

Art Fair Innovations

Workshops and Round Table Discussions with Project Partners and Associates

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A summary report for the AHRC-funded Art Fair Innovations Project, published August 2019

Summary

This report broadly addresses and tests the key questions raised by the Art Fair Innovations project through reporting on a series of workshops and roundtable discussions carried out in London and Shanghai. It seeks to test some of the assumptions of the project and develop the scope of the ongoing cooperation between partners and other participants in the network to be carried forward in the subsequent application.

Art Fair Innovations (AFI)

Art Fair Innovations was a UKRI funded pilot project focused on identifying opportunities and unpacking issues relating to the management and delivery of the West Bund Art & Design Fair, one of Shanghai's main arts events. Each of the threads of activity was chosen for its potential to initiate an examination of an aspect of the Shanghai art market and its related creative sectors. These were designed to act as proofs-of-concept for subsequent UK-Chinese research engagement with the West Bund Art and Design Fair and other Shanghai cultural institutions. The activities also facilitated the direct engagement and networking necessary to build a shared understanding between the UK project team and academic colleagues in Shanghai, as well as initiating or consolidating meaningful connections with key individuals working in or overseeing Shanghai's cultural sector.

The objectives of the project are as follows:

1. To facilitate the development of Shanghai's West Bund Art and Design Fair by providing direct insights into current practice, including ways of capitalising on unexploited opportunities and mitigating identified risks.
2. To identify specific training and development needs in Shanghai museums, galleries and art fairs that will support an enhanced understanding, engagement and exchange between collectors, dealers, critics and curators in relation to acquisition development and collection formation.
3. To stimulate the appetite of the contemporary art market for a broader range of forms and materials by enhancing understanding of the relation between experimentation and creative development across practices and platforms.
4. To review through a comparative study, the cultural, economic and financial conditions

and incentives underpinning the development of the China and UK art markets, including the role of strategic support as well as challenges presented by governments, frameworks of practice, and individuals.

5. To examine the currency and agency of art criticism in the formation of cultural and economic value within the art markets, as well as the opportunities and challenges posed to this through the proliferation of online markets in China and the dependency of UK art markets on analogue sales and catalogues.

Report Scope and Research Activities

The workshops and round table that took place in London and Shanghai brought together industry specialists and academics to discuss the function and role of the contemporary art fair as well as to identify concerns and opportunities pertaining especially to the West Bund Art & Design Fair (WBADF) and its relationship with UK based organisations.

The first workshop in Shanghai involved employees of the WBADF and the second representatives from galleries involved with WBADF from Shanghai and the UK as well as collectors and academics.

The first round-table discussion brought together the project team with representatives from Contemporary Art Galleries and Museums in the UK and Shanghai, while the second round-table provided an opportunity for the project team to come together with the key project partners from West Bund Art and Design Fair and the University of Shanghai to discuss the project findings and to discuss next steps.

Round Table Discussion 1
RCA, London 31 May 2019



The first round table brought together the project partners and collaborators further to scope the extent of the project and test assumptions at the core of the project. Participants were asked to introduce themselves and describe their relationship to the WBADF before being asked to address questions more pertinent to their experience and expertise.

Participants included:

Prof Juan Cruz, Dean of School, Arts and Humanities, RCA and Principal Investigator for the Art Fair Innovations project.

Prof Victoria Walsh, Head of Programme, MA Curating Contemporary Art, RCA and Co Investigator for the Art Fair Innovations project.

Dr Peter Oakley, Senior Tutor Research, Reader in Material Culture, SoAH REF Lead and Co Investigator for the Art Fair Innovations project.

Dr Eleanor Dare, Acting Head of Programme, MA Digital Direction, RCA and Co Investigator for the Art Fair Innovations project.

Dr Chantal Faust, Senior Tutor Research, SoAH School Curriculum Lead and Co Investigator for the Art Fair Innovations project.

John Slyce, Senior Tutor Research, MA Painting, RCA

Xiaoyi Ni, PhD Candidate, RCA

Prof Ling Min, Shanghai University and Co Investigator for the Art Fair Innovations project
Gan Zhiyi, Director, Minsheng Art Museum Shanghai
Greg Hilty, Curatorial Director, Lisson Gallery
Dr Sook-Kyung Lee, Senior Curator, International Art, Tate Modern

The questions raised were directly related to the project objectives and included enquiry around what innovations participants had encountered in art fairs globally; about what inhibits a further engagement with the digital in contemporary art; how artists and galleries respond and adapt their practice to art fairs; the specific difficulties involved in taking art to China and selling art in China; the collecting trends in China and what determines the market hierarchies and how; the current and future challenges and modelling of sustainability of the art fair / art market in terms of UK / Shanghai, especially with regard to global political and economic developments.

