
polemic garden*

interactive cultural platform



where art meets the narrative

art feels distant from reality nowadays

while contemporary art is impactful locally,
it struggles to be a part of the global dialogue
due to its limited online reach



no global online
platform for meaningful
interaction with art



existing platforms
treat art as a
commodity



online art media are
focused on
insider narratives
within the art
market

why don't existing global art platforms help?

Sotheby's

CHRISTIE'S

no auction themes



1stDIBS

SAATCHI ART

art treated merely
as a commodity

.Artsper

M A MutualArt

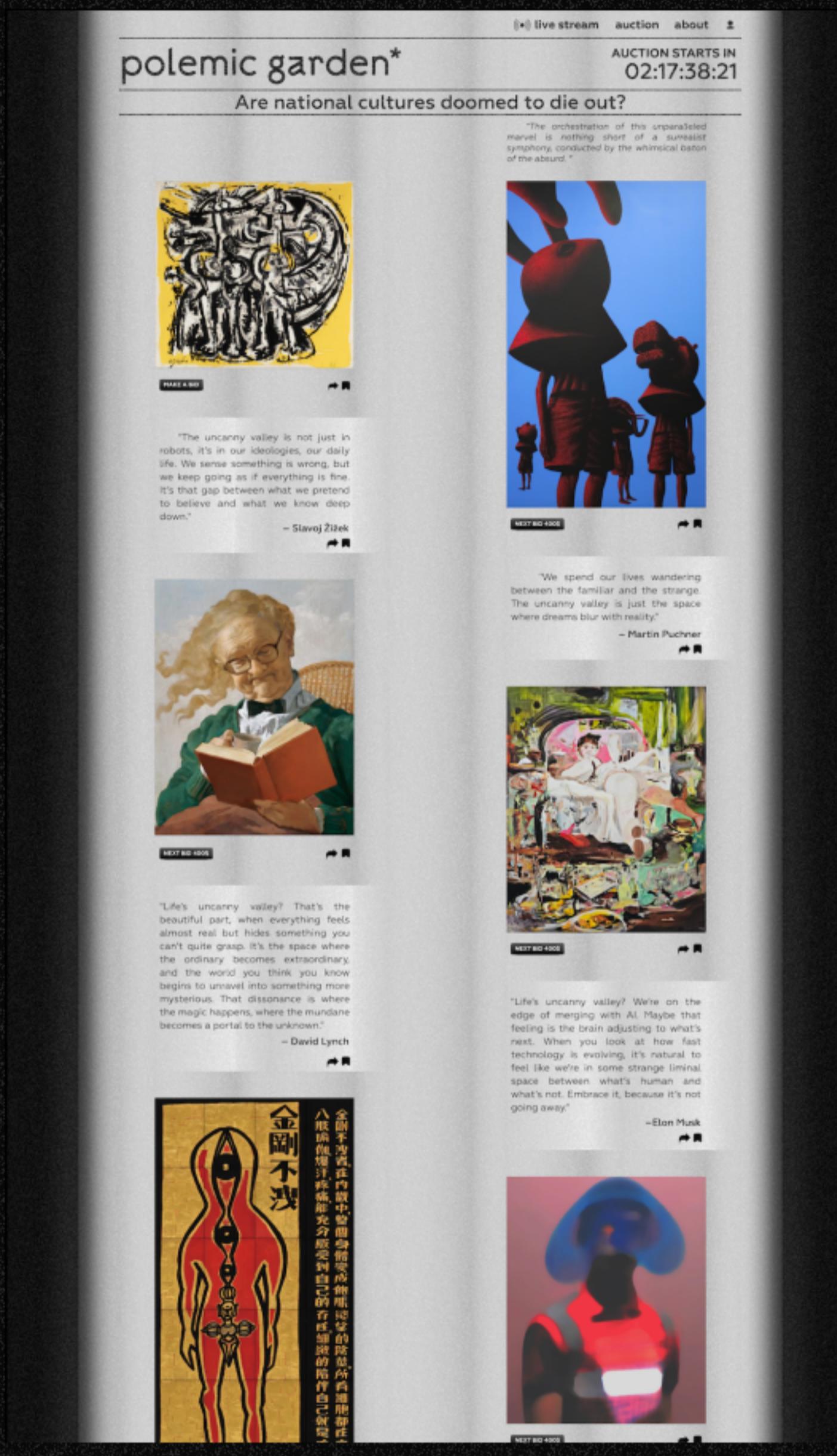
no story attached
to the process of buying

