**„Meno rinkos ateitis: kokius pokyčius atneša technologijos, socialiniai tinklai ir metamodernizmas?” II**

*II-asis metinis tarptautinės Metamodernizmo konferencijos renginys tarptautinės meno mugės „artVilnius“ metu 2021 spalio 17 d.*

*Organizatoriai: „artXchange Global“ ir “AMRES ART Gallery”*

**The future of the art market: what changes will technologies, social networks, and metamodernism bring?**

*A 2nd Annual International Conference on Metamodernism Event during the international art fair* “ArtVilnius” (17th November, 2021)

*Organizers: artXchange Global and AMRES ART Gallery*

Changes in the art market are evident today — the works as well as artists as personalities are becoming more and more interesting. Technology — from social networks to revolutionary NFTs, P2P, and blockchain — has the potential to diminish the role of intermediaries.

Art researchers are marking the beginning of a new era, called metamodernism, while a changing society and the digital generation dictate new rules. The evolution of the art market or new ways of working — how do these changes affect artists, their managers, galleries, and other art market participants? How will the art market change in the near future?

The participants of the ArtVilnius 21 Metamodernism conference tried to answer these questions.

Participants:

• Thorkild NB NIELSEN - director of Galleri NB and chairman of the Danish Gallery Association (Denmark);

• Gleb DIVOV – NFT pioneer, creative technologist, immersive artist, curator, OKAPI GALERII, FAYR Ecosystem (Estonia-Lithuania);

• Temuri KHVINGIA – director, OKAPI GALERII, FAYR Ecosystem (Estonia – Lithuania);

• Ian DAMERELL – artist, philosophy of art lecturer (Norway);

• Vytautas KAŠĖTA – blockchain expert, creator of the Art Tech start — up (Lithuania);

• Reiu TUUR – artist, creator of cultural and educational projects, lecturer (Estonia – Lithuania);

• Yves BARTLETT – artist (France).

Moderator: Ornela Ramašauskaitė – art market expert, head of the artXchange Global agency.

**Short term and long term changes in the art market?**

*Thorkild NB NIELSEN*. Because of what’s going on in the world most people are struggling and trying to manage the situation. We (gallery) started to find new ways of expressing and showing things (art) through 3D visualizations, extra websites, social media (Instagram and so on).

Starting to think about NFTs. This might be the future.

**How art galleries will change? Maybe we do not need them as institutions anymore?**

*Temuri KHVINGIA.* I don’t think so. NFTs are new and we still support physical works.

**Mr. Reiu, you said me before the discussion that changes are not huge. Could you expand on this?**

*Reiu TUUR*. Changes are huge in concern of the world. In art world there are new tools to reach bigger audience. I hope that we will have enough experts of digital world and visual art who will find new avenues for reaching new audiences.

**What is your opinion about new technologies usage in art?**

*Yves BARTLETT*. I think that the question should be what future do we want. I am concerned with ecological issues. If we consider these issues with blockchain, it is nonsense to combine them. The future of art not gonna be in the NFT’s?. Me and my friends are thinking about the tools we are using in our process.

**Mr. Gleb, could you please share your experience with NFTs?**

*Gleb DIVOV.* I started my interest in 2015. I created musical NFT in 2018 and that was too early and now something beautiful happening. People are interested. But most incorrect idea is when people come and say ,,I like your NFT art”. There is no such thing as NFT art. There is digital art and NFT is a blockchain certificate that you can use for a lot great things. In the future NFT will be like mobile phone to use, the same like nowadays usage of a card for payment. We also use NFT not only for selling digital art but as a key to unlock completely new possibilities. You can buy NFT and get a physical sculpture, augmented reality, vinyl record with original soundtrack.

Also I need to say that digital art is quite ecological.

**Could you share your insights what changes Covid times are bringing to us? What is metamodernism, how it is related?**

*Ian DAMERELL.* I would like to talk about post covid times. I doubt that we can go back to before. I can combine Metamodernism with this topic. Very briefly when we had a modern world, we had believe in rationality, dignity, technology going forward, but shortly we realized that shit, things are going not the way we planned. Slowly we became postmodernists. And it was necessary. Postmodernism was critical and made fun of modernism. Bur postmodernism got too much ironic. People came along and said that something is wrong, I feel empty, why I am empty? Metamodernism somehow tries to join those two rather that oppose them. I am into Idea of not opposition. French philosopher [Jacques Rancière](https://en.wikipedia.org/wiki/Jacques_Ranci%C3%A8re), who makes it very clear, that you can’t oppose. If any you are skeptical to the world you live, you can go and oppose, but you will be swallowed and opposition will make the thing you oppose stronger. And this applies to art that it is somehow to move slightly away and create kinda different reality. It means that every word I say could sound different. The way we talk to each other could be different. Metamodernism is trying to do that and bring mindfulness, and try to stop this, that we actually would have a planet in 20 years from now in which we could live.

