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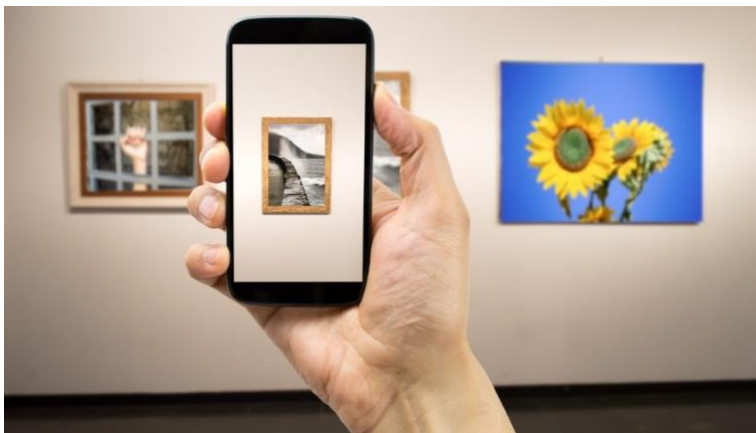
“Influencing the Art Market: Millennial Collectors, Social Media and Ecommerce,”
Adweek, September 6, 2018.



SOCIAL PRO DAILY

Influencing the Art Market: Millennial Collectors, Social Media and Ecommerce

Opinion: Much of today's creative scene lives and breathes online



Instagram has emerged as a more democratic platform for art Cunaplus_M.Faba/iStock

As Pulitzer Prize-winning art critic Jerry Saltz recently tweeted, perhaps just 14 people can make an artist's career: “One dealer. Six committed collectors. Three critics. Four curators.”

The coming decades will see millennials becoming these dealers, collectors, critics and curators—a fact based simply on the passage of time—so, albeit vexing, the predispositions of our generation can't be ignored. Communicating primarily through social media. Buying virtually everything online. Lifestyle consumerism. And a curious eye toward new, shiny tech.

Powerhouse David Zwirner Gallery recently hired social media influencer Elena Soboleva to reinvent its online sales operation.

Sean Kelly, a prominent New York art dealer, also gets it. His eponymous gallery recently launched Collect Wisely, a thoughtful “podcast discussing what it means to be a connoisseur of art, rather than merely a shopper,” and it hired new communications manager Adair Lentini for her “advertising knowledge and social media savvy ... [she has] increased the gallery's Instagram presence, adding more Stories, behind-the-scenes images and even new exhibition-specific accounts.”

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And both Zwirner and Gagosian Galleries have launched online viewing rooms.

Artsy recently published an interesting examination of Art Basel Miami's most-Instagrammed artwork.

Application-programming-interface tool Artrendex combed through images shared by "major buyers, art advisors and museum directors" from early VIP access users on the one hand and casual fairgoers who were admitted during later, regular admission days on the other hand. Artsy noted, "Five works from the VIP top-10 list also appear on the full-fair top-10 list," concluding that works that appeal visually to art world heavy-hitters must also appeal to the masses.

Fair enough (excuse the pun). But picking the stats apart—particularly the timing component—could it be that the early posts from the art world VIPs may have been scrolled past on social media feeds, silently absorbed and then subconsciously parroted back by the latecomers? This is how influence works. It has subtle but tangible implications, and those savvy in business know that influence can be leveraged—especially onto our millennial generation.