
Welcome to the Art Business Conference

It is my great pleasure to welcome you to the 7th edition of The Art Business Conference in New York. At the time of going to press, we welcome more than 120 art organizations here today, represented by attendees from across the US, UK and Europe. I would like to thank our speakers and moderators for their valuable contributions and for taking time out of their schedules to prepare for today, with a special thank you to our returning Conference Chair, Julia Halperin.

Thank you also to our partners and sponsors for their generous and continued support for this important initiative for the art market. I hope you enjoy the conference, and if there are ways in which we can improve your future conference experience, please get in touch.

Louise Hamlin

Founder and CEO

The Art Business Conference
louise@artmarketminds.com



Organised by



Events and conferences for the global art world
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MORNING

8:45-9:15 **REGISTRATION, WELCOME COFFEE AND BREAKFAST NETWORKING**

9:15-9:20 **Welcome by Julia Halperin, Conference Chair**

9:20-9:50 **Opening Keynote conversation**

Charles Stewart, CEO of Sotheby's, will open the conference in conversation with our conference chair Julia Halperin. Charles will discuss the results of the recent spring auctions, his priorities for the company moving forward, and his predictions for the future of the art market

9:50-10:35 **The US Art Market today**

Join us for a 360° perspective on the US art market today, from the advisory, gallery, auction and fair perspectives as we explore the US art market today. Our expert art panel will discuss the May flagship sales, the Venice Biennale, recent trends and data identified in this year's market reports and will also look ahead to the Fall season. Speakers: Sarah Douglas (ARTnews), Bridget Finn (Art Basel), Koji Inoue (Hauser & Wirth), Aviva Lehmann (Fine Art – Heritage Auctions), Emily Thompson (Winston Artory)

10:35-11:05 **MORNING NETWORKING BREAK IN THE BUSINESS PAVILION**

11:05-11:35 **The Evolving Gallery Model**

The panel will discuss how the gallery model is evolving, the art ecosystem support and how galleries are innovating to grow their business and collector reach. Speakers: Claire Bergeal (Bortolami), Alix Holloway (AH Arts), Ivy Jones (Welancora Gallery), Cheryl Karim (Gallagher), Kinsey Robb (Art Dealers Association of America)

11:35-12:20 **Monetizing your Collection – how is art finance evolving and adapting to suit a new generation of collectors?**

Our panel of experts will discuss how art finance is evolving and adapting to suit a new generation of collectors. Speakers: Alessandro De Stasio (Artscapy), Sayuri Ganepola (Christie's), Suzanne Gyorgy (Emigrant Bank Fine Art Finance), James Ratcliffe (The Art Loss Register), Tim Schneider (The Gray Market)

12:20-13:00 **Women Trailblazing Entrepreneurs in the Art World**

Join our panel conversation with our trailblazing female founders across the art business world. Speakers: Diana Al-Hadid (Artist), Christine Berry (Berry Campbell), Sarah Douglas (ARTnews), Mary Gridley (Art Conservation Solutions), Sarah Harrelson (CULTURED Magazine), Wendy Lindstrom (Mazzola Lindstrom)

13:00-14:00 **NETWORKING LUNCH IN THE BUSINESS PAVILION**

AFTERNOON

14:00-14:45 The Rise of the Collectibles Market

Our panel will explore the rise of the Collectibles market and will explore the potential similarities and differences with the art market. Speakers: Julie Davich (Art Journalist), Natasha Fekula (AXA XL), Helen Hall (Dig Appraisals), Noah Kupferman (The Magnusson Art Group), Elyse Luray (Heritage Auctions)

14:45-15:30 Mid-Market Artists and their Legacy

Mid-market artists occupy a vital and often underexamined space in the art world, and the question of how their legacies are built, sustained, and ultimately protected has never been more urgent. This panel brings together gallerists, estate managers, art market analysts, and artists' advocates to examine what legacy really means for artists working in the £20,000–£500,000 price range, and how their legacy can be better supported. Speakers: Jason Andrew (Artist Estate Studio), Eileen Jeng Lynch (The Bronx Museum), Allegra LaViola (Sargent's Daughters), Courtney Maier Burbela (SRI Fine Art Services), Carlie Porterfield (The Art Newspaper), Maggie Waterhouse (Sprüth Magers)

15:30-15:50 AFTERNOON NETWORKING COFFEE BREAK

15:50-16:40 AI & Art Business Productivity

While the art trade grapples with artificial intelligence's impact on image-making, the technology is also initiating an equally consequential shift on the business side of the trade. This panel will wade into the possibilities and challenges of integrating AI into the operations of galleries, auction houses, and more through the perspectives of entrepreneurs and specialists at the forefront of this innovative space. Speakers: Sophie Coco (Christie's), Sam Glatman (Artsignal), Sean Green (ARTERNAL), Tim Schneider (The Gray Market)

16:45-16:55 Closing remarks: Julia Halperin, Conference Chair

17:00-19:00 EVENING NETWORKING COCKTAIL IN THE BUSINESS PAVILION

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artsignal



9:15-9:20

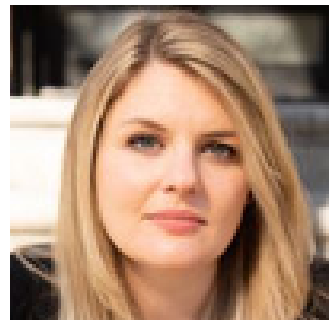
Welcome

By conference Chair

Julia Halperin

Arts and Culture Journalist

Julia Halperin is an arts and culture journalist, editor, and co-founder of the Burns Halperin Report, the largest report of its kind tracking equity and representation in the art world. She is a contributor to the *New York Times*, *VV magazine*, and the *Financial Times*, among other publications. She also serves as editor at large of *CULTURED* magazine and a contributing editor to *The Art Newspaper*, where she writes a column about changes and challenges in American art museums. From 2017 to 2022, she was executive editor of *ArtnetNews*. Her writing has appeared in the *New Yorker*, *New York* magazine, and *WIRED* magazine.



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9:20-9:50

Opening Keynote Conversation

Charles Stewart, CEO of Sotheby's, will open the conference in conversation with our conference chair Julia Halperin. Charles will discuss the results of the recent spring auctions, his priorities for the company moving forward, and his predictions for the future of the art market.



Charles Stewart
Sotheby's

Charles Stewart has served as Chief Executive Officer of Sotheby's since 2019. Under Mr. Stewart's leadership, Sotheby's focuses on expanding access and ownership of fine art and luxury objects. Sotheby's seeks to balance the power of its nearly three centuries of heritage while embracing innovation and technology to power its future. Prior to Sotheby's, Mr. Stewart served as Co-President and Chief Financial Officer of Altice USA. In 2017, he helped deliver the company's successful \$2.1 billion initial public offering on the New York Stock Exchange. Mr. Stewart joined Altice USA after two decades of international finance experience.

During his seven years in London, he served as CEO of Itaú BBA International plc, the international arm of the largest bank in Latin America. Prior to that, he spent 19 years in investment banking at Morgan Stanley in various client and leadership roles, including as Deputy Head of EMEA Investment Banking, Head of Latin America Investment Banking, and member of the global investment banking management committee. Charles is a graduate of Yale University and lives in New York City with his wife and three children. He serves on the boards of the Coalition for College, Prep for Prep, and the Partnership for New York City.