We also gave participants the opportunity to raise questions with us and to challenge any assumptions they might feel that we were making or indeed questions that we were not addressing as well as any blind spots they felt they project might need to address.

One of the key assumptions of AFI is the co-dependence of public and commercial art worlds, and the opportunities that might arise from recognising mutual objectives. This was quickly confirmed by representatives from both public and private/commercial organisations and there was resounding confirmation that far from operating singularly as a market place the art fair was effectively a site of encounter and networking.

WBADF was defined as a commercially aggressive and important fair engaged with the broader art eco system and operating in collaboration and dialogue with the wider Shanghai and International artworld. This confirmed the notion of the art fair being a space of dialogue and encounter, and not always, and in fact often rarely the place where acquisitions and transactions took place. A picture was painted of a much more enabling kind of context where partnerships and longer-term relationships between museums, galleries, artists, critics and curators might be brokered.

This was further confirmed by representatives of leading International Museums who stated that such organisations did not purchase work from art fairs and did not attend them to learn about art developments but rather to establish connections with galleries, other museums and collectors or potential benefactors.

There was an important discussion about the fact that that art fairs rarely start as the finished article – more often than not they evolve through time and function to develop markets and activities that may not have been there in the first place. In the case of WBADF one might point at the growth of the fair over the years and its increasing adherence to an Internationally recognised model of art fair activity.

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There was further discussion about the broader dependencies and partnerships involved in art fairs and in particular the WBADF.

Mention was made of WBADF being an organisation that was in receipt of some state funding, as it was an important player in the broader development of the West Bund area of Shanghai, a key area of urban development for the Shanghai Government. The art fair is thus understood as a fast way of delivering a cultural and artistic infrastructure.

There was some discussion of WBADF as an organisation that is effectively led by property development, and of the art market in general for its failure to follow economic principles. It was noted that there was a lack of intervention in the art economy in China and that it would be important to understand the tax implications of the art economy.

It was noted for example that while there are many museums in Shanghai and China generally, which are continuing to grow, there are far fewer collections. There was concern that some museums in China acted irresponsibly and even staged what were referred to as 'false exhibitions'. It was noted that this state of affairs potentially proffers opportunities for UK organisations to share their collections (during the course of the project it was announced that Tate had signed an agreement with the Pudong Museum in Shanghai to share elements of their collection over a number of exhibitions that would be staged in Pudong.)

It was further noted that Shanghai has the most museums in China, so that this was fecund territory in which to be studying these phenomena.

While participants felt that we might not learn to understand the Chinese art market by studying the WBADF, we might learn how to develop a model of engagement involving professional institutions in effective development public engagement and interaction.

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We noted that such interactions between developers, educators and cultural institutions were not new and from the perspective of the RCA we pointed back to the emergence of Tate Modern, RCA CCA and Frieze as a moment when the entire London art eco system had to be redesigned and created.

Given the problems identified within the development of the Shanghai art economy, might there now exist related opportunities for training that might facilitate a more sustainable ecosystem, and might the art fair develop into a vehicle that more directly addresses this opportunity?

It was noted further that while we have good quantitative data about the art world, the art market and the art fair, we understand less and in more qualitative terms about motivations and behaviours; about policy and about how value is being created – What are the educational and market values of the art fair?

It was noted that where there is a lack of art cultural infrastructure (museums) the fair becomes a good alternative model that very effectively integrates public, private and commercial interests.

There was some discussion about the questionable value of physical museums in an age where there is such an emphasis on the digital and wider social engagement, and that physical presence may not really be required with there being something interesting about the transient or pop-up nature of the art fair architecture.

This all related to a question about how we develop different frames for developing and disseminating knowledge about public space and pointed again to the need for research to understand the convergence of public, private and commercial interests in this regard.

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So while it was recognised that there were challenges stemming from the dramatic proliferation of art fairs around the world and their variously and often ill-defined purpose, there were nevertheless opportunities that might arise from the art fair as a vehicle for accelerated cultural development and trade, and as sites of experimental activity.

