, yet another gesture to the accelerated process of indiscriminate incorporation of new names and new works, has barely managed to survive undamaged the announcement itself. The multiplication of pressures and urges originated in the existing power relations threaten with dissolving in nothingness what had been proclaimed as a plausible, necessary gesture.

In any case, we cannot even be sure that a biennial—that is, a scenario placed under the spotlight of the prevailing dynamics, with the price to pay that brings with it—could be the right place: in any case, we are witnessing a brand of preventive dismantling of the play of the *mise en suspension* and invitation to reflection that was perhaps intended. Then, over and above the initial ambition of the São

Paulo Biennial, the question we want to formulate here as the core for our next issue has to do, precisely, with the potential of opening movements—spaces, scenarios, dynamics, territories—of reflection, how and where they could emerge and from where they could efficiently operate: whether from art practice itself—as was the case not so long ago—or whether from the very levels of the institution—and the agencies increasingly swallowed up by it—or perhaps from the postulate of withdrawal performed by some cultural critique studies of visibility, epistemologically instituted in non-complicity with the constitutive interests and dogmas of the space of ritualities that are popularised and installed in art practice as hegemonic.

Therefore, the question we want to propose in this issue has to do precisely with the possible scenarios of genuine reflection that may eventually emerge in the face of the acceleration the practices have acquired. Subsequently constituting—recursively, in advance—the magazine itself in one of those essential devices or moments of slow reflective motion. One that could, in any case, deal with that very, and nearly non-existing, level in the increasingly close process of liquidation.

Then, a suspension point about—and to open and empower—the more and more necessary ...suspension points...

From 12.30 to 12.45 p.m. **Presentation**

From 12.45 to 1.45 p.m. **Conference**

- **Simon Critchley**, Professor and Chair of Philosophy, New School for Social Research, New York, USA.

Critchley was appointed Lecturer in Philosophy at Essex in, where he became Reader in 1995 and Professor in 1999. Also at the University of Essex, he was Director of the Centre for Theoretical Studies. Critchley was President of the British Society for Phenomenology from 1994-99. In 1997 and 2001, he held a Humboldt Research Fellowship in Philosophy at the University of Frankfurt. Between 1998-2004, He was a Programme Director of the Collège international de Philosophie, Paris. In 2006-2007, he was a Scholar at the Getty Research Institute in Los Angeles. Since 2004 he has been Professor of Philosophy at the New School for Social Research, New York. Critchley is also Chief Philosopher with the International Necronautical Society, a semi-fictitious avant garde network that surfaces through publications, proclamations, denunciations and live events.

From 1.45 to 2.45 p.m. **Conference**

- **Safaa Fathy**, Poet, Essay writer and Filmmaker, Paris, FRANCE.

Safaa Fathy born in Egypt 1958, lives in France since 1981. After a Licence in English Literature she obtains a PhD from the Sorbonne in 1993. She publishes poetry and essay both in Arabic and French. She collaborated with Jacques Derrida in film and signed a book with him in 2000. She is also a filmmaker and signed some 8 films, documentaries, short feature and film-poems.

From 4.30 to 5.30p.m. **Conference**

- **René Thoreau Bruckner**, Visiting Assistant Professor, USC School of Cinematic Arts, Los Angeles, USA.

He received his PhD in Visual Studies at the University of California, Irvine. His work revolves around histories and theories of cinema, pre-cinema, photography and visual culture in general.

From 5.30 to 7.30 p.m. **Panel Discussion**

- **Joaquín Barriendos**, Art Critic and Curator, Barcelona, SPAIN.

Works as a fellow-researcher in the Museum Studies Program at New York University. He is visiting professor at the Department of Art History of the University of Barcelona. He coordinates the research project Visual Cultures/Global Designs of the University of Barcelona. His research focuses on cultural economy, geopolitics of contemporary art, global visual cultures and creative industries. In 2007, Fundació Espais published his book *Geoestética y Transculturalidad: la internacionalización del arte contemporáneo*.

- **Teresa Bordons**, Researcher, Querétaro, MEXICO.

Born in Madrid, Bordons studied in USA and currently lives in Mexico. A lecturer at the Universidad Autónoma of Queretaro, Bordons is author of *Mujeres modernas: género, literatura e historia en España en los primeros treinta años del siglo XX* and has published several articles and essays on contemporary art and visual studies.

- **Pedro Alberto Cruz**, Councillor of Culture, Youth and Sports, Región de Murcia; Lecturer of Art History, Universidad de Murcia; Art Critic, Murcia, SPAIN.

- **Miguel Ángel Hernández**, Director, Centro de Documentación y Estudios Avanzados de Arte Contemporáneo de la Región de Murcia (CENDEAC); Lecturer of Art History and Humanities, Universidad Católica de Murcia, SPAIN.

Writer and art critic, he has contributed to magazines like Exitbook, Aut-Aut, Estudios Visuales, Debats and Revista de Occidente. Published books include *2Move: Video Art Migration* (Murcia, 2008; with Mieke Bal), *La so(m)bra de lo Real: el arte como vomitorio* (Valencia, 2006), *El archivo escotómico de la modernidad: pequeños pasos para una cartografía de la visión* (Madrid, 2007), *Impurezas: el híbrido pintura-fotografía* (Murcia 2004; with Pedro A. Cruz) and *Cartografías del cuerpo* (editor, with Pedro A. Cruz). He has published fiction and poetry, including *Infraleve: lo que queda en el espejo cuando dejas de mirarte* (Murcia, 2004), *El bebedor de lágrimas* (Murcia, 2008) or *Demasiado tarde para volver* (Murcia, 2008). Hernández has curated the shows *Impurezas* (Murcia, 2002), *Peripheries of the Body* (New York, 2006) or *2Move: Double Movement/Migratory Aesthetics* (Murcia, Enkhuizen, Oslo, Belfast, 2007-2008, with Mieke Bal).

From 7.30 to 8.30 p.m. **Conference**

- **Ivo Mesquita**, Chief Curator, Pinacoteca do Estado, São Paulo, BRAZIL.

He was Visiting Professor at the Center for Curatorial Studies, Bard College, New York (1996-2007), and Director of the Museu de Arte Moderna de São Paulo (2000 -2002) and of the Fundação Bienal de São Paulo (1999-2000).

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### **Saturday 14**

#### **Series 6**

#### **LIMITED OR ILIMITATED? ONE QUESTION MANY ANSWERS**

Forum Auditorium 1, Hall 6

Saturday 14, from 12.30 to 2.30 p.m.

Director: **Berta Sichel**, Director, Department of Audiovisuals, Museo Nacional Centro de Arte Reina Sofía, Madrid, SPAIN.

International art curator and consultant, researcher, art and cultural writer, lecturer, instructor. Area: contemporary art (working in the field since 1983); extensive knowledge of trends in art and art issues and sensitivity to diverse audiences. She has organized exhibitions for de São Paulo International Bienal, Venice Bienal, Newark Museum, Artpace, among others. At the Reina Sofia, she organized the historical video collection comprising more than 100 pieces between installations and single channel videos. Experienced in all phases of exhibition activities, including: developing and implementing short- and long-term curatorial projects; planning and developing exhibitions; supervising installations; fundraising, grant writing; catalogues and/or related publications and educational programs. Editor and writer for art publications; advisor to foundations, cultural institutions, private and public collections on art acquisitions and exhibitions, she has been lecturing extensively in many Europeans, Americans and South American institutions. Since March 2000 she is director of the Department of Audiovisuals and Chief-Curator of Film and Video in the Museo Nacional Centro de Arte Reina Sofía.