9:50-10:35

The US Art Market today

Join us for a 360° perspective on the US art market today, from the advisory, gallery, auction and fair perspectives as we explore the US art market today. Our expert art panel will discuss the May flagship sales, the Venice Biennale, recent trends and data identified in this year's market reports and will also look ahead to the Fall season.

Speakers

Sarah Douglas

ARTnews

Bridget Finn

Art Basel

Koji Inoue

Hauser & Wirth

Aviva Lehmann

Heritage Auctions

Emily Thompson

Winston Artory



Sarah Douglas
ARTnews

As Editor-in-Chief of *ARTnews* and *Art in America*, the cornerstone magazines of PMC's Art Media division, **Sarah** oversees editorial strategy across the division, maintaining the authority and integrity of two brands with a combined 200-year history and moving those brands into the future, with a particular emphasis on the digital side of the business. At PMC, Sarah has steered a relaunch of *ARTnews*'s celebrated annual Top 200 Collectors issue, as well as a relaunch of the *ARTnews* and *Art in America* website. Since starting at *ARTnews* in 2014, Sarah has overseen a tripling of both its web traffic and its social media numbers. Sarah has spent her career working across print and digital. She started as a freelancer, writing reviews and previews for *The New York Times*'s website, and went on to spend four years as U.S. editor of *The Art Newspaper*, which is

based in London and is one of the world's most respected art publications. In 2005, she headed up the team that launched *Artinfo.com*, which went on to become one of the leading websites for art news globally. Concurrently, she was staff writer for the print magazines under the same holding company, *Art + Auction* and *Modern Painters*. Subsequently, Sarah spent three years as Culture Editor at *The New York Observer*, overseeing weekly culture pages and launching its visual art vertical *Gallerist*. She has contributed to *The New York Times*, *New York Magazine*, *The Economist* and *The National*, among other publications. In 2013, she was the recipient of *ArtTable*'s New Leadership award. An authority on art and the art market, Sarah has spoken at art fairs and events around the world, and has been interviewed on NPR, among other outlets.



Bridget Finn
Art Basel

Bridget Finn steers the direction of Art Basel's edition in the Americas, overseeing the team staging the fair, cultivating and expanding Art Basel's network of galleries, collectors, and artists in the Americas, and working in concert with Miami and South Florida's world-class museums, institutions, and cultural partners. Finn has deep knowledge of the gallery ecosystem, an intimate understanding of the North and South American art markets, and an extensive, established network of galleries, collectors, artists, curators, and institutional leaders across the region, within and outside of the traditional hotspots in the US. Before joining the eponymous, Detroit-based gallery Reyes | Finn, she directed the contemporary art program at Mitchell-Innes & Nash (2013-2017) and held

several roles at Anton Kern Gallery (2007-2010) in New York. As part of a gallerist collective, she established the collaborative curatorial project space Cleopatra's (2008-2018) in New York, which later operated a Berlin location, working collaboratively with hundreds of artists and cultural producers for a decade. Previously, Finn served as the Director of Strategic Planning & Projects at Independent Curators International (ICI) (2010-2013), where she developed unique projects and formats in partnership with leading galleries, museums, auctions houses, corporations, and philanthropic organizations to deliver contemporary art programs to broad public audiences.



Koji Inoue *Hauser & Wirth*

Koji Inoue is a Partner at Hauser & Wirth, one of the world's leading contemporary and modern art galleries. With nearly two decades of experience in the art market, he joined Hauser & Wirth in 2019 following over a decade at Christie's, where he led record-breaking Post-War and Contemporary auctions, headed Client Development and Private Sales for the Americas.

At Hauser & Wirth, Koji leads the New York sales team, represents artists and estates across the gallery's program, and focuses on exhibitions that contextualize contemporary art through the historical. His fluency across both primary and secondary markets gives him a distinctive perspective on today's global art business.



Aviva Lehmann
Heritage Auctions

Aviva Lehmann is a leading voice in the American art market, with over 25 years of experience shaping the field at the highest level. As Deputy Chairman of Fine Art at Heritage Auctions, she has played a central role in expanding the firm's presence in American Art and Illustration, bringing major collections to market and achieving record-setting results. A former specialist at Christie's, Lehmann is known as a strategic thinker and market innovator, particularly through her work at Heritage, where she has helped redefine the market for narrative and American art. She has led landmark sales, including the Boy Scouts of America's Norman Rockwell Collection and the Barry and Maria King Collection of Early American Modernism, and has handled

masterworks by Norman Rockwell, Georgia O'Keeffe, Robert Motherwell, Helen Frankenthaler, Andy Warhol, and J.C. Leyendecker. Most recently, she oversaw the \$7.2 million sale of Rockwell's *So You Want to See the President!*, acquired by the White House Historical Association. A sought-after speaker and commentator, Lehmann lectures widely on the art market and has served as an adjunct professor at New York University, where she taught Appraisal and Valuation for 5 years. She has been profiled by Artnet as a "power broker" and is a frequent media voice, with appearances on Bloomberg and Fox News and features in *The New York Times*, *The Wall Street Journal*, and *Forbes*. She also serves as an art advisor for Apple TV+.



Emily Thompson
Winston Artory

Emily Thompson brings more than 20 years of experience in fine art valuation and advisory to Winston Artory Group. She specializes in Post-War, Contemporary, and Emerging art, with additional expertise in Impressionist and Modern works. Emily has valued thousands of artworks for collateral lending, estate and financial planning, charitable donation, and insurance. Before joining WAG, she held senior roles at Emigrant Bank Fine Art Finance, Fine Art Asset Management, and the U.S. Treasury's Internal Revenue Service, as well as with international advisory firms.

A Certified Member of the Appraisers Association of America (AAA), she also teaches art market research and valuation at the Sotheby's Institute of Art (SIA) and New York University (NYU) master programs and is an active member of the Professional Advisors to the International Art Market (PAIAM), ArtTable, and the Estate Planning Council of New York (EPCNY). Emily earned her M.A. in Visual Arts Administration from New York University and a dual B.A. in Art History and English from Hobart and William Smith Colleges.

11:05-11:35

The Evolving Gallery Model



The panel will discuss how the gallery model is evolving, the art ecosystem support and how galleries are innovating to grow their business and collector reach.

Speakers

Claire Bergeal

Bortolami

Alix Holloway

AH Arts

Ivy Jones

Welancora Gallery

Cheryl Karim

Gallagher

Kinsey Robb

Art Dealers Association
of America (ADAA)



Claire Bergeal *Bortolami*

Claire Bergeal is a senior director at Bortolami, a contemporary gallery in New York that represents an international roster of artists and estates. She works across exhibitions, sales, and long-term artist relationships within a continuous, multi-space program.

Previous to Bortolami, she held roles at Worth Art Advisory, the National Academy Museum, and the Aldrich Contemporary Art Museum. Her perspective reflects the realities and pressures of sustaining a full-service gallery model today.