It was noted for example that WBADF as well as other art fairs had little and often then only very superficial engagement with digital technology; there were very few digital artworks generally on display at fairs, perhaps evidencing the inhibitions felt by collectors in engaging meaningfully with works involving digital media. Furthermore, it became apparent that there was deep suspicion in some areas that digital reproduction and dissemination of artworks would challenge the core commodity value of the artwork.

Where there were instances of engagement with new technologies in fairs it was identified that this generally had more to do with sponsorship opportunities than with a deeper engagement with the possibilities for trade and dissemination afforded by the technologies, and there was concern that the main development in these areas resided mainly in the realms of commerce and entertainment, and that the opportunities had not really been taken up by the artworld more broadly.

So the question of how VR and AR would play out and be further exploited at the art fair in relation to artists, gallerists, collectors, curators and audiences is clearly an important one to consider further.

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It was agreed that the Art Fair, and especially WBADF, would be a good site for transnational and transcultural research, and that important and critical questions could be addressed such as how the art fair might usefully disrupt certain models of activity.

The role of education in the art fair was a key point of discussion, as well as the art fair potentially representing a strategy to generate future cultural heritage. In this regard it was

acknowledged that the project would provide opportunities to understand and develop new models of commissioning and dissemination, involving both public, private and commercial spheres, and engaging with the opportunities afforded by new technologies and education.

Workshop 1

West Bund Art & Design Fair Offices, Shanghai 16 July 2019



The first workshop took place with a group of ten employees of the WBADF working across all aspects of the organization and with varying lengths of service, some having been there right from the start while others were far more recent recruits.

It was notable that the vast majority of the staff at WBADF spoke fluent English and had experienced an International education.

Part of the discussion concerned the development of the WBADF from its origins to the present day, most of which history is captured in a book that was produced by WBADF in 2017 about every edition of the fair so far. It was clear that staff took great pride in the high International recognition that WBADF had acquired by delivering a model of practice and engagement comparable to any in the world. It was also noted that the high quality environment of the fair contributed to this, as well as the high caliber of galleries attending.

Through the discussion we gained a better understanding of the operation of the fair and the various elements involved in making it function.

Questions were also raised about the programming of the fair, both in terms of the galleries involved as well as the programme of external events and educational talks. It became apparent that the director of the WBADF, Zhou Tiehai, was instrumental in bringing world class galleries to the fair and using networks and connections to bring speakers and develop external projects.

Rather than being based on particular thematics, programming at the fair depended on how individual galleries chose either to respond or shape the dynamics of the market in Shanghai and on what opportunities might present themselves for collaboration with other public and private bodies. It was further noted that as the fair had developed so had the approaches of galleries changed towards their own strategy there. We identified therefore that there was a particular kind of distributed intelligence at play in the programming of the fair, with various parties responding to the same circumstances but often in markedly differing ways.

There was a clear sense that the fair also engaged with an educational function through its programme of talks and tours. This educational function was primarily directed at collectors but also available to a more general public attending the fair, as well of course as to the broader class of professional gallerists, curators, artists and critics attending the fair and often featuring in the talks programme.

Through its development over the years the fair has become more and more influential in the Shanghai Art World, which has in turn become better coordinated, so that, for example, the opening dates of the WBADF now coincide with those of the Shanghai Biennale in order to make the most of the presence of the International art world in the city. As well as attracting this more coordinated International audience, the fair has also attracted an increasingly large local and non-specialist audience, including families and school groups. There was some speculation as to the fact that the WBADF might be a more accessible cultural event for a general public than might be the more heavily curated and cerebral model of the Biennale.

The WBADF was seen to espouse the hybridity within the contemporary art world, between the commercial, the civic and the private. It could be understood to challenge the authority of the curatorial and the curator, which has been so dominant, and in some way to privilege artists as it doesn't show their work through the lens of interpretation, but rather through a model of distributed and speculative intelligence. The art fair would appear to fit in with contemporary models of cultural experience, providing what the WBADF team referred to as multiple 'Instagram' moments.

It was clear to the participants that the WBADF brought significant economic benefit to Shanghai, with many culturally significant and high net worth individuals being brought to the city at fairly low cost from the city itself. The Vice Mayor of Shanghai, an extremely high ranking official, visited the last edition and increasing numbers of the City's cultural leaders are due to visit subsequent editions.