The role of the video distributors is very important in many arenas including change some out-date positions held by museums such as to treat the new media art as an original work that can not be replicated or to think that a new media like a live performance is just an ephemeral project. If a museum thinks of a new media art as an edition, it is viewed similar to photography, prints and film—which is a view that have been accepted by most of institutions lately.

*Limited vs. Unlimited* will discuss with a group of directors of video distribution outlets in Europe, USA and Canada the intricate composition of the video market and how museums and institutions could increase their video collection and the access to the public to video works for a price that is a fraction of works sold as “limited” editions. They also will de-mystified the accepted idea that a media work is “original” since these media is characterized by its reproducibility. The panel will address question of

the art market and how it is treating those works as “originals” charging very high prices which in many cases are preventing young artists to sell their works.

One of the participants is Jean-Claude Lemaitre of the most important video collectors in Europe and he will be talking about how a collector feels regarding to these two possibilities while selecting works for his collection.

- **Brigitta Burger-Utzer**, Director, Sixpackfilms. Vienna, AUSTRIA.

Brigitta Burger-Utzer born in 1960 in Vienna; studied theater and photography; degree in Cultural Management from the Kepler University, Linz. Founded sixpackfilm in 1990 (together with Martin Arnold, Alexander Horwath, Lisl Ponger, and Peter Tscherkassky); since 1992 managing director of sixpackfilm (association for lending and distribution of Austrian art films and videos); concept and/or organisation of numerous film series in Vienna; since 1994 in charge of the series "IN PERSON: International film/videoartists bring their work up for discussion"; 2003 edition of the book "frank films: the film and video work of Robert Frank" (together with Stefan Grissemann).

- **Mr & Ms Lemaitre**, Collectors, London, UK.

Isabelle studied Art History at the University of Paris and graduated with a BA from NYU. Jean-Conrad studied Business Studies at INSEAD. They began collecting in 1983 purchasing paintings in Spain. After that, they continued buying in England and Belgium. In the 1990s, they collected photography-based art and sculpture, and in 1996 they began to collect videos and film-based artworks. Their collection has been on show in Paris (Maison Rouge), San Sebastian (Tabacalera), Kiel (Kunsthalle), San Diego (University of California Art Gallery) and in 2009 in Lima (MALI, Fundación Telefonica).

- **Abina Manning**, Director, Video Data Bank, Chicago, USA.

Abina Manning has worked to promote artists' film and video for many years in both Europe and the US. Since 1999, she has been with the Video Data Bank in Chicago, one of the world's leading distributors of video art, where she serves as Director. Prior to that, Abina worked at a number of London-based arts organizations, including Cinema of Women, the London Film Maker's Co-op, London Electronic Arts and the LUX Center. She was Director of the Inaugural Pandaemonium festival of Moving Images, staged at London Institute of Contemporary Art, a showcase for artists' moving image work that The Guardian called. "A rich lucky-dip of the sublime and the startling". She has participated in many International film and video festivals and conferences as a juror, panel member, program curator and advisor.

- **Rubén Martínez**, Yproductions, Hamaca, Barcelona, SPAIN.

Rubén Martínez is a member of Yproductions, a cultural production company that runs Hamaca ([www.hamacaonline.net](http://www.hamacaonline.net)), a non-profit organization that promotes video art and other contemporary and historical audiovisual work internationally. Hamaca's activities are focused on the distribution of video work in digital format (DVD, BETACAM, DVCAM...), and the sale of copies for reference in

public libraries and training centres. Their catalogue contains 450 videos by 120 different solo artists and groups working in Spain either today or in the past.

- **Wanda vanderStoop**, Distribution Director, VT Tapes Canada, Toronto, CANADA.

For the past 15 years at Vtape, Wanda has provided consultation to artists on marketing their independent productions. As the Distribution Director, Wanda continues to consult and provide video and new media to museums, educational institutions, festivals, broadcast, digital delivery and multi-platform providers nationally and internationally. Wanda is a member of the informal collaboration of the national non-profit distributors – the definitely Independent Group as well as the international ‘distlist’ DiNaMo a non-profit distributor’s alliance. She is a committed advocate for artists’ rights. Vtape is an international distribution, exhibition and resource centre with an emphasis on the contemporary media arts. Vtape is also the Canadian leader in collections assessment, restoration and migration of archaic formats to contemporary formats.

- **Paul Willemsen**, Director and Curator, Argos-Centre for Art & Media, Brussels, BELGIUM.

Paul Willemsen is curator and since 1996 is heading Argos ([www.argosarts.org](http://www.argosarts.org)), a Brussels based centre for art & media. Mid eighties he graduated as a film director from the RITS academy in Brussels. For television he made some documentaries on contemporary visual art, but soon switched for writing and curating. Before joining Argos he worked for different institutions in Belgium and Holland.

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#### Series 7

### CUSTOM MARKETS, CUSTOM ALTERNATIVES: PERSPECTIVES ON CONTEMPORARY PRACTICE IN AFRICA

Forum Auditorium 1, Hall 6

Saturday 14, from 4 to 9 p.m.

**Sponsored by AECID** (hay que incluir el logo)

Director: **Elvira Dyangani Ose**, Art and Architecture Historian, Student at Cornell University; Chief Curator, Arte InVisible 2009 Project of AECID, Ithaca, USA.

A graduate in Art History and a PhD student in Architecture Theory and History at Cornell University, Dyangani Ose works on interdisciplinary projects aimed at recovering the collective memory, interventions in the public space and urban ethnography. Among her main interests is the art produced in Africa and its Diaspora, with projects such as *Olvida quién soy*, *Africalls?* or *Tentativa de agotar un lugar africano*. Dyangani Ose is a former curator at CAAM (Las Palmas, Spain) and CAAC (Seville, Spain).

Creating a global public sphere and raising awareness of a civil society at an international level has meant a change of playing field in which African artists are now perceived very differently when

compared with just a few years ago. Outside Africa, a large number of cultural events have been organised both in public and private institutions with the aim of lending greater visibility to the works created by African artists. International exhibitions of varying interest and scale, as well as the recent and controversial creation of an African Pavilion at the latest Venice Biennale, are just a few instances. Meanwhile, on a local level, apart from the classic formulas for the production, analysis and distribution of those works, a number of alternative spaces and art collectives have been set up, proving to be the most active channels for the dissemination of African contemporary art to date.

These domestic strategies which are often, though not necessarily, by local artists have led to substantial international success and represent one of the key supports for emerging artists, promoting art education and multidisciplinary cultural exchange. New technologies, information mobility, access to international resources, and a constant flow of artists, curators and public, all play a key role in the development of these independent structures. Spaces including *Doual'art*, in Douala (Cameroon), international projects such as *Art in Social Structures* (Ghana/UK/USA) or collectives like *Gugulective* in Johannesburg (South Africa), all invited to this year's InVisible Art, are some of the cases to be studied in this session. Besides, the series as a whole will analyse Africa's gallery scene. Johannesburg's contemporary art fair, the first *Joburg Art Fair* took place last year. The first of its kind held in the whole of Africa, the event was attended by around twenty local and foreign galleries in clear demonstration of the proliferation of new art practitioners and of the need to forge a truly pancontinental art market.

*Domestic Markets, Domestic Alternatives: Contemporary Art in Africa*, explores those local circuits, reflecting on the mobility of African artists in and out of the continent and studying their incorporation into the international scene. This session will feature the participation of galleries, artists, curators, activists, scholars and cultural agents from Africa and from the African diaspora.