Alix Holloway *AH Arts*

Alix Holloway is an established secondary market art dealer, fine art appraiser and art advisor based in New York. She is the founder of AH Arts, a fine art gallery with a rotating selection of consigned inventory of paintings, sculptures and works on paper by Modern, Post-War and Contemporary Masters. She curates two public exhibitions

annually timed to the marquee auctions in May and November AH Arts works with private collectors, and their estates, to deaccession important 20th Century works of art, while helping new and established collectors, institutions and corporations to make meaningful acquisitions. A proud member of the Art Dealers Association of America (ADAA), AH Arts upholds the highest level of connoisseurship, scholarship and integrity. Prior to founding AH Arts in 2020, she spent ten years working with James Goodman Gallery and managed all aspects of gallery sales. She led the directive to close the gallery after James Goodman's passing in 2019, which entailed privately selling much of his personal collection, donating the gallery's archives, gifting the library and ending a 60-year gallery operation to start anew. It was this

foundation that enabled AH Arts to work with many of the same clients in much the same capacity placing historical works of art in important collections. Holloway received her MA in Visual Arts Administration from New York University and holds a BA in Art History, BFA in Printmaking, BS in Marketing from Arizona State University. She is a certified member of the Appraisers Association of America and focuses on supporting the estates of dedicated collectors to speak across generations. She is also passionate about arts education, community engagement, and contemporary dance – serving on the Development Committee for the Joyce Theater and as the President of the Board of Directors for HiveWild Dance. She lives in Chelsea, one block from her gallery, with her husband, their twin boys and an Austrian Shepard.



Ivy Jones
Welancora Gallery

Ivy Jones founded the Welancora Gallery, based in Brooklyn, New York in 2002. Ivy holds a B.A. in political science from Hampton University and a M.A. in public administration from Clark Atlanta University. She is a native of Brooklyn, New York. The gallery name is an amalgam of the names of Ivy's parents and older brother. In 2014, the gallery mission and programming were updated to reflect a greater focus on contemporary art and

criticism. The broader mission of the gallery is to represent artists from around the world by placing their work with individual collectors and institutions, publishing scholarly exhibition catalogues and monographs. From time to time, guest curators and writers of color are invited to mount exhibitions and contribute essays about the shows on view. The gallery is located in a 19th century brownstone in Bedford Stuyvesant in Brooklyn, New York.



Kinsey Robb
ADAA

Kinsey Robb is Executive Director of the Art Dealers Association of America (ADAA), a nonprofit membership organization representing approximately 200 of the nation's leading fine art galleries. In this role, she advances ADAA's mission to uphold the highest standards of connoisseurship, scholarship, and ethical practice across the art market. She also oversees the ADAA Foundation, which provides grants to museums nationwide in support of curatorial research and innovative exhibitions. Prior to joining ADAA, Robb served as Executive Director of Art Center Sarasota, where she led a period of strategic growth and expanded public engagement.

Earlier in her career, she held roles at internationally recognized galleries including Gagosian, Lehmann Maupin, and Perrotin, working closely with leading contemporary artists and shaping gallery strategy and programming. Robb holds a master's degree in art history from the University of Manchester and a bachelor's degree from Syracuse University's College of Visual and Performing Arts. She has served on a range of arts, cultural, and civic boards and advisory committees, underscoring her commitment to strengthening the infrastructure and public impact of the visual arts.



Cheryl Karim
Gallagher

Cheryl Karim is managing director of Fine Arts and area Executive President at Gallagher. She is a seasoned insurance professional with nearly three decades of experience specializing in Fine Arts and Jewelry insurance. She works with high-net-worth private collectors, international art galleries, museums, and private dealers to craft tailored insurance solutions that protect their most valuable assets. Cheryl's expertise spans risk analysis, customized program placement, and proactive loss prevention, all backed by her deep knowledge of both domestic and international art insurance markets. In addition to her Fine Arts and Jewelry practice, Cheryl has extensive experience designing comprehensive Property & Casualty insurance programs for the art world. Her work includes crafting innovative solutions for real estate portfolios, professional liability, kidnap and ransom, and other specialized risks. Cheryl's ability to integrate P&C coverage with fine art insurance ensures her clients receive comprehensive protection across all aspects of their business and personal exposures. Cheryl began her career in Fine Arts insurance in 1994 and joined Gallagher in 2013.

Over the years, she has collaborated with world-renowned galleries, museums, and collectors to safeguard some of the most prestigious collections in the art world. Her ability to navigate complex risks has earned her recognition as a Power Broker by Risk & Insurance Magazine in 2021, 2024 and 2026 as well as IBANY Emerging Leader of the Year in 2019. Beyond her professional achievements, Cheryl is a passionate advocate for the arts and diversity. She serves as Vice Chair of the Tri-State Diversity Council Advisory Board and is involved in organizations such as ProjectArt, AWWAD, PAIAM, and ArtTable. Cheryl is also a sought-after speaker and thought leader, frequently presenting on fine art risk management and broader insurance strategies at industry events. Cheryl's lifelong appreciation for art and culture drives her commitment to protecting the legacies of collectors, galleries, and institutions worldwide. Whether designing innovative insurance programs for fine art collections or integrating P&C solutions for broader risk management, Cheryl is dedicated to preserving the beauty, value, and legacy of her clients' most treasured assets.

11:35-12:20

Monetizing your Collection

How is art finance evolving and adapting to suit a new generation of collectors?

Our panel of experts will discuss how art finance is evolving and adapting to suit a new generation of collectors.

- Different services currently offered & how they are differentiated.
- The importance of Art Finance within the wider market as an 'upstart' within the traditional framework of the art market.
- How Art Finance has 'grown up' and is now an accepted alternative to selling to create liquidity together with the infrastructure to support this.
- What does the future hold?