Finally the question was raised of where Design featured in the fair. The team concurred that whereas specific exhibitions of design may have featured in early editions, design was now understood as something that informed the more basic structure and presentation of the fair itself, pointing again to the importance of the setting and architectural infrastructure of the fair and the way in which it had informed the urban development of the West Bund area.

Again it emerged that while the declared or assumed purpose of the fair might be trade of artworks, the real value for most stakeholders was the exchange that the fair facilitated between various stakeholders.

Workshop 2
West Bund Art & Design Fair Offices, 18 July 2019



The second workshop involved representatives from Shanghai galleries and museums as well as International galleries with a presence and/or significant interests in Shanghai. The represented organisations ranged from long established international galleries to established Shanghai galleries and newer galleries making their first inroads into the market.

Participants Included:

Prof Juan Cruz, Dean of School, Arts and Humanities, RCA and Principal Investigator for the Art Fair Innovations project.

Dr Peter Oakley, Senior Tutor Research, Reader in Material Culture, SoAH REF Lead and Co Investigator for the Art Fair Innovations project.

Dr Chantal Faust, Senior Tutor Research, SoAH School Curriculum Lead and Co Investigator for the Art Fair Innovations project.

Adrian Wong, Director, AIKO Gallery, Shanghai

Hantao Shi, Deputy Director, Westbund Art & Design Fair and Future Lab

Lorens Helbling, Director, Shangart, Shanghai

Jenny Wang, Shanghai center for photography

Pamela Echevarria, Director, Labor Gallery, Mexico City

Ella Liao, Deputy Director, Eduard Malingue Gallery

Prof Ling Min, Shanghai University and Co Investigator for the Art Fair Innovations project

Nicholas Chen, Young Shanghai Collector

David Tung, Director, Lisson Gallery Shanghai

All the galleries involved shared the perspective that while the art fair might not be of direct economic benefit to them on the surface, it was nonetheless essential for them to participate and be 'in the game'. Notwithstanding this the expectations and ambitions for galleries at different stages of their development were quite different, from the established galleries that would ordinarily expect some kind of more immediate financial return to the newer galleries who appeared to be more concerned with raising their profile, and often showing work such as performance, with no immediate opportunities for commodification.

Taking part in a prestigious fair and being seen to be there provided what one of the participants referred to as an 'Angus-beef-type' seal of approval for galleries, a kind of proxy indicator of quality and relevance.

The cultivation of collectors was seen by all as a key factor and determinant for the fair, and all appeared to spend a good deal of time engaged in this activity, both through providing exposure and access to artworks and artists as well as through more social and peripheral activities, such as parties and tours. It appeared that all galleries were involved in trying to identify the tastes and collecting behaviours of collectors and in trying to find or introduce them to artists that might appeal to them. A young Chinese collector who formed part of the discussion expressed his appreciation for the way in which galleries chose to display works within the constraints of the booth – the furniture and flooring they chose, the way they hung the work, how they selected it etc., and claimed that this was a determining factor in the choices he made about what to purchase.

It emerged that as well as being a fair, the WBADF is also a trading platform which enables International Galleries to carry out transactions in China, to the extent that it was claimed that in order to trade in China, International galleries had no choice but to work with WBADF. This very interesting aspect of the financial and tax implications of trading in China are more fully addressed through Prof Victoria Walsh's more in depth interviews with several stakeholders, many of whom also attended the workshop.

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We encouraged further discussion about the specifics of the WBADF and an interesting idea emerged that was echoed elsewhere about the organic nature of the WBADF. While it is possible and verifiable to understand WBADF as a tool for property development and place making, it was suggested that there may be deeper factors influencing why this particular art fair should develop in Shanghai.

Shanghai was described as a dense city, which had developed so quickly that people were struggling to know how to live in it, and the art fair might be understood as another element in that process of habituation to a new environment, and particularly one with no established or planned cultural infrastructure. For all the broader cultural drivers it was asserted that the WBADF happened in Shanghai because someone, Zhou Tiehai, a native of Shanghai and an artist in his own right, had the idea to have one as part of the ongoing effort to understand how to live in the city.

There followed from this insight some discussion about how the Art Fair model might evolve, both to safeguard its own sustainability and also to continue to contribute positively to the shifting dynamics of the city. It was suggested that in order to do this WBADF would need to embrace the complexity of the various stakeholders and interests involved in the fair and that this might involve a much more robust and significant engagement with technology.