The other day I met a woman from Ukraine that told me about this guy who, through philosophy and art, tries to educate people. What means to educate? It doesn't mean I give you something you do not know. It means that somehow I know how to start a discussion, that I could learn from you and you from me. It is not opposition, it is other view — other way. Simone Weil once said ,,Every being cries out silently to be read differently”.

**Could you share your tech point of view and experience?**

*Vytautas KAŠĖTA.* I wanna share a ground breaking idea with you — we are living in the future NOW. Blockchain technologies are twenty plus years here. First real use case was in 2009. Now we see other use cases. Everything is now. We had enough NFTs in 2015, but not many people knew about it. We can bind anything to the NFT. We can attach physical art. Digital art is as real as physical art and metaverse galleries are real as physical galleries. What need to change is peoples mindset. We can talk about hybrid things. We need hybrid galleries. Physical galleries that showcase digital or AI generated art. Of course we need purely metaverse galleries. We need hybrid art pieces. We need a physical art pieces related to NFTs with possibility for co-ownership or fractional ownership. Most important thing is the change of mind of investors. They need general public to find them and see them.

**Are you afraid of new possibilities from blockchain? How do you see it? As new possibility or a scam?**

*Thorkild NB NIELSEN.*No, I am not afraid just a bit confused, because it is totally new. NFTs raised prices.

Art in my home shows my personality. And there are many personalities. I am the only one who buys art in my family. For me it is important to go home to meet my physical art. NFTs for me is more cold and more like investment for money. And that is okey. But for me art is the keyword.

So we are not frightened.

**I want to ask about young generation as audience. Do you see the difference how they perceive art because they are natives in technological world? Do they seek same experience as older buyers?**

*Reiu TUUR.* I believe that audience that’s age range is out of my box is more aware of the climate change and that is the biggest difference. And they like to make selfies next to most classical paintings and graphic pieces and at the same time they are fascinated with video art that was supposed to have change paintings (replace them) in post-modern time.

What is modernism? My grandfather was born four years after Les Demoiselles d’Avignon painting of cubism and audiences are still in shock and do not accept modernism. So what are you talking about Metamodernism? It is just an escape for the brain. Or is it getting into old brains? Old brains of Mesopotamian, Egyptians or Leonardo.

*Vytautas KAŠĖTA.* I would like to react to the metaverse part. Nowadays people tend to attach meta to something and call it new. In some cases it is true. We are talking about metaverse — first digital and new universe where we can live. We come home, put glasses on and we are in meta verse where we will live our social lives. We need to build 3D homes there and we also want art there. Physical art that is digitalized. I want to own art not just as the picture, the real thing, the authentic piece. I will buy whatever I can get. In digital reality we need something made out of data.

*Gleb DIVOV.* I want to react to Vytautas. It is completely true that metaverse at the moment is blooming and digital homes need art that is unique and original. New generation would like to be owners. I have this certificate that proves that I am an owner. Other thing related to metaverse — some people do not wanna live only in the digital world, so we are popularizing multiverse, which is going from physical to virtual and back. That is additional possibility for expansion of the art.

*Ian DAMERELL.* I do not see a big difference. I make physical drawings but that is a system. It is not just that I put charcoal on a paper. It is the system of meaning, it is a system just as what I see on my computer screen. This is also a system. We know it is a system, but we do not understand that drawing is not just drawing, but a system.

**Why do you need to own art if you can experience art in museums?**

*Temuri KHVINGIA.* Because people are different. Maybe because of the story behind an art work.

*Thorkild NB NIELSEN.* Because if you see something special, you want to own it.

*Vytautas Kašėta.* I think ownership is about feelings, our social needs to own something. This could be measuring with someone else who can own what. Investors see opportunity to own something that will increase in value. On a social level it is nice to own a small part of Mona Lisa or Rembrandt. Or it is just good to own an art work that you can show to others. It is a social phenomena.

*Temuri KHVINGIA.* Good point about social needs. Technology goes so fast that non can feel or touch this. We are social beings, we need to touch, feel, sneeze.