Speakers

Alessandro De Stasio

Artscopy

Sayuri Ganepola

Christie's

Suzanne Gyorgy

Emigrant Bank Fine Art

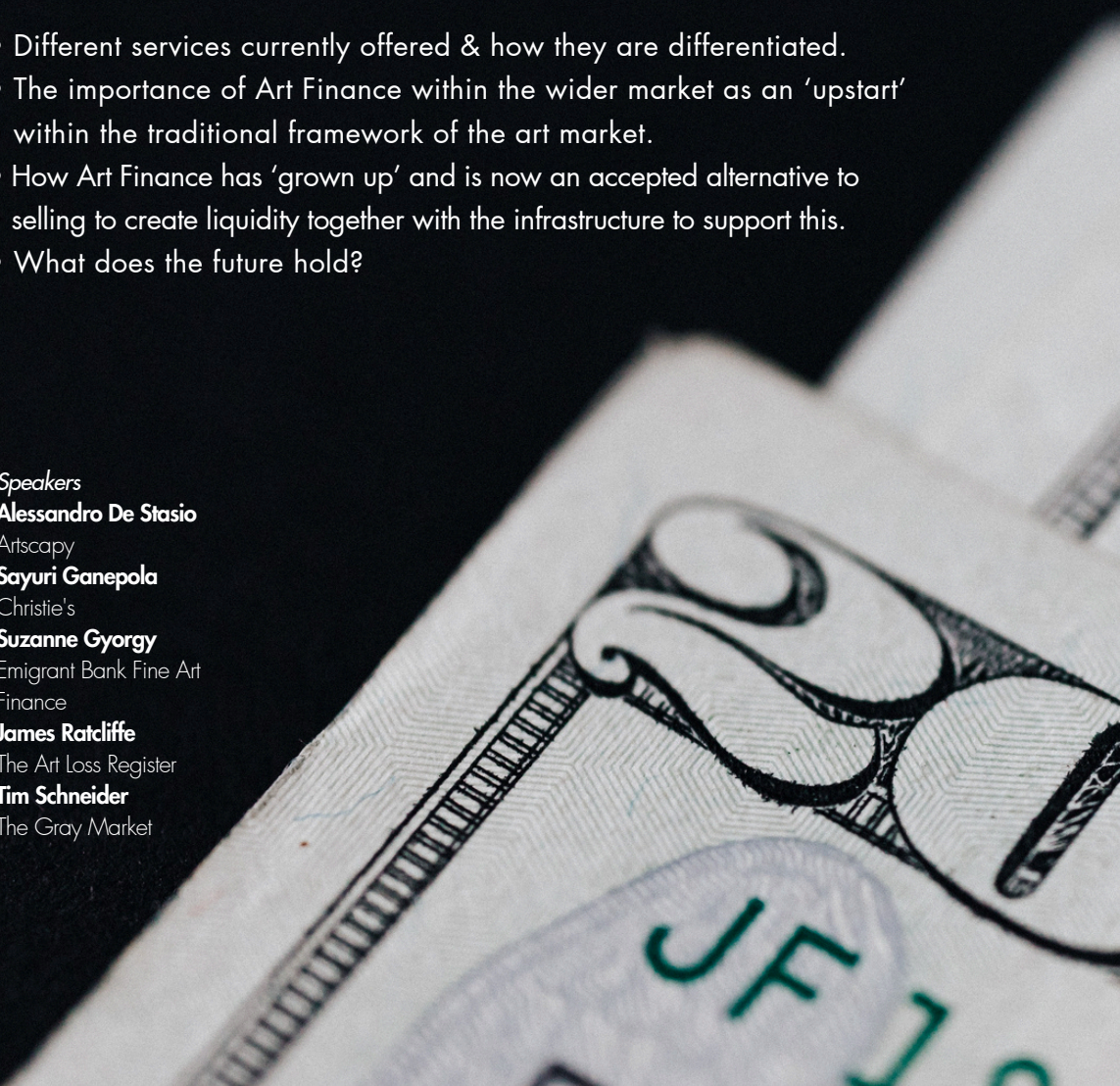
Finance

James Ratcliffe

The Art Loss Register

Tim Schneider

The Gray Market





Alessandro De Stasio
Artscapy

Alessandro De Stasio is the visionary Co-founder and CEO of Artscapy, the award-winning alternative investment platform specialised in art. With over 15 years of art collecting experience and a robust background in digital businesses, Alessandro combines innovative thinking with strategic insights to keep Artscapy at the cutting edge of technological advancements.

His passion for art and commitment to placing collectors first ensures that Artscapy provides expert guidance, data-driven market insights, and a seamless experience in art collection and management. Alessandro's focus on alternative assets and investments has made Artscapy a leader in the field, helping users effortlessly diversify their portfolios and enrich their lives through art.



Sayuri Ganepola
Christie's

Sayuri Ganepola is Global Managing Director, Christie's Art Finance, where she advises collectors, family offices, and institutions on art-backed lending, tailored liquidity strategies, and navigating global art market dynamics. Her work focuses on helping clients unlock value from significant art holdings while managing risk, timing, and balance-sheet considerations in an increasingly sophisticated market. With prior experience across private wealth

management, investment banking, and structured finance, she brings a capital-markets-driven approach to art finance and complex asset structuring. She holds a BA from the University of Pennsylvania, an MBA from the Darden School of Business at the University of Virginia, and a Master's in Art Business and Modern and Contemporary Art from Christie's Education. She is a frequent speaker on the evolving intersection of art and finance.



Suzanne Gyorgy
*Emigrant Bank Fine Art
Finance*

Suzanne Gyorgy is a Partner of Emigrant Bank Fine Art Finance. A noted authority on the art market, Suzanne brings over 35 years of professional experience working with public and private art collections and art collectors. Before joining EBAFA in 2023, she was a Managing Director and Global Head of Citi Private Bank Art Advisory & Finance where she led a team of international art specialists who advised some of the world's eminent private collectors on building art collections, art management and estate planning while managing the global art finance program that enabled collectors to unlock liquidity from their art collections. Before joining Citi in 1999, she was Director of Exhibitions and Collections for the Morris Museum in Morristown, New Jersey where she organized exhibitions ranging from 19th Century European and American art to a series of contemporary

art projects and exhibitions. Prior to that, Suzanne served as the Director of PaineWebber (UBS) Art Gallery in New York, organizing exhibitions in partnership with non-profit arts and cultural institutions. Suzanne began her career as a Registrar for the Department of Painting and Sculpture at The Museum of Modern Art, New York City. Suzanne's expertise and experience has made her a sought-after speaker on the international art market where she presents on a wide-range of topics including art finance, collecting, art as an asset, blockchain and NFTs. She has published on art and banking, and is frequently cited by *The Wall Street Journal*, *The New York Times*, *Financial Times*, *Bloomberg*, *Barron's* and *The Art Newspaper* among other publications. Suzanne holds a degree in Fine Art from Pratt Institute.



James Ratcliffe *The Art Loss Register*

James Ratcliffe is the General Counsel and Director of Recoveries at The Art Loss Register. Before joining the ALR, James practiced as a solicitor in commercial litigation in London. Prior to that, his academic background was in archaeology.

James now manages the recoveries at the ALR, working to negotiate solutions to numerous cases involving stolen and looted art and cultural property across the globe.



Tim Schneider
The Gray Market

Tim Schneider is the founder of *The Gray Market*, the conversation-starting art-industry newsletter, and a private consultant for artists and businesses in the cultural field. His work – which assesses the art trade through the lenses of economics, technology, data analysis, law, and adjacent markets such as film, music, and fashion – has also appeared in *The New York Times*, *Financial Times*, and the *Business of Fashion*, among others.

Following nearly a decade working in the commercial gallery sector, he spent a combined seven years as the art market editor for *The Art Newspaper* and the art business editor for *Artnet News*. His past speaking engagements range from Art Basel's Conversations series and the Art Business Conference to lectures at Yale University and the Sotheby's Institute of Art. In 2017 he published his first book, *The Great Reframing: How Technology Will – and Won't – Change the Gallery System Forever*.

12:20-13:00

Women Trailblazing Entrepreneurs in the Art World

Join our panel conversation with our trailblazing female founders across the art business world.

Speakers

Diana Al-Hadid

Artist

Christine Berry

Berry Campbell

Sarah Douglas

ARTnews

Mary Gridley

ACS

Sarah Harrelson

CULTURED Magazine

Wendy Lindstrom

Mazzola Lindstrom



Diana Al-Hadid

Artist

Diana Al-Hadid (b. 1981, Syria) is a New York-based artist celebrated for her sculptural practice and site-specific installations that explore the intersections of architecture, history and the built environment. Her work employs diverse materials to create evocative forms that appear at once monumental and ephemeral. Al-Hadid has mounted several public site specific installations across the United States and abroad, including permanent commissions for the Princeton University Art Museum and the MTA at Penn Station in New York City. Al-Hadid has presented numerous solo exhibitions at museums worldwide including a recent survey exhibition at the Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, which traveled to Georgetown University Art Galleries, Washington, D.C., and was accompanied by a monograph.