There was some consensus that WBADF should not just try to emulate the well-developed market of the west, which was understood to be so well developed as to be boring, with participants fed up of knowing the same tricks. Art, it was stated, is about responding to circumstances, and to an extent the art fair should also endeavour to do the same.

The point was raised that 'this thing' called Contemporary Art is still not very well understood in China and that gallery exhibitions and not museum going have comprised the art education of most professionals working in the art economy in Shanghai today, which was driven by curiosity. So the WBADF supposes an important continuum with these forms of engagement and the satisfaction of curiosity.

It was proposed that we might have to think differently about a model that might not be entirely about education nor about trade, but which might productively recognise the increasing integration, responsiveness and opportunity of the artworld. It was further and perhaps controversially conjectured that there was a strong opportunity to achieve this in Shanghai as publics and participants were genuinely motivated by a curiosity that was perceived largely to have disappeared in the West, where people already know so much about what they wanted that they had lost their sense of curiosity.

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Relating to this there followed some consideration about the extent to which art education should engage more fully in questions relating to the art market, which are largely absent from most curricula. There was a note of caution sounded in this regard, and rather than inculcate students in the value of the artworld it was agreed that commercial concerns should be taught in a spirit of exploration, so that matters such as tax, finance and social dynamics might be understood in tandem with the other practical and theoretical considerations to which students are more habitually exposed.

It was clear from the tenor of the discussion that there are abundant opportunities for education to engage with artworld professionals and aspiring professionals, collectors and groups with a more general interest and that the art fair might be a very interesting and significant vehicle for this kind of activity.

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One of the significant questions of this project is around trying to identify what might inhibit a fuller engagement with technology and especially experiences generated by digital means in the artworld. There was widespread consensus that from a commercial perspective it was far easier to sell physical commodities, especially paintings, and that there was a very limited and largely institutional market for digital artworks involving, projection, immersive technology and other forms of non object-based experiences.

On one level there was understood to be a job of education to be done in order to introduce audiences to a broader range of works, but more fundamentally there is also work to be done in order to facilitate much broader audiences to engage with contemporary art through digital distribution mechanisms such as exist in music, with complex systems of finance being established around downloads and streaming.

We asked whether there was a fear that such distributed models of trading, which would facilitate the digital distribution of artworks for much broader audiences might challenge the primacy of the object and devalue the art commodity and undermine the art market. An interesting answer arose from this question around which there was broad consensus, which was that there was not necessarily a fear of this but certainly an awareness that for all the understood hype around the art market, on the whole the value of works was simply not scalable to a much larger audience. The way forward seemed to be understood as finding opportunities more effectively to scale the content of the work and not attempt to scale the object, or what might be understood as the core commodity, and it is in this area that a fuller engagement with digitally generated experiences might prove so effective.

This leads of course to significant questions about what kind of art experiences might be generated through digital media and whether these might also involve aspects of education and interpretation.

Round Table Discussion 2

West Bund Art & Design Fair Offices, Shanghai 19 July 2019



The second round table discussion brought together investigators and project partners to discuss summary findings and identify the further scope of work.

Participants Included:

Prof Juan Cruz, Dean of School, Arts and Humanities, RCA and Principal Investigator for the Art Fair Innovations project.

Prof Victoria Walsh, Head of Programme, MA Curating Contemporary Art , RCA and Co Investigator for the Art Fair Innovations project.

Dr Peter Oakley, Senior Tutor Research, Reader in Material Culture, SoAH REF Lead and Co Investigator for the Art Fair Innovations project.

Dr Chantal Faust, Senior Tutor Research, SoAH School Curriculum Lead and Co Investigator for the Art Fair Innovations project.

Xiaoyi Ni, PhD Candidate, RCA

Prof Ling Min, Shanghai University and Co Investigator for the Art Fair Innovations project

Hantao Shi, Deputy Director, Westbund Art & Design Fair and Future Lab

Zhou Tiehai, Director, Westbund Art & Design Fair and Future Lab

Prof Victoria Walsh reported on the extensive interviews undertaken in London and Shanghai and identified the themes that had emerged through the process of these, which are more fully outlined in her own report.

There emerged an understanding that there was further exploration to carry out among policy makers in London and Shanghai to understand the implicit and explicit narratives, including the relationship between the apparent precarity of the fair and the potential for further long-term planning. There emerged an important question about how user-friendly policies might be developed in such a complex environment.