4.30 p.m.. **Presentation**

- **Elvira Dyangani Ose**

From 4.35 to 5.20 p.m. **Conference**

Presents

- **Bassam El Baroni**, Writer and Curator, ACAF-Alexandria Contemporary Arts Forum; Guest Curator of Arte InVisible 2009 Project of AECID, Alexandria, EGYPT.

Lecturer:

- **Chika Okeke-Agulu**, Department of Art and Archaeology, Center for African American Studies, Princeton University, Princeton, USA.

Mr Okeke-Agulu is an artist, art historian and independent curator. His art work has been shown in several exhibitions in Africa, Europe, Asia and North America. He has organized exhibitions at Johannesburg Biennale, Gwangju Biennale, White Chapel Art Gallery (London), Museum Villa

Stuck (Munich), MOMA/PS1 (New York), Nationalgalerie (Berlin), Goethe Institut (Lagos) and the Georgia State University Art Gallery (Atlanta). His book (Okwui Enwezor), *Contemporary African Art Since 1980* will be published in 2009. Dr. Okeke-Agulu earned his PhD from Emory University and has taught at the University of Nigeria, Nsukka, Emory University, Penn State University and Williams College. He is editor of *Nka: Journal of Contemporary African Art* and Assistant Professor of Art and Archaeology and African American Studies at Princeton University.

From 5.25 to 6.25 p.m. **Conference**

Presents

- **Gabi Ngcobo**, MA Bard College and Guest Curator of Arte InVisible 2009 Project of AECID, New York, USA.

Lecturer

- **Senam Okudzeto**, Artist, Writer and Founder of *Art in Social Structures* project, Basel, SWITZERLAND.

Senam Okudzeto is a Transnational Artist, writer and scholar. The founder of Art in Social Structures (AISS), an international NGO which provides educational initiatives and social projects for culture in Ghana through funding supplied by artists. Recent works include; a solo show at PS1 MoMA -'Portes-Oranges' (2007), the Dak'Art Bienalle, Senegal (2006), and 'Africa Remix', Centre Pompidou (2005). She has won many awards including a 2003/2004 Radcliffe Fellowship at Harvard University, and a Pollock Krasner Award in 2002.

From 6.30 to 8.30 p.m. **Panel Discussion**

Moderator:

- **Raimi Gbadamosi**, Artist, Writer and Freelance Curator, London, UK.

Gbadamosi received his Doctorate from the Slade School of Fine Art and member of the Interdisciplinary Research Group 'AfroEuropeans', Spain, and the 'Black Body' group, London. Editorial board member THIRD TEXT. Recent exhibitions include: Tentativa De Agotar Un Lugar Africano, CASM, Barcelona 2008; Human Cargo, Plymouth Museum & Art Gallery, Plymouth 2007; Port City, Arnolfini, Bristol 2007. Books include: *incredulous; ordinary people; extraordinary people; contents; Drink Horizontal; Drink Vertical; The Dreamers' Perambulator*, and *four word*. He is an *Ambassador of The Republic*.

Participants:

- **Marilyn Douala-Bell**, Member of the Artistic Group, Doual'art, Douala, CAMEROUN.

Marilyn Douala-Bell founded doual'art in 1991 with a group of friends. Doual'art is a contemporary art centre defining itself as an Ars & Urbis research laboratory on urban issues. Its fundamental concern is to explore how art practises can play a role in the ordering of the territory, participating in a community adaptation of the public space and bearing an influence on urban society. In 2007, doual'art organised the first SUD triennale (Salon Urbain de Douala), a public art festival for which

12 art events addressing urban issues were produced. Four works of art were offered to the city of Douala. The second edition of SUD, to be held in 2010, will revolve around the theme of water.

- **Raphael Chikukwa**, Freelance Curator and PhD Candidate, Kingston University, London, UK.  
Mr Chikukwa is a Kingston university researcher in International curation of contemporary art. He has an MA in curating contemporary Design from Kingston University London and has curated a number of Zimbabwean exhibitions in and outside Zimbabwe.

- **Khwezi Gule**, Artist and Curator of Johannesburg Art Gallery, JAG. Johannesburg, SOUTHAFRICA.

Khwezi Gule is a curator based in Johannesburg. He is a regular contributor to exhibition catalogues, art journals and magazines. Recently he has been involved in projects such as the Meschac Gaba Mid – Career exhibition: Tresses and Other Projects, he has co-curated the Thami Mnyele and Medu Retrospective and is also involved in the Multipiste Project

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#### **Series 8**

#### **INSURANCE POLICIES FOR WORKS OF ART**

Forum Auditorium 2, Hall 6

Saturday 14, from 12.30 to 2.30 p.m.

Director: **Almudena Gómiz**, Law Firm Partner/Director, Alarte Abogados, Madrid, SPAIN.

A graduate in Law from the Universidad Complutense of Madrid, Almudena Gómiz also has further studies in Heritage Sciences with a major in Protection and Management from the SEK University; and in foundations, tax and legal issues from the UNED. A practising lawyer and member of the Law Society of Madrid (ICAM) since 1990, Gómiz Macein is founding member and manager of ALARTE ABOGADOS a legal practice specialised exclusively in the art world, where she currently works as Lawyer and Manager of the Company. She teaches classes in the Master in Art Market and Management of Related Companies at Nebrija University. She also organises symposia and roundtables in ARCO and other art fairs or similar events in the art industry. She has regularly given papers at conferences, congresses, seminars and training courses at institutions, museums, foundations and universities, and has also published some articles and papers on the legal regulation of the art market.

Private collectors, museums, art fairs, exhibitions are all aware of the need and advisability of insuring the works of art in their possession, whether belonging to themselves or to third parties. One aspect of the professionalization of the art market is the duty to have a detailed insight into the basic legal and commercial principles of the insurance industry with a view to offering professional advice and coverage with the maximum possible guarantees in the event of an incident. The aim of this Experts Forum is to inform professionals in the art market about the main problems and their solutions when

insuring all kinds of works of art, how to deal with incidents, with a special focus on potential cases of fraud.

- **César Munilla**, Head of Technical Department, AXA ART, Madrid, SPAIN.  
Graduated in Navigation from Universidad Politécnica de Cataluña. Pilot in the Spanish Merchant Navy. At present, he is Technical and Operational Director of AXA in Spain. He has seven years experience in the insurance field as a Product Manager in the transport department of AXA, Vitalicio Seguros and MAPFRE insurance companies, as well as three years in the department organising improvement and management of processes like Black Belt, for AXA insurances.
  - **Jose Enrique Carrera Tellado**, Chief Inspector of Grupo 2, Spanish State Police Brigade for Historic Heritage, Madrid, SPAIN.  
After studying Police Sciences at the General School of Police Forces in Avila and Salamanca University, he took specialised courses in Fraud at the Further Training Department, National Police Corps in Barcelona; Criminal Police Certificate at the School of Criminal Studies, Universidad Complutense (Madrid); Crimes against Historical Heritage, Further Training Department, National Police Corps in Madrid; Trafficking of Stolen Artworks, CEPOL in Rome (Italy) -Scuola di Perfezionamento per le Forze di Policía. He has given papers at the International Symposium for Combating Illegal Trafficking in Cultural Goods, Anthropology and History Institute, Mexico; a Roundtable on Trade and Movement of Archaeological Assets, Xunta de Galicia, Spain; 7th International Conference on Robbery and Illicit Trafficking of Works of Art, Lyon (France); School of Arts of Madrid (2007 and 2008).
  - **Marcel Galvany Martínez**, Director, G. RISK Valuation Office, Barcelona, SPAIN.  
Galvany Martínez is a loss adjuster and expert in risk prevention and protection with wide experience both in Spanish and English insurance companies, and is a freelance insurance expert. He is an authorised insurance expert with European qualifications.
  - **Antonio J. García González**, Head of Art Division, MARSH, Madrid, SPAIN.  
García González is a graduate in Law from the Universidad Complutense of Madrid and has a Master in Business Administration (MBA) at ICADE. With 20 years of experience in the insurance sector he has worked for world renowned brokerage companies. Head of the Art Department at Marsh S.A.
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## Series 9

### PERFORMING

Performing Auditorium, Hall 6

Saturday 14, from 12.30 to 2.30 p.m. and from 4 to 9 p.m.