ARTnews

THE ART NEWSPAPER

insider art market
topics

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**we offer a new,
meaningful way
to interact with art
online**

**polemic garden is an
interactive cultural
platform that works as a
recurring auction**

**each auction is a themed
cultural event reflecting
current global narratives**

themed digital auctions

we invite artists and public personas to reflect on the most relevant global socio-political topics

are national cultures doomed to die out?

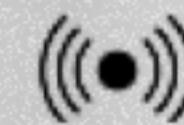
what does it take to make a country great again?

can democracy protect itself with non-democratic measures?

what will it be: digital utopia or rural life?

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soundcast → clubhouse



.....Now streaming David Choe
in a conversation with Steven Pinker

each event features
audio discussions on
the topic by
participants

Listen to a conversation between
artist David Choe and Steven Pinker

▶ 19:35

- 59:46 🔍

Up next

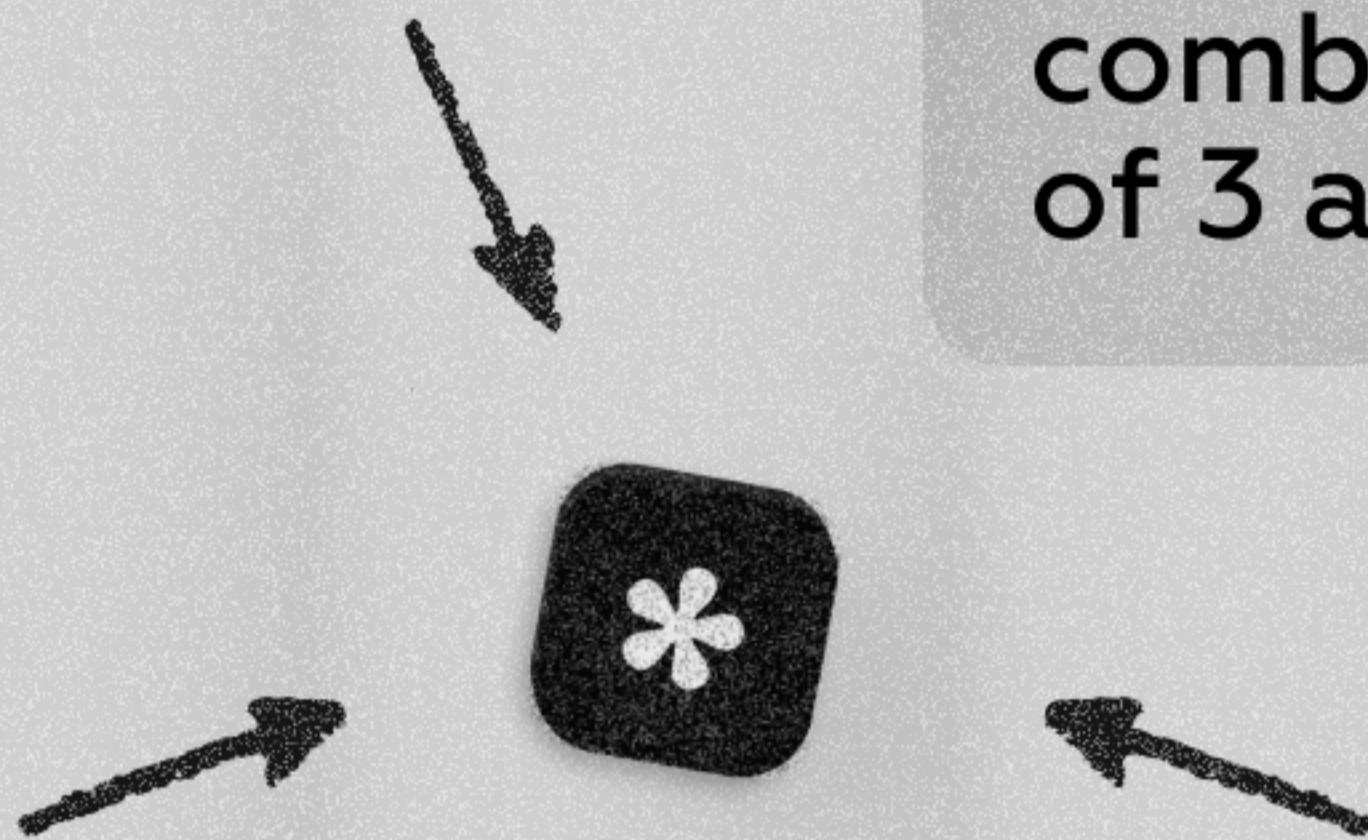


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media

- hot socio-political topic
- public personas' commentaries

what makes us
unique is the
combination
of 3 areas



cultural event

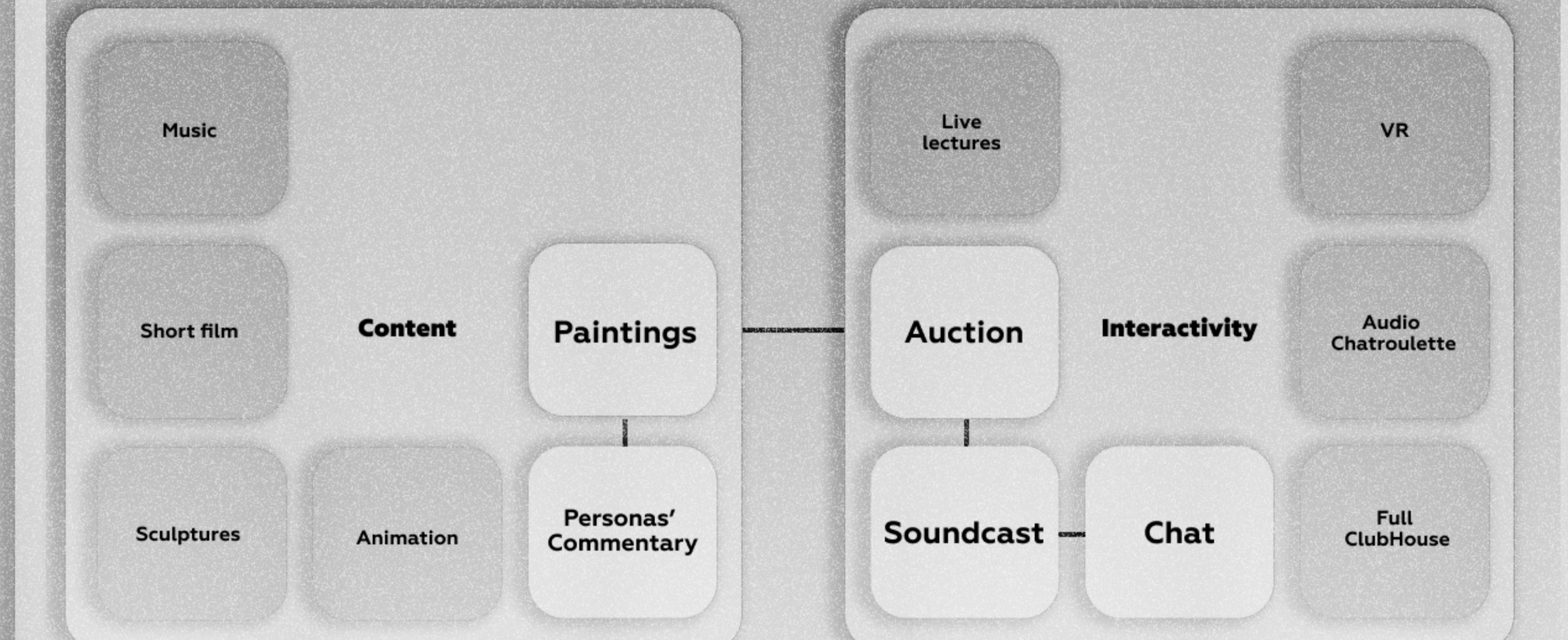
- timed auction
- audio chatroulette
- soundcast/clubhouse
- chat for bidders