Previous solo shows include Madison Square Park Conservancy, NY, in conjunction with the Bronx Museum of the Arts, NY; the Henry Art Gallery, University of Washington, Seattle; the Frist Art Museum, Nashville, TN; the San Jose Museum of Art, San Jose, CA; the David Winton Bell Gallery at Brown University, Providence, RI; the NYU Abu Dhabi University Gallery, Abu Dhabi, UAE; the Vienna Secession, Vienna, Austria; the Columbus College of Art and Design, Columbus, OH; the Akron Museum of Art, Akron, OH; the Savannah College of Art and Design, Savannah, GA; the Weatherspoon Museum of Art, Greensboro, NC; the Virginia Museum of Fine Arts, Richmond, VA; the University of Texas at Austin, Austin, TX; the Nasher Sculpture Center, Dallas, TX; the Centro de Arte Contemporánea, La Conservera, Spain; the Nevada Museum of Art, Reno, NV; and the Hammer Museum, Los Angeles, CA. Al-Hadid received her MFA from Virginia Commonwealth University and BFA from Kent State University. Throughout her career, Al-Hadid has been awarded a United States Artist Rockefeller Fellowship, a Joan Mitchell Foundation Fellowship, a Pollock-Krasner Foundation Grant, a New York Foundation for the Arts Grant in Sculpture, an Academy of Arts and Letters Art Award, a Louis Comfort Tiffany Grant, and a Smithsonian Artist Research Fellowship.

She was in residency at the Skowhegan School of Painting and Sculpture and was most recently named a Lab Grant Resident at Dieu Donn , New York. Al-Hadid's work is collected by major institutions including the Whitney Museum of American Art, Princeton University Art Museum, National Gallery of Victoria, Melbourne, Collection EM T | National Museum of Contemporary Art Athens, Museum of Fine Arts, Houston, the Virginia Museum of Fine Arts, Richmond, VA, and the Toledo Museum of Art, amongst others. She serves as a member of the Madison Square Park Conservancy Art Committee, as well as the New York Foundation for the Arts Advisory Council, and was recently inducted into the National Academy of Design. She has previously served on the advisory board of VCU Institute of Contemporary Art, and was a member of the Humanitarian Coalition for USA for UNHCR. She is represented by Olney Gleason, New York.



Christine Berry
Berry Campbell

Christine Berry is the co-founder of Berry Campbell, a post-war modern and contemporary art gallery based in Chelsea, New York. She holds two degrees in art history and a certification in museum education. She began her career at the Modern Art Museum of Fort Worth, followed by a position at the Whitney Museum of American Art. In 2000, she transitioned into the commercial art world and has been selling art to public and private collections worldwide. In 2013, Christine Berry and Martha Campbell opened Berry Campbell Gallery. The gallery offers a carefully curated program representing post-war American painters who have been underrepresented or neglected, particularly women of Abstract Expressionism.

Since its inception, the gallery has placed a strong emphasis on research to highlight artists overlooked due to age, race, gender, or geography. This unique perspective has gained increasing recognition from curators, collectors, and the press. In 2022, Berry Campbell relocated to 524 West 26th Street, one of the most prestigious blocks in Chelsea. The 9,000-square-foot space was previously home to art world icons such as Paula Cooper Gallery and Robert Miller Gallery. The gallery represents artists including Bernice Bing, Dorothy Dehner, Lynne Drexler, Perle Fine, Judith Godwin, and Yvonne Thomas, among others.



Sarah Douglas
ARTnews

As Editor-in-Chief of *ARTnews* and *Art in America*, the cornerstone magazines of PMC's Art Media division, **Sarah** oversees editorial strategy across the division, maintaining the authority and integrity of two brands with a combined 200-year history and moving those brands into the future, with a particular emphasis on the digital side of the business. At PMC, Sarah has steered a relaunch of *ARTnews*'s celebrated annual Top 200 Collectors issue, as well as a relaunch of the *ARTnews* and *Art in America* website. Since starting at *ARTnews* in 2014, Sarah has overseen a tripling of both its web traffic and its social media numbers. Sarah has spent her career working across print and digital. She started as a freelancer, writing reviews and previews for the New York Times's website, and went on to spend four years as U.S. editor of *The Art Newspaper*, which is

based in London and is one of the world's most respected art publications. In 2005, she headed up the team that launched Artinfo.com, which went on to become one of the leading websites for art news globally. Concurrently, she was staff writer for the print magazines under the same holding company, *Art + Auction* and *Modern Painters*. Subsequently, Sarah spent three years as Culture Editor at *The New York Observer*, overseeing weekly culture pages and launching its visual art vertical Gallerist. She has contributed to *The New York Times*, *New York Magazine*, *The Economist* and *The National*, among other publications. In 2013, she was the recipient of ArtTable's New Leadership award. An authority on art and the art market, Sarah has spoken at art fairs and events around the world, and has been interviewed on NPR, among other outlets.



Mary Gridley
*Art Conservation Studio
(ACS)*

Mary Gridley is co-founder of Art Conservation Solutions (ACS), a leading conservation studio based in Long Island City, NYC, which specializes in the preservation and treatment of modern and contemporary paintings. She established ACS in 2021 with Kristin Robinson, a move which built on their longstanding partnership at Cranmer Art Group, reputation for rigorous conservation services, and noted expertise in navigating the demands of sensitive and minimal paint surfaces. Mary is an elected Fellow of both the American

Institute for Conservation and the International Institute for Conservation. Her extensive contributions to the advancement of the field of modern art conservation include articles in multiple publications from the Getty Conservation Institute, as well as research presentations at venues including Tate Modern, the Rijksmuseum, and Yale University. She holds a B.A. in Art History from Yale University and a Diploma in the Conservation of Easel Paintings from the Courtauld Institute of Art, London.



Sarah Harrelson
CULTURED Magazine

Sarah Harrelson is the founder and editor-in-chief of CULTURED Magazine. The magazine was founded in 2012 as a definition-defying publication that seeks to break down the borders between creative disciplines and showcase the complexities of the art ecosystem. A nationally distributed magazine in print, CULTURED expands its reach online, connecting with a targeted demographic of tastemakers, artists, and collectors who engage with our platform as a 24/7 discovery vehicle. The publication has become a trusted compass for fashion, art, design, and architecture, consistently springboarding young voices into the

conversation through thought-provoking coverage. In Fall 2024, Harrelson recruited renowned art writers Johanna Fateman and John Vincler to join CULTURED as the magazine's distinguished Co-Chief Art Critics to launch The Critics' Table, a new subscriber-only forum devoted to art criticism which aims to give readers crucial insight into the exhibitions and artists of the moment. Harrelson's decades-long career in magazines included positions with legacy fashion publications before launching the Miami Herald's Home and Design section, in addition to becoming the editor-in-chief of Art Basel Magazine.