**Sponsored by MANGO**

Director: **Jose Esteban Muñoz**, Chair, Department of Performance Studies Tisch School of the Arts, New York University, New York, USA.

Jose Esteban Muñoz is author of "Disidentifications: Queers of Color", "Cruising Utopia", and the forthcoming "Feeling Brown". He has published several articles and edited volumes on race, sex and the history of performance.

## **Failure**

### Economies of Failure

Legendary performance art great Jack was noted for always failing to start his performances on time. And when those legendary performances did finally start hours behind schedule they would be marked by a very emphatic lack of technique or virtuosity. Indeed his work represented something a mode of anti-mastery. Thus live art or performance art has, from the time of its inception, been touched this notion of failure.

This one-day symposium will consider the question of art and failure. As markets, both global and local, falter, the question of aesthetic failures becomes more relevant. How do aesthetic practices reflect and comment upon failed economies and economies of failure? More specifically how does performance as a practice comment on the very nature of failure? If performance is a kind of doing, how is failure performance's other, a kind of non-doing? These will be some of the opening questions that will orient this day of talks, screenings and performances.

Futile gestures, experiments gone awry, minor disasters, lost causes, defeats both large and small, interruptions, breakdowns, misfires, wrong moves, stumbles, stutters and slip ups all connote the innate precariousness of aesthetic practices. Such precariousness is emblematic of today's political, economic and emotional situation. Failure is not always about lack but some times about excess. Some artists practice the fine art of failure in an effort to suggest that something is indeed missing with the current situation. The speakers and live artists who comprise this day of discussions and provocations will consider many manifestations of failure but will pay special attention to work that represents measured practices of critical failure. These sometimes deliberate performances function as denouncements of norms. Some failures reject dominant sexualities, codes of conduct and ways of being the world. Still other acts of failure present alternatives to rigid codes of mastery that dominate the world of art.

The conference will feature some more traditional presentations and some hybrid genres of performance and exposition. The thematic of economies of failure will always be squarely in focus in discussion by failure artists and experts that include noted queer theorist Jack Halbertam, performance scholars José Esteban Muñoz and Adrian Heathfield, curator Lia Gangitano, performance Esther Ferrer, Nao Bustamante and Vaginal Davis. The discussions initiated at this event aim to spark lively discussions about the politics and poetics of making and presenting art in the world that reflects the difficult times we live in.

From 12.30 to 1.30 p.m. **Opening Remarks and symposium rational**

- **Jose Esteban Muñoz**

From 1.30 to 2.30 p.m. **Lecture: Queer Failure**

- **Jack Halberstam**, Professor, USC, Los Angeles, USA.

Halberstam is a professor of English, gender studies and American studies at USC. She is the author of 3 books: *Skin Shows: Gothic Horror and the technology of monsters* (Duke up, 1995); *Female masculinity* (Duke up, 1998; translated into Spanish in 2008); *In a queer time and place* (NYU Press 2005). Halberstam has also published essays and journalism on the topics of visual culture, animation and queer theory, she is currently finishing a book on queer knowledge.

Lunch break from 2.30 p.m. to 4.30 p.m.

From 4.30 to 6 p.m. Performance/Lecture

- **Nao Bustamante**, Artist, Troy, USA.

Currently Nao Bustamante holds the position of Associate Professor of New Media and Live Art at Rensselaer Polytechnic Institute. [www.naobustamante.com](http://www.naobustamante.com). She is an internationally known performance and video artist originating from the San Joaquin Valley of California. Her (often precarious) work encompasses performance art, sculpture, installation and video. Bustamante has presented in Galleries, Museums, Universities and underground sites all around the world. She has exhibited, among other locales, at the Institute of Contemporary Arts in London, the San Francisco Museum of Modern Arts, and the Kiasma Museum of Helsinki. In 2001 she received the prestigious *Anonymous Was a Woman* fellowship and in 2007 named a New York Foundation for the Arts Fellow, as well as a Lambent Fellow.

From 6 to 7.30 p.m. Roundtable

Director:

- **Jose Esteban Muñoz**

Participants:

- **Lia Gangitano**, Director, [participantinc.org](http://participantinc.org), New York, USA.

In 2001, Lia Gangitano founded PARTICIPANT INC, a not-for-profit art space in New York City, presenting exhibitions by Virgil Marti, Charles Atlas, Kathe Burkhart, Lutz Bacher, and Renee Green, among others. As former curator of Thread Waxing Space, NY, her exhibitions, screenings, and performances included *Spectacular Optical* (1998), *Luther Price: Imitation of Life* (1999), *The Life Casts of Cynthia Plaster Caster: 1968-2000* (2000), *Borre Saethre: Module for Mood* (2000) and *Sigalit Landau* (2001). She is editor of the forthcoming anthology, *The Alternative to What? Thread Waxing Space and the '90s*. As an associate curator, she co-curated *Dress Codes* (1993) and *Boston School* (1995) for The Institute of Contemporary Art, Boston; and edited the

publications *New Histories* (with Steven Nelson, ICA Boston, 1997) and *Boston School* (ICA Boston, 1995). She has contributed to publications including *TRANS>arts.cultures.media*, *The Sharpest Point: Animation at the End of Cinema*, *Lovett/Codagnone*, and *Whitney Biennial 2006-Day for Night*. She is currently a Curatorial Advisor for P.S.1 Contemporary Art Center.

- **Adrian Heathfield**, Writer and Curator, London, UK.

He has written many essays on contemporary performance, art, theatre and dance. He is the editor of *Live: Art and Performance* (Tate Publishing and Routledge, 2004), *Small Acts* (Black Dog Publications, 2000) and the box publication *Shattered Anatomies: Traces of the Body in Performance* (Arnolfini, 1997). He has curated numerous performance events and was a co-curator of the *Live Culture* exhibition at Tate Modern, London, in 2003. He has also co-authored a series of dialogue performances with other writers and artists. He lectures and teaches performance workshops internationally. He is Professor of Performance and Visual Culture at Roehampton University, London. [www.adrianheathfield.net](http://www.adrianheathfield.net)

- **Esther Ferrer**, Artist, San Sebastian, SPAIN.

From 7.30 to 9 p.m. Closing Performance Lecture

- **Vaginal Davis**, Artist, Berlin, GERMANY.

Vaginal Davis is an originator of the homo-core punk movement and a gender-queer art-music icon. Her concept bands have left an indelible mark on the development of underground music. Vaginal Davis's low-budget, performance, experimental film and video practice has critiqued exclusionary conceits from the outside. Davis has been a prolific producer of club performance, video and Xerox-produced Zines, and other forms of antagonistic low-cost, high-impact work. Vaginal Davis is the key proponent of the disruptive performance aesthetic known as terrorist drag. A self-labeled "sexual repulsive," Ms Davis consistently refuses to ease conservative tactics within gay and black politics, employing punk music, invented biography, insults, self-mockery, and repeated incitements to group sexual revolt. Her body a car-crash of excessive significations, Vaginal Davis stages a clash of identifications within and against both heterosexual and queer cultures, and Black and Hispanic identities. Davis's personas reject the internal counter-cultural mandate to refuse self-criticism, instead problematising the functions and assumptions of normative trends within the margins.