*Gleb DIVOV.* New things are coming as *e.g.* multiverse galleries — at the same time you can see NFT art in digital gallery in digital world with special glasses or you can go to physical gallery and see NFT art on screen.

**There are too many people and items in the world. And a lot of artworks in the museums, so maybe the best solution is to stop create or to switch from physical paintings to digital art? What is your opinion on that?**

*Yves BARTLET.* That is a sad idea. There are more art to create, feelings to express.

I do not think it is a good question to ask as a collector, artist or creator. Experience of art can be through the screen or through painting. There is difference between screen and a painting. During covid was a lot of digital exhibitions and it wasn’t very popular. But after covid people were happy to see live artworks and meet the artist. The question we should ask ourselves is — what experience we want from artworks?

*Gleb DIVOV.* It shouldn't be one or another but both. Just remember the invention of photography and that at first it was not considered as an art. So it is not a question about switching from one form to another but about the right balance.

**What other changes do you see in art market ?**

I*an DAMERELL.* I want to carry on where you left off (shows at Gleb) with changes. There are other changes that will affect art market. He carries on telling a story about art piece ,,[Fountain](https://en.wikipedia.org/wiki/Fountain_%28Duchamp%29)," a [urinal](https://en.wikipedia.org/wiki/Urinal_%28restroom%29) placed on exhibit by [Marcel Duchamp](https://en.wikipedia.org/wiki/Marcel_Duchamp), a pioneer of dadaism, in 1917.

Duchamp changed art completely. It is interesting when we discuss what is real art (refer to the discussion about digital and physical art). I don't see the difference and of course there is difference (refers to difference between mediums). And question will you accept this as art still applies in this situation? He carries on telling a story about Beedbed  - performance by Vito Acconci as he lays beneath a ramp built in the Sonnabend Gallery. Over the course of three weeks, he masturbated eight hours a day. I think it is discussing. To conclude what exactly are we talking about when we are talking about art?

**Speaking about changes in art market. Do you see changes in artists and their styles?**

*Thorkild NB NIELSEN.* Artists are always changing but they are still personalities and they do not change their personalities. Maybe they use different materials: brush, fingers or computers. For me it is important to understand what expression is most important for audience.

We have some nice art created in virtual reality, but the problem — it has very limited audience. Some artists become inspired to create digital art, but there are not many at the moment. Young generation is more used to use tools to create digital art and it gonna develop very fast and into many ways. We are talking about NFTs now.

*Gleb DIVOV.* As and artist I prefer to create not only digital art but also to take a brush and do something, or take pencil, or experiment with AI. There are more possibilities and it is up to artist what to use. It is not about changing but about personal development. Back to people and the mindset.

*Vytautas Kašėta.* We can talk about AI generated art, which is usually computer generated art, crypto ART, NFTs, they still are just the techniques, because somebody has to think about the idea, composition, even start with some elements and computer generates only out of these elements. And usually those people despite being programmers are also artists. It is a lot Iike photography. Make one piece and you produce more.

*Gleb DIVOV.*  There is not only AI generated art but also a new way to create when you work with AI in partnership. In this case it is not that you say to computer — push this button – but it is more about the research and collaboration of the data, topic, subject. And this way of collaboration (human-computer) can do influence on the art and art market.

*Thorkild NB NIELSEN.* I think that with the digital art same as sculpture and brushes and so on…80% technically well skilled people can make it. And just 20 percent have talent.

*Reiu TUUR. O*ne my professor said that there is no art market without art experts.

The more you have Madonnas in your market place, the better is for the market. Not so many have that talent. The less of them have developed talent to that direction to celebrate the visual. For me the happy thing would be ,if the fisherman would fish out the bits of Rembrandt and other bits from art market.

**What do you miss or lack from galleries that you work with?**

*Yves BARTLETT.* What appeared for me important is the social condition of artist.

In France we fight with art centers and galleries that they would pay for artists for exhibiting their art there. To consider artworks as the real work. And now in France is the real issue to promote the idea to pay artist for showing his work. I hope the status of artist for being artist will involve in the future.

