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Welcome to The Art Business Conference

It is my great pleasure to welcome you to the twelfth edition of The Art Business Conference in London. This year, at our new venue, The Royal College of Physicians. At the time of going to press, we have more than 140 art organisations here today, represented by 280+ attendees from across the UK, Europe, and the US.

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, Georgina Adam.

I would also like to thank our partners 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, or if you are interested to find out more about our upcoming 2027 conferences, please get in touch at:

louise@artmarketminds.com.



Louise Hamlin

The Art Business Conference

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MORNING

8:45-9:30 REGISTRATION AND NETWORKING IN THE BUSINESS PAVILION

9:30-9:35 Welcome by Georgina Adam, Conference Chair

9:35-10:15 Supporting artists as sustainable businesses: best practice across the art market

With speakers: **Jon Sharples** (Howard Kennedy), **James Willington** (Gagosian), **Beth Hughes** (Lubaina Himid Projects) and moderated by **Alexander Herman** (The Institute of Art & Law)

10:15-10:45 One voice, greater impact: why UK visual arts needs a trade body now

With speakers: **Paula Orrell** (CVAN), **Paul Hewitt** (SLAD), **Tom Kiehl** (UK Music), **Alison Cole** (The Cultural Policy Unit) and moderated by **Melanie Gerlis** (Financial Times)

10:45-11:00 The revised UNESCO International Code of Ethics for Traders in Cultural Property

With **Krista Pikkat** (UNESCO)

11:00-11:30 MORNING NETWORKING COFFEE BREAK

11:35-12:15 The art of shipping art: best practice and other fiascos

With speakers: **Kristian Hitchinson** (Gerlach Customs Services), **Carola Quirico** (Queen's), **Edouard Gouin** (Convelio) and moderated by **Adeline Guy** (Victoria Miro)

12:15-13:00 Monetising your collection

With speakers: **Suzanne Gyorgy** (Emigrant Bank Fine Art Finance), **Alessandro De Stasio** (Artscapy), **Nicholas Ricotta** (Sotheby's Financial Services), **James Ratcliffe** (The Art Loss Register) and moderated by **Melanie Gerlis** (Financial Times)

13:00-13:50 NETWORKING LUNCH

AFTERNOON

13:50-14:35 Cultural belonging: shaping the future of collecting, patronage and participation

With speakers: **Isabelle von Ribbentrop** (Cultural Strategist), **Jennifer Schipf** (AXA XL), **Charlotte Appleyard** (The British Museum) and moderated by **Jane Morris** (The Art Newspaper & Cultureshock)

14:35-15:20 AI & art business productivity

With speakers: **Brenden Beu** (Synergy Associates), **Sam Glatman** (Artsignal), **Edouard Gouin** (Convelio) and moderated by **Naomi Rea** (Art Journalist)

15:20-15:45 AFTERNOON NETWORKING COFFEE BREAK

15:45-16:05 Keynote conversation

Charlotte Appleyard (The British Museum) will be in conversation with **Igor Tulchinsky**, CEO and Chairman of WorldQuant, the sponsor of the Bayeux Tapestry exhibition at The British Museum

16:05-16:45 Old Masters: new paradigm

With speakers: **Paul van den Biesen** (TEFAF), **Amparo Martinez-Russotto** (The Klesch Collection), **Andrew Fletcher** (Christie's) and moderated by **Edward Behrens** (Apollo)

16:45-17:25 Next generation collecting & luxury assets

With speakers: **Stefano Maddalena** (Audemars Piguet), **Georgina Adam** (Journalist & Art Market Expert), **Faye McLeod** (CLOSER) and moderated by **Jo Craven** (Jo Craven Limited)

17:25-17:30 Closing remarks by Georgina Adam, Conference Chair

17:30-20:00 NETWORKING DRINKS IN THE BUSINESS PAVILION

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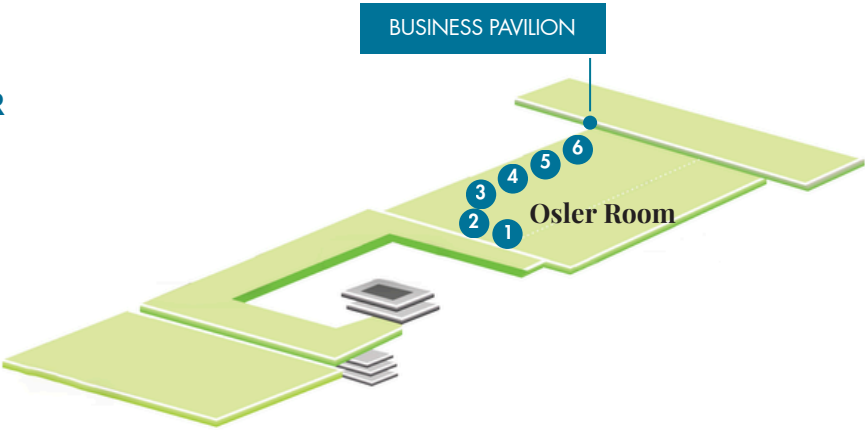
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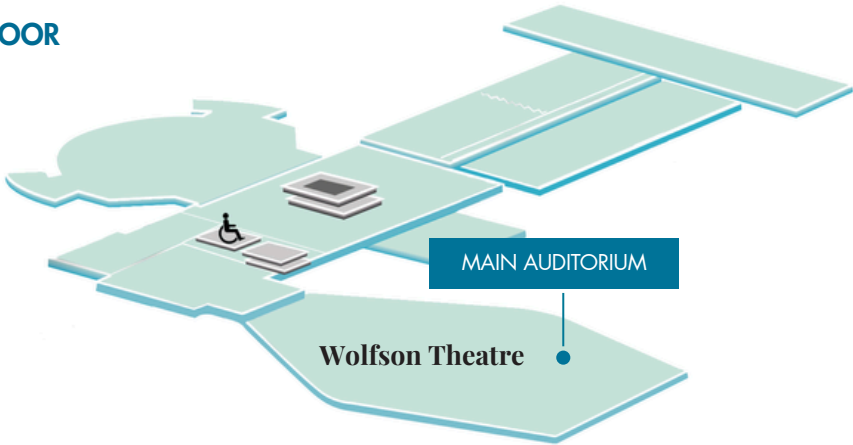
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FLOOR PLAN