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## **Sunday 15**

### **Series 10**

#### **BETWEEN FIELDS. NEW MEDIA ART BETWEEN ISOLATION AND INTEGRATION, INTER-DISCIPLINARITY AND MEDIA SPECIFICITY**

Forum Auditorium 1, Hall 6

Sunday 15, from 12.30 to 2.30 p.m. and from 4 to 9 p.m.

Director: **Domenico Quaranta**, Art Critic and Curator, Brescia, ITALY.

Domenico Quaranta ([www.domenicoquaranta.net](http://www.domenicoquaranta.net)) is an art critic and curator who lives and works in Brescia, Italy. With a specific passion and interest in net art and new media, Domenico regularly writes for *Flash Art* magazine. His first book titled, *NET ART 1994-1998: La vicenda di Äda'web* was published in 2004; he also co-curated *Conessioni Leggendarie. Net.art 1995-2005* (Milan, October 2005) and *Holy Fire. Art of the Digital Age* (Bruxelles, April 2008) and co-edited, together with Matteo Bittanti, the book *GameScenes. Art in the Age of Videogames* (Milan, October 2006). Among his most recent publications, *Todd Deutsch: Gamers* (ed., 2008) and *Gazira Babeli* (ed., 2008). He teaches "Net Art" at the Accademia di Brera in Milan and runs the blog *Spawn of the Surreal*.

The position of New Media Art in the contemporary art context is often a point of debate. While many share the view that New Media Art is marginal and difficult to locate, some consider this marginality (or edginess) a deafness, and others a strength. For some the New Media Art scene never managed to be cool or acquire the status of an avant-garde, while for others its particular connection to media, science and technology is precisely what makes it interesting, and renders it revolutionary in the contemporary arena. Some consider it a completely different field, with its own exhibition venues, criticism and production means, while others assert that the time has come to dismiss any distinction between New Media Art and contemporary art; some want to bring it into traditional institutions, while others try to create completely new venues for it. What is clear to everybody is that this uncertain position is not of any help to New Media Art, neither for those who want to develop a new, self-sufficient system for the genre, nor for those who want to create a place for it in the contemporary art field. The aim of this series of conferences is to enrich the debate, comparing these differing positions, with the help of professionals of many kinds: art critics and journalists, media theorists, curators and museum directors.

From 12.30 to 12.45 p.m. **Presentation**

From 12.45 to 1.45 p.m. **Conference**

- **Jon Ippolito**, Artist, Associate Curator of Media Arts at Guggenheim and Cofounder, Still Water lab, Maine, USA.

Jon Ippolito ([three.org/ippolito](http://three.org/ippolito)) has made a career out of pursuing vocations for which he is drastically underqualified. Following short-lived stints as a dancer and astrophysicist, he has co-created online artworks seen at the Walker Art Center and ZKM, curated exhibitions of video art and virtual reality at the Guggenheim, and published a regular column in ArtByte magazine. He suspects that his early adoption of new media has something to do with his recent success in pulling the wool over people's eyes.

- **Joline Blaise**, Assistant Professor of New Media and Co-founder of Still Water lab, Maine, USA. She previously helped develop New Media Programs at NY Polytechnic University and at NYU. Her book *At the Edge of Art*, co-written with Jon Ippolito, looks at strategies that empower new media artists to reshape the practice of art and beyond. Blais' projects include LongGreenHouse, a

merging of the Wabanaki Longhouse, permaculture gardens, and networked collaboration; *RFC (Request for Ceremony)*, a call to invent ceremonies to accompany moments from everyday life; and the Cross-Cultural Partnership, a legal framework for sharing connected knowledge responsibly and sustainably.

From 1.45 to 2.45 p.m. **Conference**

- **Roberta Bosco**, Journalist, *CiberP@is*, Castelldefels, SPAIN.

A journalist who specializes in contemporary art and digital culture, Roberta Bosco writes a column in El País newspaper's *CiberP@is* Thursday supplement on new technology, and regularly contributes to the paper's Culture section. She is the Spain correspondent for Italian magazine // *Giornale dell'Arte* and has curated a number of digital art projects. She also teaches post-graduate and MA-level classes on the subject. [www.arte-red.net](http://www.arte-red.net)

From 2.45 to 4 p.m. **Break**

From 4 to 5 p.m. **Conference**

- **Geert Lovink**, Founding Director, Institute of Network Cultures, Amsterdam, NETHERLANDS.

Mr Lovink is a Dutch-Australian media theorist and critic. He holds a PhD from the University of Melbourne and in 2003 was at the Centre for Critical and Cultural Studies, University of Queensland. In 2004 Lovink was appointed as Research Professor at the Hogeschool van Amsterdam and Associate Professor at University of Amsterdam. He is the founder of Internet projects such as nettime and fibreculture. His recent book titles are *Dark Fiber* (2002), *Uncanny Networks* (2002) and *My First Recession* (2003). In 2005-06 he was a fellow at the Wissenschaftskolleg Berlin Institute for Advanced Study where he finished his third volume on critical Internet culture, *Zero Comments* (2007), which was translated into Italian and German.

From 5 to 6 p.m. **Conference**

- **Inke Arns**, Artistic Director, Hardware Medienkunstverein, Dortmund, GERMANY.

Dr. phil., 1968 Duisdorf/Bonn, Germany; since 2005 artistic director of Hardware MedienKunstVerein Dortmund ([www.hmkv.de](http://www.hmkv.de)); 1988-1996 studied Slavistics, Eastern European studies, political science and art history in Berlin and Amsterdam; 2004 PhD (Dr. phil.) at Humboldt University Berlin. Since 1993 independent curator and author focussing on media art, net cultures and Eastern Europe. Her curatorial work includes international exhibitions, festivals and conferences – most recently »History Will Repeat Itself«, Dortmund 2007 / Berlin 2007-2008 / Warschau 2008 / Hongkong 2008, »The Wonderful World of irrational.org«, Dortmund 2006 / Glasgow 2007 / Novi Sad 2008 and »Anna Kournikova Deleted By Memeright Trusted System – Art in the Age of Intellectual Property«, Dortmund 2008. Books include *Netzkulturen* (2002), *Neue Slowenische Kunst* (2002) and *Avantgarda v vzratnem ogledalu* (The Avant-garde in the Rear-

View Mirror, Ljubljana 2006). She published numerous articles on media art and net culture and edited numerous exhibition catalogues. [www.inkearns.de](http://www.inkearns.de)

From 6 to 7 p.m. **Conference**

- **Régine Debatty**, Editor, we make money not art.com, Torino, ITALY.

Writes about the intersection between art, design and technology on her blog we-make-money-not-art.com as well as on design and art magazines such as Art Review (UK). She also curates art shows and lectures internationally about the way artists, hackers and interaction designers (mis) use technology.

From 7 to 8 p.m. **Conference**

- **Zhang Ga**, Curator, Artist and Professor of Media Art, New York, USA.

He has exhibited internationally including at Ars Electronica, the Whitney Museum of American Art and Singapore Art Museum. He is the Artistic Director and Curator of Synthetic Times, a Beijing Olympics Cultural Project organized by the National Art Museum of China, among other curatorial projects. Currently, he is Consulting Curator of Media Art for the National Art Museum of China and a Visiting Scientist at the MIT Media Lab, as well as a Senior Researcher at the Media and Design Lab of the Swiss Federal Institute of Technology Lausanne (EPFL).