That there was a need to stabilise and moderate expectations around the value of art and the growth of the market in order to facilitate some stabilisation. This would involve greater transparency around matters relating to tax and education about the realistic expectations about art as investment. It was important for art not to be oversold as investment and not to be instrumentalised first through its economic value, in advance of a better articulation of its cultural value.

Education – that there is a deep need for curatorial and critical education, and there needs to be a recognition that the supply of education in the UK is difficult to apply in Shanghai and really needs to be more localised. That the art fair has a role to educate collectors, artists and audiences, but the art fair cannot do this alone and requires partnership for this to be understood as a serious and effective enterprise.

That the relation between Public and Private is quite confused. Ticket prices for example are challenging for audience development but provide important funding that is not available through subsidy. The understanding and interest in cultural programming is increasing fast.

Technology – role and impact of the changes brought about by technology are sitting with a younger generation and need to be better understood and channelled. The on-line market is growing for the purchase of real and on-line works. Museums need better to understand new forms of exhibitions and audiences as so many people are consuming culture on line.

While many interviewees said that Contemporary Art is the subject of a short history in China, it is nonetheless an accelerated history and there is a real thirst for more helpful indications of policy approaches from government.

While most of the interviews took place with high level directors, conversations with junior workers were also interesting and intimated some perhaps more open-minded proposals. For example, the programming of a three-day festival by the daughter of the Tank Director, which sought to introduce not only art but also music and more youth culture. This aligns more accurately to the visitor economy – people spending all day in the museum – leisure activity and youth culture.

That there is no clear distinction understood between collaboration and partnership – the difference might be good to understand better – the art scene very open minded to conversations in this regard.

That institutions and smaller art spaces have a precise position in their minds but can become confused in its articulation – as if people lack the vocabulary or understanding to

state and evidence the claims of the public and the private – How to build an effective internal bureaucracy and administration?

There was a significant question about the role of artists in the conversation and the evolution of this dialogue – artists do not seem to be joining the party – how can this be considered more as a space of productive exchange and useful policy development.

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Prof Ling Min summarised her experiences through these significant issues attendant to the WBADF as well as to the broader Chinese Cultural Context:

Audience Development – Museums in Shanghai are booming but there are no effective strategies for audience development;

Public Programming – many museums have it but it is not structured or evaluated and needs more curatorial expertise;

Cooperation – Chinese institutes are more interested in International cooperation but not so much in National capacity building. How can we articulate clearer terms and motives for cooperation between UK and China?

Mission – That most museums haven't got a very clear mission – not clear about what they are or what they need to do.

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Dr Chantal Faust reported on the Workshops undertaken in Shanghai that are reported in more detail elsewhere in this paper.

Dr Peter Oakley reported on the workshops he had carried out and which are more fully summarised in his report

These were summarised under three categories:

Education – how do people decide on their career trajectory and how do students self-define through practice rather than auto definition? Where do students see their careers leading and how do younger artists enter the market and what does that mean for the infrastructure of Shanghai? What do we mean by 'emerging' artists? That the word museum seems to cover absolutely everything but there are many different types of museum in China that would benefit from better definition.

Digital Craft – this is a category that is not well known in China, where design has a very different meaning and its place in relation to art is also different. Notion of the professionalisation of the designer is very prevalent and well established in the UK but is much more recent in China.

Classifications – How does WBADF frame itself in relation to presentations of various art forms and what does it contribute to the broader ecology and classification of artworks and

artwork types? Is WBADF educating in this regard and what does it mean to educate? What is the viability of forms such as cast glass and ceramics as contemporary art forms?

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The project team all felt that there was much mileage in pursuing a subsequent bid and agreed a timetable in this regard.

It was further agreed that the project team would contribute towards the delivery of Future Lab, a project inspired by the Art Fair Innovations project that will see the WBADF deliver a fair about the relationship between the art market and education in November 2019. Future Lab will involve International art academies and research centres coming together and delivering exhibitions, workshops and research projects at the site of the WBADF for a week at the end of November 2019.

Prof Juan Cruz spoke about Art Fair Innovations at the press launch of Future Lab (pictured below) discussing some of the summary findings and looking forward to developing the already highly warm and productive collaboration between RCA, Shanghai University and WBADF.

Prof Juan Cruz speaking at the launch of Future Lab

