

Monday

June 15, 2020

EARLY EDITION ★★
©All rights reserved 2019

Unfold Daily News unfoldbricks.art

 PRICE: DH 18
 9 781565 924796

How Technology can Build Trust, Transparency and a More Efficient Art Market



MARIANNE MAGNIN



NIKO KIPOUROS



BERNADINE BRÖCKER



SERENA TABACCHI



NANNE DEKKING



ANNIKA ERIKSON

One of the biggest challenges for the art market is building trust about how the authenticity, provenance, ownership and condition of works of art are determined. This affects private, corporate and institutional collectors.

The potential use of blockchain and associated technologies to establish ownership, provenance and authenticity, and to store condition reports, has been widely discussed in recent years. But a major problem is that art-technology companies and the wider art world do not have consistent standards of how to use them. This can lead to information "silos", duplicate records and incomplete data that is difficult to integrate across platforms.

Talking Transparency: Blockchain Technology will look at the development of the Art Identification Standard (AIS) and its proposal for an aID (a unique identifier for works of art). This is a not-for-profit initiative involving many leading industry players, launched earlier this year at the London Art Fair. It is designed to help artists, galleries and auction houses, collectors, shippers and museums record and check information securely and easily.

Can this initiative help galleries and auction houses increase business efficiency? Will it help artists to assert their rights over works of art and keep control of their data? Can it reduce risks for collectors and museums? Will it make it easier for works of art to be loaned safely to international exhibitions, tracking any changes in condition? Could this lead to lower insurance costs if insurers reduce the risk-rating of works with an aID?

Moderator Marianne Magnin is the Managing Director of Arteia UK and Chair of AIS. She will outline how AIS can lead to the creation of a unique, standardised identifier for works of art, supported by a technical and governance infrastructure for their registration. She will discuss AIS and its applications with her fellow members Nanne Dekking, Chairman, TEFAF, and Founder and CEO, Artory, Annika Erikson, Founder and CEO, Artichek, Niko Kipouros, Founder, 4ARTechnologies, Serena Tabacchi, Founder and Director, MoCDA, and Bernadine Bröcker Wieder, Co-Founder and CEO, Vastari.

Arteia produces collection management systems, online viewing rooms and digital catalogue raisonnés, secured on a blockchain. Artists could use the AIS to register their works as they leave the studio, for example, automatically adding them to a digital catalogue raisonné.

Artichek is designed to streamline, standardise and secure artwork-condition reporting using its apps. Galleries taking works of art on consignment, for example, could create a condition report linked to a work's aID, increasing trust among buyers.

Artory is a secure public art and document register for collectors, using blockchain and encryption. Works registered on Artory are verified by independent experts: once verified, a work is issued with a certificate, which is stored in a digital vault. Information on works can be updated, but collectors' identities remain confidential.

4ARTechnologies has created a high-resolution scanning system that creates a digital "fingerprint" for artworks, allowing the creation of a "digital passport", which includes condition and change-of-ownership information.

MoCDA, the online Museum of Contemporary Digital Art, is a platform for preserving knowledge and setting technical standards for new digital art. Unique IDs for digital works of art could streamline collections management.

Vastari is a platform that facilitates exhibition and touring exhibitions, linking collectors and museums. A unique ID could be used to relate works of art to their exhibition histories, among other uses.

14:00-15:30 UTC

A NEW FORCE IN IDENTIFICATION

How can AIS help Digital Integration and Establish Greater Data Trust for the Art Market?

MODERATOR: MARIANNE MAGNIN

PANELISTS: NIKO KIPOUROS, BERNADINE BRÖCKER, SERENA TABACCHI, NANNE DEKKING, ANNIKA ERIKSON

MARIANNE MAGNIN | UK MANAGING DIRECTOR
Arteia, London, UK

Chair Art Identification Standard (AIS)

Marianne Magnin is active in the art sector at the crossing of entrepreneurial, philanthropic, curatorial and writing activities.

She is the UK Managing Director of Arteia, a technology company that is building an integrated art ecosystem facilitated by smart contracts and AI. Amongst other building blocks, Arteia already offers an ultra-secure collection management system, catalogues raisonnés on the blockchain, advanced online viewing rooms, an image recognition app.

She co-founded Art Identification Standard (AIS) on behalf of Arteia and currently stands as AIS Chair.

She founded and chairs The Cornelius Arts Foundation, a UK charity whose mission is to unleash the transformative power of art through R&D.

She is regularly invited to curate exhibitions in the UK and abroad. She is a published poet, translator of poetry and Poetry International editor for francophone countries.

She is based in London, UK.