**What is your opinion on the future? Utopian and dystopian scenarios for the future of art market?**

Ian DAMERELL. What I have been trying to explain is that I don’t see the changes from physical art changing to a virtual as being so great. So I am not sure how to answer. And I do not like the word utopia. Some guy from Austria went to Germany to discuss the idea of utopia in 1930 and that went not so great. You also experienced utopia here in Lithuania and it didn't work out either. I don't like the idea of utopia at all. The art is a system, like I am speaking, I am speaking a language, which isn't mine by the way, but we understand each other, it is a system. Of course if art meets another system it might fail. I worked at Goldsmith college of art which was quite popular when I was there. There was a guy who worked, a very interesting American. He made work of art named ,,Oak Tree” and it was a glass of water. And he put that glass on the wall with explanation why this glass of water is an ,,Oak Tree”. It became kinda famous. It was sent to Australia for exhibition. At the custom it was said that they won’t allow any kind of trees to enter the Australia. So the artist said…it is a glass of water. It says a lot. He tried to move from one system to enter the another.

*Gleb DIVOV.* Just to add about utopia in Lithuania. We have a great example of Republic of Uzupis (art district in Vilnius – red.) that exists 20 years and blooms.

**Could you please share what you have taken from discussion and what would you like to leave for the audience?**

*Temuri KHVINGIA*

Gleb DIVOV through me in computerizing this digital art NFTs world and now I am floating. I really need to understand how this particular NFT stuff can be more harmful than computerizing at all? Silicon Valley uses thousands of racks of GB/kilobits of energy. I want to know how it is more harmful that producing installation art of many materials, which sometimes, after project is done, are thrown away.

*Gleb DIVOV*

For me it was interesting to see many points of view. And what we started back there is still going slow (NFTs) and it will find some truth in life. When we organized first Lithuanian NFT exhibition in 2019, I tried to talk with people about NFT and most of the people said ,,oh No”. Today I am talking to the same people and they still do not understand it, but I see change in the mindset. Maybe it is because of two years of lockdown, because world went more digital, but in reality it is more about global changes. It is nice to see changes in a peoples mindsets globally and we are just ready to go further.

*Vytautas Kašėta*

What I heard here is that everything we talked about will stay and will find its way, it’s niche. And on both sides we need be open to new things. Three-six months ago nobody was talking about NFTs exept technical people and some open minded people of the industry and now it is more known. We should be open about everything. It can be huge pile of money, social needs, good feelings. On the other hand we are moving towards hybrid things-not only digital or only physical. Some hybrids on both universes, in multiverse, metaverse, all over. And this thing gonna to stay. We are changing.

*Reiu TUUR*

I just think about future and I see there is a part of moment we have now. I would like to know what will happen to gallerists, will we stay the same? Is digitalization taking galleries more to the clouds or more into the cage?

*Thorkild NB NIELSEN*

I do not talk about changes because I do not think anything changes. I think there are more possibilities, maybe that is what changed. It haven't been like this always. The problems is that all possibilities go up now and possibilities are so huge. And now for you (people) it is a problem what to think about it. In what way you need a gallery to take care of these issues. Ever gallery is a personality. We are not a branch, we are individuals. Some like one thing, another likes another thing and there comes a new generation of gallerists that will take these new ideas. But in five years we will be talking about something new.

*Yves BARTLETT*

For me future is art. Future is ecological. Future is feminism.

*Ian DAMERELL*

As mentioned before, we are living in a very unfair world. I came from the country where 15 percent of people are starving. That’s Britain. So I believe that art should somehow activate people and not how it used to. It doesn't work. You cannot oppose the system that creates such unfair world. You have to go somewhere else. Do something else, speak differently, so that the words you say are different, so that the people, who hear them would understand differently. It is not about trend or all of these things. These things do not matter. I exhibited two years ago in the contemporary Art center and was asked to come on weekend to talk to the people. Not to curators, not to gallery owners. I wouldn’t get anything out of it. 50 people came and I did it. We were 40 artists and only one more did it. I am not blaming them, it is not their fault, it is a sign of the times, because you do not have time for it. Haven’t you heard these millionaire things on Tik Tok telling you what to do. God you sleep 8 hours, shame on you! You should be working hard. Rubbish. I will finish by mentioning again how important was for me that this Ukrainian person told me about this guy who started to educate. And I told you what I mean by educating. I mean not telling other people what to do, but orchestrating in some way. This is how art works. Even if the artist may be the greatiest snob on earth who wants to make money, it could be that his art actually talks in a different way. That is what fascinating about art. Art is separate from artist and the art world, even thou art world tells you what art is. Still, art has this element in my mind. And that is from my favorite philosopher Schopenhauer ,,Art alone can change the world”. That is what I mean by that, not the artists but art. Some artist too, of course. And I will finish with this one ,,Talk about what nobody else has not talked about”.