From 8 to 9 p.m. **Conference**

- **Joasia Krysa**, Curator/Director, KURATOR; Lecturer/Researcher, AZTEC (Art Science Technology Consortium) at the University of Plymouth (UK), Plymouth, UK.

She serves on a number of international boards including WRO Media Art Foundation council of management (Wroclaw, Poland), DATA browser editorial board (Autonomedia, New York), and was jury member for ARCO International Contemporary Art Fair (Beep/New Media Art Award 2007 and Vocento Arte 2.0 Competition 2008, Madrid) and Share Festival 2007 (Torino). Amongst numerous publications, she edited 'Curating Immateriality' (Autonomedia, New York 2006) and contributed to 'Software Studies' (ed. Matthew Fuller, MIT Press 2008). Most recently she curated the exhibition 'After The Net' for Observatori 2008 (9th Festival Internacional de Investigación Artística de Valencia) and organised the panel 'Curating in/as Open System(s)' for ISEA 2008 (International Symposium on Electronic Art) in Singapore.

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**Series 11**

**GOOD OMENS FOR BAD TIMES**

Forum Auditorium 2, Hall 6

Sunday 15, from 12.30 to 2.30 p.m.

Director: **Amanda Cuesta**, Art Critic and Curator, Barcelona, SPAIN.

Amanda Cuesta (Barcelona, 1974). Art Critic and Freelance Curator and member of the curatorial team for *Creatures* (1996-2002). Recent projects include her coordination of *Yoko Ono Impressions* (La Virreina, 2002); *Processos Oberts* and *P\_O\_2\_QUEDA LA MARCA* (Terrassa, 2004 & 2005). *PAPERBACK. Ediciones Baratas* (CGAC, MARCO and Fundación Luis Seoane 2006). In 2005 she organised the series of debates *CAPITAL!* authoring the publication with the same name (CASM, 2006). Cuesta is currently preparing a project for CCCB and co-directing the third event of Bcn Producció (ICUB, 2006-2009). She has penned essays and features for catalogues and art magazines such as *Babelia*, *ABC de Arco*, *Camera Austria*, *Transversal*, *ArteContexto*, *Exit* and *Nexus*.

In the uncertain milieu of financial turmoil, the secondary art market is holding up as a refuge for investment. That said, art galleries are having to face up to many harsh realities. Risk-taking young projects and even more consolidated names could be swept away by a wave of speculation, something we already saw with a debacle in the art market at the end of the eighties. Against this context it is crucial to close ranks around solid artistic policies and to come up with imaginative ways to support new collectors, engaged and level-headed, that might cushion the sudden disappearance of the more opportunistic demand.

The subprime meltdown, banks on the verge of bankruptcy, Wall Street in the dumps... Last 15th and 16th September Sotheby's London held two sessions dedicated exclusively to Damien Hirst. The Brit artist managed to write a new page in the history of art auctions, demonstrating that the art market is capable of accepting newly produced pieces, without any other pedigree than the artist's signature. The auctions at Sotheby's generated a turnover of 178.8 million euro, earning Hirst a fortune in passing. By becoming his own dealer, the artist has found a more profitable way of selling his output, bypassing White Cube and Gagosian, the blue chip galleries that theoretically represent him.

Recent years have witnessed an unprecedented boom in which the irruption of new Asian markets has had a lot of influence. In 2007 China took over third place from France in the ranking of art markets in terms of volume of business, just behind the USA and the UK. The same year also saw the Artprice index reach and beat the turnover registered in the mythical year of 1990, setting off all the alarm bells with comparisons to the eighties bubble. While the difference with previous booms is that today the worldwide economic downturn does not seem to be affecting the art market, which looks like becoming a kind of fetish for knowledge capitalism and the incarnation of a certain lifestyle. This euphoria translates into enormous sums of money. Seen from the outside, the economy being forged around a handful of big names, in the current times, could only be termed eccentric to put it mildly. Art fairs, together with auctions, are the scenarios where the social power of art is acted out and propagated. And although the world claims that the art market has more to do with quality and excellence, the truth is that it merely limits itself to assigning values, drawing up lists of must-haves and creating a kind of aura.

The question we ought to be asking ourselves is how long this buoyant mood can be sustained; and, as a consequence, are there any good omens for a bad time. Taking stock of the present situation, the mission of this roundtable is to take a critical look, removed from the distortions and noise of the marketplace and temporarily lifting ourselves above the euphoria. We will be presenting the problematics addressed by Castillo Corrales (Paris) and ProjecteSD (Barcelona), two gallery projects on the sidelines of macro trends and marketable names. The table will also have the wide-ranging international experience of Bodhi Gallery (Mumbai, Berlin, Singapore, New York) and the highly valued opinion of an art market expert like Pablo del Val (former art director, Untitled Art Consulting). We hope to spark a debate, starting out from a certain crisis of reality, that will help us come up with propositions for the immediate future.

- **Thomas Boutoux**, Writer, Editor and Independent Curator, Co-Founder of Castillo/Corrales, Paris, FRANCE.

Thomas Boutoux born in 1975. Lives in Paris. Writer, Editor and Independent Curator. Co-Founder of Castillo/Corrales. An Artist -and Curator- Run Gallery and Bookstore established in Paris in 2007.

- **Silvia Dauder**, Director, ProjecteSD Gallery, Barcelona, SPAIN.

In February 2003 Silvia Dauder founded and opened ProjecteSD, a new concept in galleries for Barcelona and Spain. The gallery showcases contemporary art from young talents as well as mid-career practitioners, with the intention of bringing together well established and emerging artists and prioritising intrinsic art value above passing trends, classifications or generations. ProjecteSD puts together a coherent and challenging programme, aimed at promoting its artists internationally and at introducing international artists into Spain. Apart from its well-measured exhibition programme, ProjecteSD devotes particular attention to artists' books, which it regularly exhibits and commercialises at the gallery. In the 2007-2008 season, ProjecteSD co-produced artists' books by Matt Mullican, Peter Piller, Guillaume Leblon and Patricia Dauder, in collaboration with independent editors and institutions. ProjecteSD recently presented the gallery's first publication, featuring all the work to date by the young artist Iñaki Bonillas sourced from the J.R. Plaza Archive.

- **Pablo del Val**, is a managing partner of ABV Arte, Madrid, SPAIN.

With over twenty years' experience in contemporary art and collecting, Pablo del Val specializes in creating contemporary art collections. In addition to his work as the director of two art galleries, he also set up and directs the *Expoarte-Guadalajara* contemporary art fair (Mexico), and has created several collections for corporate and private collectors. In April 2005, alongside Rocío Bardín, he founded the consultancy firm ABV ARTE (the acronym stands for *Asesores Bardín del Val*). The company is devoted to the creation, development and maintenance of contemporary art holdings. The collections they have created include the VAC collection (*Valencia Arte Contemporáneo*), the INELCOM collection and the H3Arte collection, as well as a number of private collections.

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**Series 12****PRODUCTION OF DISCOURSE AND CONSTRUCTION OF MODERNITY IN INDIA****Exercise in the Analysis of Contemporary Art Practices**

Forum Auditorium 2, Hall 6

Sunday 15, from 4 to 8.30 p.m.

**Sponsored by Casa Asia**Director: **Menene Gras**, Exhibition and Culture Director, Casa Asia, Barcelona/Madrid, SPAIN.