Wendy Lindstrom
Mazzola Lindstrom

Founding partner of Mazzola Lindstrom, a firm with offices in New York and Los Angeles and both national and global reach, **Wendy Lindstrom** draws upon 25 years' experience as a seasoned litigator, bringing deep industry knowledge to her practice. She is a leading lawyer in the field of art law and is highly regarded for her expertise, providing specialized counsel on art law, cultural property issues, intellectual property, antiquities, jewelers block, transportation, cargo, international and interstate commerce as well as complex commercial transactions.

Wendy's competency, discretion and client-focused approach is sought out by institutional and private clients alike, comprising the sector's leading museums, auction houses, galleries, collectors, advisers, artists, and dealers. She has overseen some of the most high-profile cases in the art world, achieving multi-million dollar recoveries for her clients. Wendy has successfully transacted and litigated domestic and international disputes concerning art, antiques, antiquities, stamps,

rare wines, watches, jewelry, collectibles, yachts, NFTs and specie markets including fraud and damage. She drafts and negotiates loan agreements, consignment agreements, bills of sale, artist dealer agreements, fine art logistics agreements, terms and conditions and many other types of art related contracts. Wendy is regularly called upon by noteworthy media publications for commentary on art law and is a frequent participant in speaking engagements lending her industry expertise on panels and conferences. In 2023 she was named a top lawyer on the ArtNews Top Art Professionals List. Her commitment to the sector is exemplified by her service and affiliation to several not-for-profit arts groups including Art Table, POW Arts, the International Foundation for Art Research and the Maritime Law Association. Wendy is an avid contemporary art collector and has been instrumental in building the firm's corporate collection in addition to her own private collection.



14.00-14:45

The Rise of the Collectibles Market

Our panel will explore the rise of the Collectibles market and will explore the potential similarities and differences with the art market.

Speakers

Julie Davich

Art Journalist

Natasha Fekula

AXA XL

Helen Hall

Dig Appraisals

Noah Kupferman

The Magnusson Art Group

Elyse Luray

Heritage Auctions



Julie Davich *Art Journalist*

Former Puck News writer Julie Davich is a freelance art journalist for publications including *New York Magazine*, the *Wall Street Journal*, *Architectural Digest*, *Elle Decor*, and *ARTnews*. She is also the author of the Substack, *The Appraisal*, about the cultural marketplace. She brings to her coverage a decade of experience in the auction world,

first at Christie's and most recently at Sotheby's, where she was S.V.P., global head of proposals. She helped bring to auction some of the most valuable masterpieces and collections ever sold, including the collections of S.I. Newhouse, Emily Fisher Landau, and Peggy and David Rockefeller.



Natasha Fekula *AXA XL*

As Claims Manager for AXA XL's fine art, jewelry and specie business, **Natasha** helps AXA XL's specialty insurance clients – which include museums, private collectors, corporate collections, jewelers, mining and cash-in-transit operations – address physical loss or damage to highly valued property and possessions. Natasha's responsibilities also include addressing the businesses' reinsurance, financial reporting, reserving and compliance requirements. Natasha joined XL in July 2004 from AXA Art Insurance Companies where she served as Claims Analyst and Legal Advisor and managed the resolution of complex fine art

claims, which included supervising private investigations and retaining qualified conservators and appraisers. Prior to her position at AXA, Natasha worked as an attorney in the legal department of Sotheby's Inc. where she negotiated settlement, consignment and consulting agreements, benefit auction contracts and authenticity and title claims. Natasha earned her Bachelor of Arts and her Master of Arts in Medieval History from the University of St. Andrews in Scotland. She earned her Juris Doctor from Boston College Law School and is a member of the New York Bar.



Helen Hall
Dig Appraisals

Helen Hall is an appraiser of Music and Film Memorabilia and Archives with over 28 years of experience in this specialist field. Helen began her career at Christie's in London and became an auctioneer and Vice President of Popular Culture at Christie's New York. Helen launched her appraisal business in 2008, providing appraisals for Estate Tax, Donation, Insurance and Collateral Loan purposes, and has worked on some of the most iconic entertainment archives and

estates including The David Bowie Archive, the Estate of Marlon Brando, the Audrey Hepburn Foundation, the Estate of Prince Rogers Nelson and the Estate of Tom Petty. Most recently, Helen consulted on the record-breaking Jim Irsay Collection at Christie's, which established 28 new world auction records for guitars and memorabilia. Helen is a Certified Member and Board Director of the Appraisers Association of America.



Elyse Luray
Heritage Auctions

Elyse previously served as the Vice President, Auctioneer and department head of Collectibles for Christie's for more than 10 years after earning a degree in art history from New Orleans' Tulane University. Since then she has collaborated and consulted with a number of specialty auction houses, handling high-profile auctions ranging from antique toys to sports collectibles and fine wine. The roster of important private collections she has managed include the archives of Lucas Films, DreamWorks, Fox Studios, Jimi Hendrix, Muhammad Ali, Eric Clapton, Marilyn Monroe, and Mickey Mantle. Elyse is also the nationally-recognized host of numerous television programs on collectibles, such as HGTV's *If*

Walls Could Talk and *The Longest Yard Sale*, as an appraiser on PBS's *Antiques Roadshow* and as a permanent cast member of its popular *History Detectives*. She quickly earned roles as host of *Collection Intervention* on the Syfy network, *Treasure Seekers* on VROOM!, and as a collectibles expert on *The Nate Berkus Show* and *Clean House NY!* as well as several appearances on morning television programs. She is also an author, speaker and a licensed auctioneer in New York. A member of the Appraisers Association of America, Elyse is a USPAP-certified appraiser of Entertainment memorabilia and a preferred appraiser for both the Chubb Group of Insurance Companies and Encompass Insurance.



Noah Kupferman
*The Magnusson Art
Group*

Noah Kupferman is Director of Business Development at The Magnusson Art Group, where he draws on a career spanning fine art, finance, and the evolving collectibles market to drive strategic growth and cultivate lasting client relationships. Noah began his career at Sotheby's, training as a fine art specialist with a focus on Chinese Paintings and Calligraphy. He subsequently spent a decade at Christie's, holding roles as Head of Art Finance, Co-Head of Chinese Works of Art, and Director of Christie's Education. This gave him a front-row seat to the art market's transformation across both traditional and emerging categories. Prior to Christie's, he was a Private Banker at US Trust, Bank of

America Private Wealth Management and Merrill Lynch, advising clients on comprehensive wealth planning and banking solutions. Noah currently serves on faculty at The Sotheby's Institute of Art, teaching courses on the intersection of art and finance - a lens through which he closely tracks shifts in collector behavior, market liquidity, and the broader art market landscape. He holds an MBA in Finance from New York University, an MA from Columbia University's School of International and Public Affairs, Advanced Certification from the Johns Hopkins University School for Advanced International Studies and a BA in Chinese Language and Literature from Oberlin College.

14:45-15:30

Mid-Market Artists and their Legacy

Mid-market artists occupy a vital and often underexamined space in the art world, and the question of how their legacies are built, sustained, and ultimately protected has never been more urgent. This panel brings together gallerists, estate managers, art market analysts, and artists' advocates to examine what legacy really means for artists working in the £20,000-£500,000 price range, and how their legacy can be better supported.