marketplace



- established artists participating
- flat fee sales between the auctions
- standard marketplace user flow

our vision for scaling



while we aim to become a
global platform, our main
focus is on the european
and american art markets

we start with 3 cities

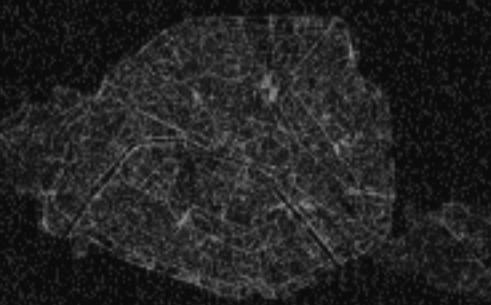
London



New York



Paris





our audience

time-constrained, intellectually curious professionals
who value clarity, purpose and cultural engagement

35+

urban

high-income

educated

- **Professional fields:**
educated (STEAM,
finance,
entrepreneurship)

- **Psychographics:**
Seek efficiency, value
problem-solving,
crave cultural
engagement

- **Behaviors:**
Attend conferences,
consume podcasts,
are interested in
art, have previously
bought a piece of
art

- **Problem:**
Contemporary art
leaves
curious non-
specialists either
dependent on
curatorial guidance
or shut out

our market

art sales

- Only ultra-contemporary art
- Only online dealer sales
- Online and offline auction sales

TAM \$4 B

\$6.2 B

online cultural event

- Paid online socio-cultural events
 - live talks and discussions
 - online cultural festivals
 - social audio events
 - interactive theatre
 - film and animation streams

TAM \$2.2 B

comparator market:

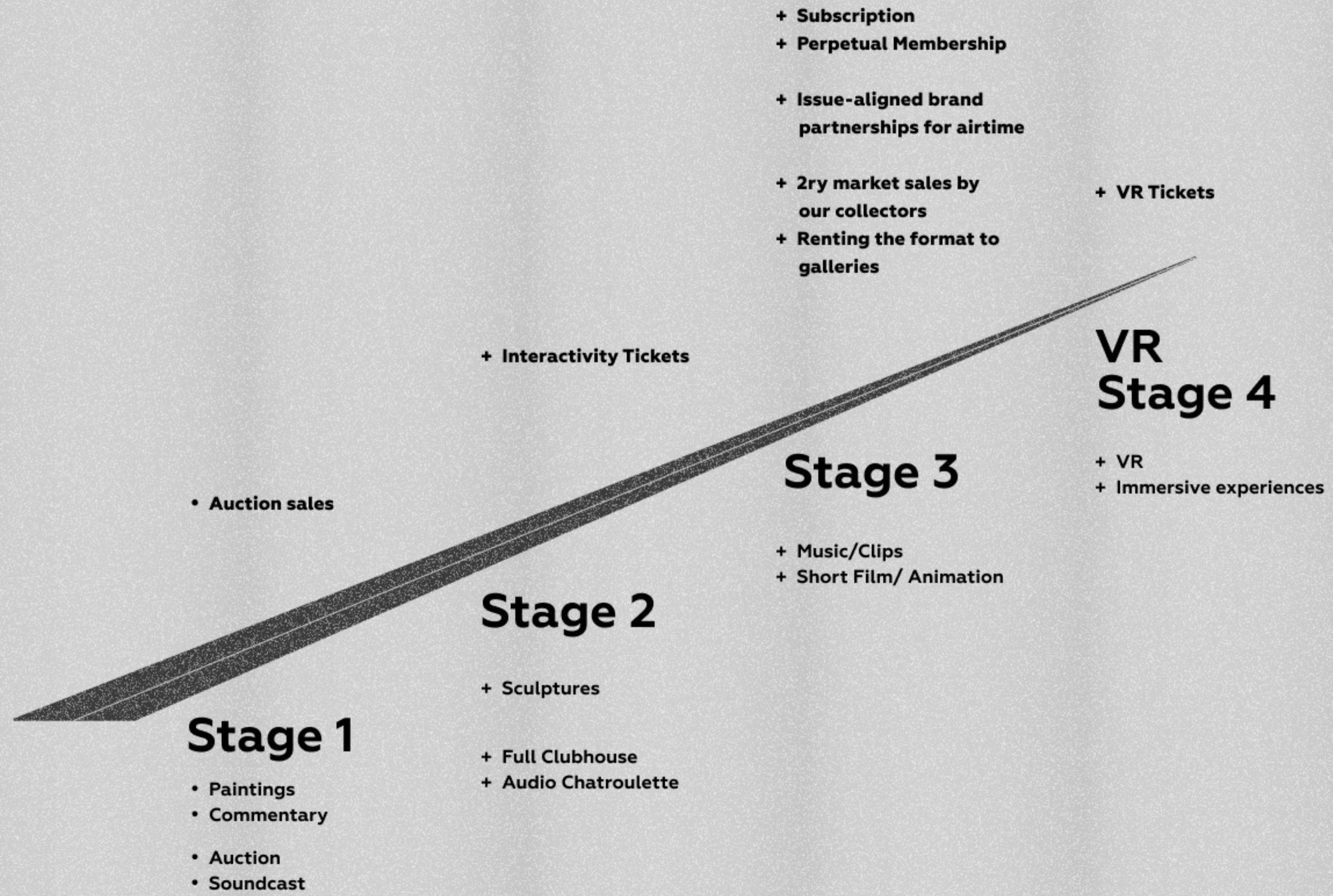
global art market

\$56B

global online event ticketing market

\$59.5B

monetization



as **outsiders** to the traditional art market, we bring an innovative approach to **challenge the status quo**



Armo Bagramov

Founder & CEO

product/art director

Multidisciplinary product and art director with 8 years across tech, design, and cultural production. Worked with Microsoft, led design and brand strategy for studios across Europe



Alexandra Sedova

Founding Partner

creative project manager

A specialist in the field of video production and media projects. Worked on immersive projection shows with Lighthouse Immersive

onboarded participants



Martin Puchner

Harvard Professor, Author,
EdTech Enthusiast



Mahmoud Obaidi

Iraqi-Canadian Artist, Conceptual
Thinker, Exhibited at MoMA, British
Museum, and Venice Biennale



Maria Pia Lara

Mexican Philosopher, Author,
Feminist Theorist



Allora & Calzadilla

Puerto Rican Artist Duo,
Conceptual Practitioners, Exhibited
at MoMA, Tate, and Venice Biennale