She is art critic and exhibition curator, and has penned many catalogue essays besides four books of poetry (*Espejismos*, *Alimento del Tiempo*, *Paisajes portátiles* and *Suma de Lluvias*). She has also collaborated in several publications in *El País* and *La Vanguardia*, and has organized several seminars and given lectures in Spain, France, USA, Latin America and Asia. For over twelve years she was the Spanish correspondent for *Artforum*. She has been Professor of Aesthetics at the University of Barcelona and worked as Spanish curator in Lima Plaza Mayor de la Cultura and in the 1st Biennial of Lima (1997). She has participated in the seminar of Biennial of Shanghai (2004) and organized a *Tribute to Nam June Paik* (May, 2006). Some of her most recent curatorships are *Oriente y Occidente en la India de los siglos XX y XXI* (Barcelona); *Manuel Ocampo Bastards of Misrepresentation* (Barcelona, 2005); *Pierre Gonnord, el Retrato fotográfico* (Barcelona); *Arquitecturas de la vida cotidiana* (Museo de la Revolución, Hanoi, November 2006, and CIGE /Beijing, May 2007; *AUSTRAL* (Barcelona, Burgos, Madrid, São Paulo, Santiago de Chile, Rome). Menene Gras curated a tribute to Nam June Paik at Casa Asia/Barcelona, during the videoart festival of Barcelona LOOP, May 2007; and was also author of the catalogue for the exhibition NAM JUNE PAIK (Fundación Telefónica/Madrid). Recently, she has curated the exhibition "*Hiperarquitecturas e Hiperdiseño: Nuevos modelos urbanos en la China del siglo XXI*" by José Manuel Ballester, for Casa Asia (Barcelona), Central Academy of Fine Arts (Beijing) and Foundation ASTROC (Madrid), together with exhibition "*La Invención del Presente. Representaciones de la vida cotidiana en la fotografía contemporánea china*", specifically created for the opening ceremony of Centro Casa Asia - Madrid. Especially noteworthy are her following publications: "Available-vailable-lable-ble-Barcelona-Berlín-Santafe-Barcelona-Berlín", in *Cave Canis*, Barcelona (1997); "Sobre la Construcción del sentido o contra el arte inocente" (MACBA, 1999), "El efecto de las ruinas. Entre dos mundos: del siglo XIX orientalista al siglo XX oriental" (Koldo mitxelena, Donosti, 1999); "Ejercicios en el Abismo. El arte en una era de transición" (University Menéndez Pelayo, Regional Council of Huesca, 2002); "El Paraíso no es el paraíso" (Regional Council of Málaga, 2002) and "Gramática de Fronteras" (ICCI and University of Barcelona, 2003), just to mention a few.

The goal of this sixth edition of the *Asian Maps* programme at ARCOmadrid is to throw a spotlight on India, this year's guest country. Labelling this largely unknown giant as emerging is quickly revealed

as a falsehood as soon as we begin to explore and detect the symptoms and indicators of what moving and shaking in the country. Last year, ARCOMadrid featured the participation of, among others, Ranjit Hoskote, Chaitanya V. Sambrani, Nancy Adajania, Raqs Media Collective (Monica Narula, Jeebesh Bagchi and Shuddhabrata Sengupta), Shilpa Gupta, Sunil Gupta, Rishi Singhal and Alka Pande. A previous edition of the fair had been attended by Shankar Barua and Gunalan Nadarajan, with the latter back again this year. The production of a discourse legitimising art practices in our present time is an event that does not go unnoticed because it is inextricably bound up with the forms adopted by contemporary art in India, whose genesis is as diverse as the identity and origins of its creators. If, on one hand, Deeksha Nath strives to dispel the mirages of the urban environment or milieu while advocating the need to address art research from a “social consciousness,” on the other, it cannot escape us that the creation of national identities and the political will to confine them between artificial borders does not necessarily coincide with a sense of “local” belonging. Also working in the same direction, Raqs Media Collective underscores the need to reflect on the conditions around which the possibility of dealing with the linguistic understanding of the facts derived from standard art practices revolves. According to the members of the collective, we are currently living in an interdependent community that determines our relationship with objects and among subjects from any nationality or territory. “We are all part of a same global domain of aesthetic and cultural practices” Monica Narula maintained, in an attempt to define the new global identity of citizens from any part of the world. Her definition oversteps the limits of the terminology used up to now, leading to a designation based on the “translocal” inasmuch geography is info-geography, given that it provides information about the space to be inhabited and about the memory of the subject executing the action. *Inhabiting* and *talking* are thus reabsorbed in the subject of the desire for communication and access to what is perceived as “global”. The “translocal” is the outcome of the interaction and exchange between the individual and the society he/she lives in. In India, the codes of contemporary art can only be deciphered taking into account that and others aspects connecting the local and the global, both the “comparative” study of the respective productions and international art and, finally, the nomadic existence of the cultural products being exchanged among the diverse cultures worldwide. In the context of today’s information society it should be taken into account that the world order is a cultural order, and that art practices have the power to function as mediators to transform information into “knowledge.” The presence of India in the latest edition of BIACS (Contemporary Art Biennial of Seville), at the 2008 Shanghai and Singapore biennales, to give just a few examples, showcases and confirms the individuality of recent production and their relevance for a world threatened by confusion and disorder. The programme of this forum has been conceived as an exercise in the analysis of contemporary art experiences and practices, led by critics, curators and artists, with the mission to identify the present-day situation and provide an accurate diagnosis of its repercussion and also of its influence in all domains. And although this type of debate shifts between the agreements and disagreements of its participants, what really matters are the contributions of the various representatives featured in each edition.

From 4 to 6 p.m. **Panel Discussion**

- **Saryu Doshi**, Former Director, National Gallery of Modern Art, Mumbai, INDIA.  
 1996-2005 Hon. Director: National Gallery of Modern Art Mumbai. 1981-1986 Hon. Director: Marg Publications (Art Journal) Mumbai. 1979 (Spring) Visiting Assistant Professor, University of California (Berkeley) USA. 1976 (Winter) Visiting Assistant Professor, University of Michigan (Ann Arbor) USA. 1971 PhD Indian Miniature Paintings, University of Mumbai.
- **Deepak Ananth**, Indian Art Historian, Critic and Independent Curator, Paris, FRANCE.  
 He currently teaches at the Ecole des Beaux Arts in Caen, Normandy. His curatorial projects include exhibitions of contemporary French art (*Thresholds*, New Delhi, 1995), nineteenth-century French painting (*Histoires Parallèles*, Fukuoka, Kyoto, 1995-96), Surrealism (*Surrealismo*, Rio de Janeiro, 2001), contemporary Indian art (*Indian Summer*, Paris, 2005; *l'Inde dans tous les sens*, Paris, 2006; *Passages*, Brussels, 2006; *Prospects*, Rome, 2007; *The Home and the World*, New York, Berlin, 2008). He has written on a range of modern and contemporary European and Indian artists, mostly for museum publications. These include essays on Matisse, Picasso, Bonnard, Vuillard, Howard Hodgkin, Sarkis, Anish Kapoor, Amrita Sher-Gil, Vivian Sundaram, Mrinalini Mukherjee, Jitish Kallat, Dayanita Singh and N.S. Harsha. He was a selector for the Artes Mundi prize in 2006.
- **Geeta Kapur**, Art Critic and Curator, New Delhi, INDIA.  
 Her books include *Contemporary Indian Artists* (Delhi, 1978), and *When Was Modernism: Essays on Contemporary Cultural Practice in India* (Delhi 2000). Among her curatorial projects is the co-curated exhibition, 'Bombay/ Mumbai' for 'Century City: Art and Culture in the Modern Metropolis', Tate Modern, 2001. A founder-editor of *Journal of Arts & Ideas*, she is advisory editor to *Third Text* and *Marg*. She has lectured world-wide and held Research Fellowships in India and abroad.
- **Gunalan Nadarajan**, Artistic Director, International Symposium of Electronic Arts, *ISEA2008*, Singapore, SINGAPORE.  
 Gunalan Nadarajan, an art theorist and curator from Singapore, is Vice Provost for Research at MICA (Maryland Institute College of Arts). Prior to joining MICA, Gunalan was Professor of Art and Associate Dean for Research and Graduate Studies at the College of Arts and Architecture, Penn State University. His publications include *Ambulations*, *Construction Site* and *Contemporary Art in Singapore*, *Place Studies in Art, Media, Science and Technology: Historical Investigations on the Sites and Migration of Knowledge* and *Handbook of Visual Culture*. Gunalan has curated twenty international exhibitions including *Ambulations* (Singapore), *180KG* (Jogjakarta), *Negotiating Spaces* (Auckland) and *media\_city 2002* (Seoul). He was contributing curator for Documenta XI (Kassel, Germany), the Singapore Biennale (2006) and served on the jury of a number of international exhibitions, like ISEA2004 (Helsinki / Talinn), *transmediale 05* (Berlin) and ISEA2006 (San Jose). He was Artistic Co-Director of the Ogaki Biennale 2006 and Artistic Director of ISEA2008 (International Symposium on Electronic Art) in Singapore. Gunalan's current research interests include contemporary painting, art and biology, human-machine interfaces, robotic arts and toys.