Speakers

Jason Andrew

Artist Estate Studio

Eileen Jeng Lynch

The Bronx Museum

Allegra LaViola

Sargent's Daughters

Courtney Maier Burbela

SRI Fine Art Services

Carlie Porterfield

The Art Newspaper

Maggie Waterhouse

Sprüth Magers



Jason Andrew
Artist Estate Studio

Jason Andrew is a Brooklyn, NY, based curator, producer, and founding partner of Artist Estate

Studio, LLC, where he is widely regarded as a leading innovator in artist estate strategy and cultural stewardship. His practice centers on designing forward-thinking, sustainable frameworks that preserve artistic legacies while positioning estates to thrive within evolving institutional, market, and scholarly contexts. With a career rooted in preservation, advocacy, and strategic planning, Andrew guides artists and their estates through the complex intersections of authorship, representation, intellectual property, and long-term market engagement. Andrew's over two decades of experience spans curatorial and

exhibition projects, theatrical and performance-based works, lectures, published scholarship, and high-level advisory services. He is known for a rigorous yet pragmatic approach that bridges artistic intent with legal, financial, and cultural realities. Deeply collaborative and cross-disciplinary by design, his projects bring together artists, scholars, collectors, institutions, and legal professionals. At the core of Andrew's practice is a commitment to honoring artistic vision while activating estates as living cultural entities – ensuring relevance, integrity, and meaningful public engagement across generations.



Eileen Jeng Lynch
The Bronx Museum

Eileen Jeng Lynch is The Bronx Museum's Director of Curatorial Programs who stewards the Museum's curatorial initiatives and exhibition schedule with an eye toward expanding its

presence in The Bronx and beyond. Jeng Lynch made her curatorial debut at The Bronx Museum with Abigail DeVille: Bronx Heavens, the artist's first museum survey. Abigail DeVille: In the Fullness of Time, a continuation of that survey, opened at Bowdoin College Museum of Art in June 2024. Jeng Lynch also curated Bronx Calling: The Sixth AIM Biennial, an exhibition showcasing work by artists who completed The Bronx Museum's flagship AIM Fellowship, a career accelerator program designed to give promising artists the knowledge and skills to sustain a successful practice. Previously, Jeng Lynch was the Senior Curator of Visual Arts at Wave Hill, also in The Bronx, where she organized exhibitions and programs,

commissioned artists for site-specific projects, and managed the residency and emerging artists programs. Jeng Lynch has held positions at RxArt, Sperone Westwater, and The Art Institute of Chicago in the Department of Contemporary Art. She has been a guest curator at the Samuel Dorsky Museum of Art at SUNY New Paltz, The Yard: City Hall Park, Trestle Gallery, Sperone Westwater, Lesley Heller Workspace, Dorsky Gallery Curatorial Programs, Garis & Hahn, and Radiator Gallery, among others. As the founder of Neumeraki, Jeng Lynch has launched national and global community-based curatorial initiatives. Jeng Lynch received her MA from the School of the Art Institute of Chicago and BA from Syracuse University.



Allegra LaViola
Sargent's Daughters

Allegra LaViola was born and raised in New York City. She attended the University of St Andrews, Scotland, where she received an M.A. in Art History in 2002. This was followed by several formative years residing in Italy and London, experiences that cultivated a classical sensibility foundational to her approach as a dealer. In 2014 Allegra launched Sargent's Daughters with a focus on broadening the dialogue between historical arts and contemporary artists. The gallery takes its name from the painter John Singer Sargent, who was an innovator working in a traditional medium. Accordingly, the gallery features artists whose work blends the same qualities of art historical engagement and cutting edge concepts. LaViola's curatorial philosophy centers on "global connectivity," tracing shared archetypes and symbolic codes across diverse cultures and geographies. She holds that art should operate on multiple

levels, offering immediate emotional impact alongside intellectual depth, asserting that accessibility need not preclude intellectual rigor. Her organic and instinct-driven process for selecting artists focuses on visual appeal, connection to art history, and an element of enduring mystery, fostering long-term relationships where the artist's vision is paramount. Gallery exhibitions have been featured in *The New York Times*, *ARTFORUM*, *Art in America*, among other national and international publications. Sargent's Daughters has placed works in museums such as The Museum of Modern Art, New York; The Whitney Museum, New York; The Metropolitan Museum of Art, New York; The Museum of Modern and Contemporary Art, Switzerland; The Denver Art Museum, Colorado; The Baltimore Museum of Art, Maryland, among others.



Carlie Porterfield *The Art Newspaper*

Carlie Porterfield is a New York-based journalist specialising in the global art market. As the senior art market editor for the Americas at *The Art Newspaper*, she covers galleries, fairs, auction houses and the forces shaping the international art trade.

Her reporting explores how economic, cultural and political shifts influence art transactions, from blue-chip sales to emerging scenes. Prior to joining *The Art Newspaper*, she was a reporter at *Forbes*, where she covered wealth, culture and policy.



**Courtney Maier
Burbela**
SRI Fine Art Services

Courtney is Director of Client Relations and Strategic Partnerships at SRI Fine Art Services and is a senior leader in the fine art services industry, specializing in the stewardship and strategic management of artists' estates and significant collections. She advises artists, estates, foundations, collectors, and galleries on storage strategy, studio transitions, inventory organization, risk mitigation, and long-term collection oversight. With early career experience in galleries and auction houses, Courtney developed a comprehensive understanding of both the primary and secondary art markets. She worked with Crozier Fine Arts for 17 years during a period of rapid growth,

deepening her expertise in collection logistics and estate-level storage planning. At SRI Fine Art Services, Courtney works closely with artists' estates and private collections navigating complex transitions – ensuring artworks are properly documented, securely stored, and positioned for future scholarship, exhibition, or sale. She is known for aligning operational strategy with curatorial and market objectives through thoughtful, relationship-driven partnerships. Courtney serves on the National Programming Committee for ArtTable and is President of the Alumnae Council at Foxcroft School. She holds degrees in Art History and Painting from Lehigh University.



Maggie Waterhouse
Sprüth Magers

Maggie Waterhouse recently joined Sprüth Magers as Sales Director in New York, bringing with her a profound foundation in both primary and secondary market dealing. Prior to joining the gallery, she held sales positions at Sperone Westwater and Mnuchin Gallery, two galleries recognized for their sophisticated engagement with the secondary market. At Sprüth Magers, Waterhouse plays a strategic role cultivating dialogue

between historical and contemporary collecting categories, placing museum-quality secondary market works in conversation with the gallery's leading contemporary program. Her approach emphasizes the continuity of art history, positioning contemporary artists within broader historical narratives and reinforcing the long-term cultural and market significance of the gallery's roster.



15:50-16:40

AI & Art Business Productivity

While the art trade grapples with artificial intelligence's impact on image-making, the technology is also initiating an equally consequential shift on the business side of the trade. This panel will wade into the possibilities and challenges of integrating AI into the operations of galleries, auction houses, and more through the perspectives of entrepreneurs and specialists at the forefront of this innovative space.