what we need

operational
costs
\$ 85 000

marketing
\$ 175 000

operational
costs
\$ 580 000

marketing
\$ 593 000

MVP
\$ 280 000
3 events

contingency
\$ 20 000

The Real Thing
\$ 1 525 000
18 months of runway

overhead
+30%

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appendix

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financial model forecast

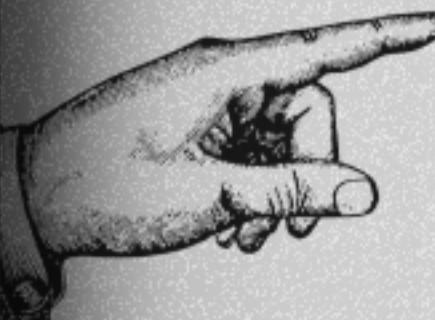
Key Financial Metric	Per average Event	Year 1
Total Impressions	1 515 932	15 159 320
Total Visitors	28 668	286 680
Total ticket sales	\$ 32 100	\$ 321 000
Sell Through Rate	65%	65%
Number of artworks sold	26	260
Average Price	\$ 35 000	\$ 35 000
Number of cold lots sold for a flat fee a year	—	14
Revenue		
Total Sales Value (GMV)	\$ 942 100	\$ 9 911 000
Platform Revenue (Gross)	\$ 214 100	\$ 2 239 000
Expenses		
Marketing Expenses	\$ 16 435	\$ 394 460
Operational Expenses	\$ 38 669	\$ 386 690
Transaction Fees	\$ 27 750	\$ 277 508
Total Expenses	\$ 82 854	\$ 1 058 658
Profitability		
Before taxes	\$ 131 246	\$ 1 180 342
Net profit	\$ 103 684	\$ 932 470



what's our mission?



polarization over socio-political topics has blown out of proportion nowadays. We believe that art is uniquely positioned to invite a civil and meaningful dialogue. Rather than fighting one particular issue, it's best to address the core



why now is the time for our product?

"Contemporary art no longer shocks or provokes; it recycles the same ironic detachment, the same commodified rebellion. Where are the new narratives that grapple with our global impasses – the ecological collapse that demands a radical reconfiguration of production, or the identity crises fueled by migration and digital fragmentation? Instead, we get endless remakes, reboots, and algorithmic slop that defers any true engagement. Art should be the site of the impossible – a break in the repetition – but it has become complicit in the deferral, turning crisis into spectacle without resolution."

Slavoj Žižek, Against Progress (2024)

"Think of the cowboys of culture: the artists, writers, and thinkers who once stared down the barrel of their era's guns. Goya didn't flinch at the horrors of war; Picasso's Guernica screamed the agony of fascism without a single word. They didn't just decorate the salons of the elite –they indicted them. Art was a weapon, a mirror held up to the soul of the age, forcing us to confront the politics that shape us and the climates—literal and figurative—that threaten to drown us [...] Art should be our compass in this storm. It must respond to the challenges of politics—the identity fractures tearing at our social fabric—and the unrelenting march of climate catastrophe, not with platitudes, but with provocation. It should ask the questions we dare not: How do we rebuild a West that's worth defending? What stories can unite us when the waters rise and the borders blur?"

Douglas Murray, Facebook, 15 January 2025



Nassim Nicholas Taleb

@nntaleb

∅ ...

If you need to attend a lecture to realize that a painting is beautiful, it's not beautiful.

2:11 AM · Jul 21, 2025 · 226.3K Views

"Contemporary art has progressively built its dominion on a paradox: the more indecipherable a work is, the more it is perceived as "important." Incomprehension has become a tool of power, a symbolic code that separates those who "know" from those who do not, those who belong to the language from those excluded from it. It is an economy of ambiguity, where value is not measured by content but by the distance it manages to create."

Fakewale magazine, Oct 27, 2025

"In the ensuing years, the market soared, money flowed in, and art-as-investment took over the narrative. But by 2025, rampant expansion had tipped into excess, and amid a contraction, the market's bloated infrastructure is now struggling to support itself."

Artnet Intelligence Report, Sep 19, 2025



Paul Graham
@paulg

...

Sigh. Should I even waste my time replying to this willful misrepresentation? I'll give it one last try.

I care a lot about art. I spent several years studying painting at one point. I despise the idea of buying art to impress people. And it's precisely because the art world is so pervaded by this practice that it's hard to buy art well. If you walk at random into a prestigious gallery in a big city, chances are you're walking into a place that specializes in selling art for this purpose. It takes a conscious effort to avoid the pervasive bogusness of the art world and find the stuff that's actually good.

6:17 AM · Aug 18, 2025 · 116.2K Views

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get in touch

hello@polemic.garden