- **Amit S. Rai**, Associate Professor and Postcolonial Media Studies, Florida State University, Tallahassee, USA.

Amit S. Rai is an associate professor of film, media, and postcolonial studies at Florida State University. He is the author of *Rule of Sympathy: Race, Sentiment, and Power* (Palgrave: 2002). His articles have appeared in such journals as *Art India*, *Manushi*, *Z Magazine*, *Diaspora*, *Discourse*, *Screen*, *Third Text*, *Interventions*, and *Camera Obscura*. His forthcoming study of new media in India, entitled *Untimely Bollywood: Globalization and India's New Media Assemblage* will be published by Duke University in the Spring of 2009. His blog on media assemblages and the politics of perception can be found at <http://mediaecologiesresonate.wordpress.com/>.

From 6.30 to 8.30 p.m. **Panel Discussion**

- **Shilpa Gupta**, Artist, Mumbai, INDIA.

Shilpa Gupta creates artwork using interactive video, websites, photographs, objects, sound and public performances and examine subversively such themes as desire, religion, notions of security. In 2008 she had her first monograph show 'BlindStars StarsBlind'. Her work was in Gwangju Biennale and the Yokohama Triennale. In the same year Yvon Lambert Paris showed her work in Frieze and Fiac art fairs and her work will be shown Mori Museum in Tokyo, Serpentine Gallery in London and Devi Art Foundation in Gurgaon. Earlier she has shown at Tate Modern in London, National Gallery of Modern Art, Mumbai and Delhi, Fondazione Sandretto Re Rebaudengo in Torino, Daimler Chrysler Contemporary in Berlin, ICC in Tokyo, Queens Museum in New York, Tamayo Museum in Mexico City and Chicago Cultural Center amongst other institutions. In 2007 she was commissioned new work for the permanent collection at the Museum of Contemporary Art – Val De Marne in France and her work has been shown at the 'Lyon Biennale 07' and earlier in 'Zones of Contact – Biennale of Sydney' and 'Liverpool Biennale'. She has had solo show in New Delhi, Mumbai, New York and Sydney and participated in Asian Art Triennales in Manchester and Fukuoka and Biennales in Havana, Shanghai, Seville and the Media City Seoul Biennial.

- **Jitish Kallat**, Artist, Mumbai, INDIA.

Jitish Kallat (Born. 1974) has had over twenty solo shows in such galleries as Chemould Prescott Road (Mumbai), Arario Beijing, Haunch of Venison (Zurich) amongst others. He has solo projects scheduled this year at the Gemeente Museum (The Hague) and at Arndt & Partner (Berlin). His work has been exhibited at galleries and museums across the world including Serpentine Gallery (London), Martin Gropius Bau (Berlin), Gallery of Modern Art (Brisbane), Kunst Museum (Bern), Mori Art Museum (Tokyo), Henie Onstad Kunstsenter (Oslo), Tate Modern (London) amongst many others. He writes frequently on the subject of contemporary art. He lives and works in Mumbai, India.

- **Bose Krishnamachari**, Artist, Mumbai, INDIA.

He completed his BFA from the JJ School of Art, Mumbai, before doing a Masters from Goldsmiths College, University of London. Solo Shows: 2007 LaVA [Laboratory of Visual Arts, a traveling installation project], Mumbai, Bangalore, Kolkata, Kochi, Baroda and New Delhi; 2008 GHOST,

AICON GALLERY, LONDON. Selected Group Shows: 2007 INDIA OGGI ARTE, Provincia Di; Milano, Spazio Oberdan, Milano, Viale Vittorio Veneto 2; India!, Gallerie Helene Lamarque, Paris; SUMMATION, Gallery Beyond, Mumbai; Strangeness, Anant Art Gallery, Kolkatta, Curated by Ranjit Hoskote; India 20, Lalit Kala Akademy, New Delhi; Masters curated by Lathamy, Dubai; 2008 Pastiche – exhibition of paintings, Chaithanya Art Gallery, Kochi; 10 YEARS CONTEMPORARY INDIAN ART Galerie Muller & Plate, Gerneni; EVERYWHERE IS WAR (And Rumours of war) Curedted by Shaheen Merali Bodhi Space, Mumbai. Curated shows: 2007 Soft Spoken, NCPA, Mumbai; Spy, Museum Art Gallery, Mumbai; Everyone is a Camera – by Talvin Singh, Bombay Art Gallery, Mumbai; 2008 Af-fair, 1X1 Contemporary and 1X1 Gallery, Dubai; Everything, Willembaars. Forthcoming: Solo shows at Iremonti (Milan) and Bodhi (Singapore), Group show curated by Gayatri Sinha at Anant Art Gallery, New Delhi, in October 2008 and Bodhi New Delhi; 2009 EVERYTHING, curating a show at Willem Baars Projects, Amsterdam.

- **Deeksha Nath**, Theoretician and Curator, New Delhi, INDIA.

Deeksha Nath has published widely and her curated exhibitions include 'Still Moving Image', the inaugural exhibition of Devi Art Foundation and 'Best of Discovery', ShContemporary 08: Contemporary Art Fair, Shanghai. She has worked with the Tate Modern, London, the National Gallery of Modern Art, New Delhi and the Ministry of Culture, Government of India, among others. Deeksha is a Charles Wallace scholar trained in London, U.K. and Vadodara, India.

- **Raqs Collective (Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta)**, Artists and Curators, New Delhi, INDIA.

The Raqs Media Collective has been variously described as artists, media practitioners, curators, researchers, editors and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them squarely along the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory - often taking the form of installations, online and offline media objects, performances and encounters. They live and work in Delhi, based at Sarai, Centre for the Study of Developing Societies, an initiative they co-founded in 2000. They are members of the editorial collective of the Sarai Reader series, and have curated "The Rest of Now" and co-curated "Scenarios" for Manifesta 7.

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