Speakers

Sophie Coco

Christie's

Sam Glatman

Artsignal

Sean Green

ARTERNAL

Tim Schneider

The Gray Market



Sophie Coco
Christie's

Sophie Coco is SVP, Global Head of Client & Object Intelligence at Christie's, where she defines and executes the global strategy for object & client intelligence across all collecting categories and regions, ensuring that it is integrated into client strategy, private sales, and market positioning. Sophie joined Christie's in February 2026 from Bonhams, where she spent three years in Client Development leadership, most recently as Interim Global Head of Client Development and previously as Client Development Director, Americas.

Earlier in her career, she served as Head of Strategic Partnerships at LiveArt and held a series of roles at 1stDibs across the Vetting & Seller Strategy department, ultimately as Fine Art Vetting Specialist. She began her career at Heritage Auctions in Dallas, in the Appraisal Services Department. She holds a BA in Art History, Art Conservation and French from the University of Delaware. She serves on the New York Patron Committee of the National Museum of Women in the Arts and the Innovation Council of Eleanor's Legacy.



Jason Andrew
Artist Estate Studio

Sam Glatman is Co-Founder and CEO of Artsignal, an AI intelligence infrastructure platform for the art market. Coming from a family of art collectors and with a passion for technology and market-building, Sam is on a mission to close the intelligence gaps that have long held the art market back. Before Artsignal, Sam built and sold a company in Southeast Asia, demonstrating an ability to create businesses in markets where the status quo had gone unchallenged.

His work has been recognised by Forbes 30 Under 30 and Fast Company's World Changing Ideas Awards. Under his leadership, Artsignal has developed an agentic AI system for artwork evaluation, producing expert-level intelligence at scale, in minutes, and already in use by leading auction houses, galleries, museums and art-secured lenders. In July 2025, Artsignal completed a seed round backed by Christie's Ventures.



Sean Green
ARTERNAL

Sean Green is the Co-Founder and CEO of ARTERNAL, the art world's first AI-native revenue and relationship management platform. Built for galleries, auction houses, and art advisory firms, ARTERNAL is redefining how the industry sells – pairing deep CRM infrastructure with Agentic AI, a suite of agentic AI capabilities purpose-built for art market workflows. From client discovery and deal management to inventory intelligence and personalized outreach, Agentic AI helps sales teams move faster, deepen relationships, and unlock revenue that legacy tools simply can't reach. Clients include Hauser & Wirth, Phillips Auction House, David Kordansky, Massimo De Carlo, and KARMA, among many others. ARTERNAL has secured investment from top backers, including Maple VC, BKR Capital, Precursor Ventures, Ben Horowitz (Andreessen Horowitz), Joanne Wilson (Gotham Gal Ventures), and the Ford Foundation. Born in Jamaica and raised in Toronto, Sean

has spent over a decade at the intersection of art and technology. With a Computer Science degree from York University, he has long believed the art market deserved software as sophisticated as the relationships it runs on – a conviction now realized in ARTERNAL's positioning as the category-defining AI-native platform for the industry. Now based in Los Angeles, he leads ARTERNAL's expansion and its mission to move galleries from manual processes to a data-driven, AI-powered sales operation. Beyond his work in art and technology, Sean is an avid collector and sports fan, passionately following the Toronto Raptors, LA Lakers, and LA Chargers. He serves as a Trustee of the Orange County Museum of Art (OCMA) and is a General Partner at Black Operator Ventures (Black Ops VC), a venture fund dedicated to increasing access to capital for exceptional founders in tech at the seed stage.



Tim Schneider
The Gray Market

Tim Schneider is the founder of *The Gray Market*, the conversation-starting art-industry newsletter, and a private consultant for artists and businesses in the cultural field. His work – which assesses the art trade through the lenses of economics, technology, data analysis, law, and adjacent markets such as film, music, and fashion – has also appeared in *The New York Times*, *Financial Times*, and the *Business of Fashion*, among others. Following nearly a decade

working in the commercial gallery sector, he spent a combined seven years as the art market editor for *The Art Newspaper* and the art business editor for *Artnet News*. His past speaking engagements range from Art Basel's Conversations series and the Art Business Conference to lectures at Yale University and the Sotheby's Institute of Art. In 2017 he published his first book, *The Great Reframing: How Technology Will – and Won't – Change the Gallery System Forever*.

Companies Attending

This list was complete at the time of going to press. Please note that not all attending companies are listed, as some have asked to be omitted.

AA Luxury Atelier
AH Arts
Ackcon
Acrisure
Agence Le Bel
Allora
Appraisers Association of America
ArtAtlas
Art Basel
Art Conservation Solutions (ACS)
Art Dealers Association of America (ADAA)
ARTDAI
Art Endow LLC
ARTERNAL
Artifactual History Appraisal
Artist Estate Studio
ARTnews
Art Nova
Arts 14c
Artscapy
Artsignal
Arttable
AXA XL
Berry Campbell
Bortolami
Brazda Fine Art
Bridgette Mayer Gallery
The Bronx Museum
BSJ Fine Art
Cadogan Tate
Capital Art Group
Cassorla and Associates
Cedric Autet
Chihuly Studio
Christie's
Chubb
Cohart
Collectors
Countera
Cre8sart
CULTURED Magazine
David Zwirner
De Buck
Dia Art Foundation
Dietl International Services
Dig Appraisals
Dubé Art Consulting & Appraising Services
Edie Meyer Art Advisory
Ekart Asia
Emigrant Bank Fine Art Finance
EPI Art Advisory
Esther Schipper
Evan Beard & Co.
Freeman's
Fresh Kills Fine Art
Galerie Georges-Philipp & Natalie Vallois
Gallagher
Gander & White Shipping
Goodman Gallery
Great American Insurance Company
Greenwich & Barrow
GS Art Concierge
Hauser & Wirth
Hazen Art Advisory
Heritage Auctions
Hollis Taggart
Hub International
Invest Hong Kong
Janet Fish Foundation
J. Luca Ackerman Inc. / NY Photo Conservation
J. T. Robinette
Judith Pineiro Consulting

Companies Attending

Continued

Kiramika
Kristy Bryce Fine Art
Lauren Hawker Art Advisory
Legacy Art Partners
Le Quotidien de l'Art
Lisson
Lockton
MA Art Advisory
Magellanic Advisory
Marsh McLennan Agency
Mason Lane Art Advisory
Mazzola Lindstrom
Monsoon Culture Club
Myriad USA
MyArtBroker
Nara Roesler
Newcube
Nigro Art Advisory
Odyssey Global Consulting
Pamela Cole
Parks Art Advisory
Partner In Art
Perry Lawson Fine Art
Petzel Gallery
Project For Empty Space
Proper Provenance
Pryor Cashman
Pure Insurance
Quinlan Partners
Ryba Art Advisory
Saltzman Family Foundation
Sargent's Daughters
Smartsstamp
Sotheby's
Sotheby's Financial Services
Sprüth Magers
SRI Fine Art Services
Sutton Communications
Symora Art
Tanya M. Odom Consulting
The Art Loss Register
The Art Newspaper
The Donald Baechler Foundation
The Gray Market
The Magnusson Art Group
The Wright Group At Christie's Intl. Re
Thompson Hine
Title Communications
Treadwell Fine Art & Collections Underwriters
White Cube
Winston Artory Group
WorthPoint
Wright Group Gallery
Yellowesq Studio