NIKO KIPOUROS | FOUNDER & CEO
4ARTechnologies, Zug, Switzerland

With a long track record as an entrepreneur and investor whose portfolio spans more than 50 companies, Niko Kipouros combines excellent business sense with a deep understanding of the art industry and its complexities. Kipouros studied Economics at Universities in Düsseldorf and Athens. He started his professional career as investment banker with Merrill Lynch in 1985 in London, and later he joined Prudential Bache in Düsseldorf. In 1995 he founded Omega Capital Group. Based on these experiences, Niko established himself in the last 20 years as a successful art broker and collector in Switzerland. As an enthusiast for technology and the digital world, Niko saw the potentials of Blockchain and Cryptocurrencies in the art world and he wholeheartedly supports the digital revolution. This led to establishing of 4ARTechnologies, a company whose aim is to put an end to art fraud, but also to offer added value to all the players involved in the art world.

He founded the company in 2016 together with his long-lasting partner Rolf Maier, one of the biggest German art insurance brokers. The company is based in the "Crypto Valley" in Zug, Switzerland.

BERNADINE BRÖCKER | CO-FOUNDER & CEO
Vastari, London, UK

Bernadine Bröcker is CEO and Co-Founder of Vastari Group, an online platform securely connecting private collectors of

art, exhibition producers, venues and museums for exhibition loans and tours. She was a founding member of the team at Trinity House gallery on Maddox Street in London and with previous experiences at Traffic Creative Management agency and at Ralph Appelbaum Associates New York. Bernadine is a member of the Professional Advisors to the International Art Market, the Association of Women in the Arts and the Worshipful Company of Arts Scholars. Bernadine holds a Master's degree in History of Art and Art-World Practice from Christie's Education/The University of Glasgow and a Bachelor's degree in Fine Arts from Parsons School of Design, New York. She is an ambassador to the Museum of London, an advisor to We Are Museums, Cromwell Place, the Christie's Employers Advisory Group and a mentor at the Founder Institute. In 2018 she was selected for Apollo Magazine's 40 under 40 Europe and was shortlisted for the Natwest Entrepreneur of the Year Award in 2017.

SERENA TABACCHI | FOUNDER & DIRECTOR
MoCDA, London, UK

Serena Tabacchi is a digital entrepreneur, curator and writer. She works at TATE Modern for Tate Commerce and is the founder and director at MoCDA, the Museum of Contemporary Digital Art. She is currently researching on how to curate digital art IRL (in real life) and virtually, URL. Serena writes for the Observer, is a member of AIS (Art Identification Standard) marketing and outreach working group and a curator at CADAF (Contemporary & Digital Art Fair).

NANNE DEKKING | FOUNDER & CEO
Artory, New York, USA
Chairman of the Board TEFAF

Nanne is the Founder and CEO of Artory, New York/Berlin and Chairman of the Board of TEFAF. Artory's core product, the Artory Registry, is a secure, digital registry of verified information about artworks and collectibles, and their history. Artory builds an additional layer of trust into the art market that is already the norm when purchasing other valuable items—houses, cars, jewelry, or even computer software. Nanne is an eloquent advocate for change in the international art market. Prior to founding Artory, he was Sotheby's Vice Chairman and Worldwide Head of Private Sales. Before joining Sotheby's, he was Vice President of Wildenstein & Co., one of the world's leading art dealers, where he advised individuals, museums, and foundations on the formation and development of their collections. Nanne was the founder and principal of Nanne Dekking Fine Arts, an art consultancy firm and gallery in New York. He is the current Chairman of The European Fine Art Fair (TEFAF). After graduating from the University of Amsterdam he held numerous distinguished positions in The Netherlands, including Deputy Administrative Director of the Dutch National Ballet. He started his career as Assistant Curator of the Historical Collections of HM The Queen of The Netherlands.

ANNIKA ERIKSON | FOUNDER
Artichek, London, UK

Annika Erikson studied Paper Conservation at UAL, Renaissance Art History in Tuscany, and the Classics in Greece, before working in conservation and collection care at St Paul's Cathedral, the Royal Horticultural Society, and Tate, where she got the idea in 2010 to create a mobile digital tool to streamline and create an industry standard in condition reports and conservation documentation. After opening a new conservation studio for John Jones, she became an entrepreneur and founded Artichek in 2013. Annika is a member of AiA, Art Innovators Alliance, ICOM, the International Council of Museums, and a member of CIDOC, the ICOM committee for documentation, as well as ICON, the Institute of Conservation, and the new initiative AIS, Art Identification Standard, as well as a Fellow of the Linnean Society.

Annika has lectured at Sotheby's Institute, NYU, UCL, Christie's Education, Kingston University, City and Guilds, and Korean Art Management.

STRATEGIC MEDIA PARTNERS

artnet ARTnews Art in America

 COINTELEGRAPH
CT.COM

Le Quotidien de l'Art

SUPPORTING PARTNERS

 PIANOS
MUSIC AND ART CENTRE

Center for art law

LOT-ART



bc/a

NIFTIES