FIRST FLOOR



GROUND FLOOR



EXHIBITORS

- | | | |
|------------------|-------------------------|------------|
| 1 Artscapy | 3 UNESCO | 5 Convelio |
| 2 Lund Humphries | 4 The Art Loss Register | 6 Synergy |



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2026

The Art Business Conference

Rawlinson & Hunter LLP has been at the forefront of the provision of tax and accounting advice to the art world, acting for Artists, Collectors, Galleries and Dealers since our formation in the early 1930s.

We act for leading artists, galleries & dealers on their underlying businesses and specific transactions. Many of our private clients are also avid collectors and we advise them regularly on transactional practicalities.

We provide intelligent, well thought out and practical advice on the financial aspects of art transactions. Our experience in advising on complex issues, often involving a number of jurisdictions with their associated tax implications, has given us a unique understanding of the requirements of those at the business end of the art world as well as collectors.

If you need help, please contact:

Catherine Thompson

catherine.thompson@rawlinson-hunter.com

0207 842 2028

Craig Davies

craig.davies@rawlinson-hunter.com

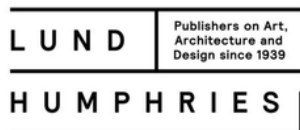
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www.rawlinson-hunter.co.uk
www.art-accountants.co.uk



Meet our exhibitors

in the Business Pavilion



Lund Humphries is the publishing imprint of the Lund Humphries Foundation for Visual Arts, a UK registered charity (no. 1211237) established in December 2024 to advance knowledge and appreciation of the visual arts for the public benefit. Building on Lund Humphries' legacy as a pioneering art-book publisher since 1939, the Foundation ensures that important subjects are documented, interpreted and made available to the general public in a durable and authoritative form. The Hot Topics in the Art World series, published by Lund Humphries in association with Sotheby's Institute of Art, is a direct expression of the Foundation's educational charitable mission, supporting students and professionals working in the art world internationally with short, accessible and meticulously researched guides to emerging areas of art-world practice and debate. Topics covered include Restitution, Philanthropy in the Arts, Climate Action in the Art World, AI and the Art Market, Art on the Blockchain, NextGen Collectors, and Censored Art Today, as well as regional focuses on Hong Kong, Saudi Arabia and Africa.

lundhumphries.com



The ALR is the world's largest private database of artworks and watches subject to claims or interests, containing +700,000 works. The ALR provides a due diligence searching service to 160 subscribed auction houses, 13 art fairs, and other art market participants, including dealers, art advisors, lawyers, banks and lenders. Law enforcement, insurers and theft victims can register stolen or missing items; banks and lenders can register their security interests in collateral; and lawyers can record claims and disputes.

The ALR conducts searches on c. 500,000 items each year across the international public and private art market, helping to identify potential issues at an early stage and facilitate the recovery of stolen art worldwide. It serves the wider art market as a central point for due diligence, provenance research and the resolution of art-related ownership disputes.

www.artloss.com

Meet our exhibitors

in the Business Pavilion



Artscapey

Artscapey is an art wealth management and deal execution platform built for collectors and art market participants, combining data, technology, market expertise and financial infrastructure to make art more transparent, manageable and liquid.

At the centre of its offering is Artscapey Finance, the Group's specialist direct lending arm, providing bespoke art-backed credit to collectors, family offices, dealers and other art-market participants. Typically providing facilities from £100,000 to £2 million, Artscapey Finance supports a range of liquidity needs including bridge-to-sale, acquisition and inventory financing, enabling clients to unlock capital from their art without necessarily having to sell.

Its approach is differentiated by its integration within the wider Artscapey ecosystem. Proprietary valuation and art-rating technology, in-house market

expertise, rigorous collateral due diligence, specialist custody and insurance infrastructure, ongoing monitoring and multiple private-sale and auction exit routes allow Artscapey Finance to assess not only what an artwork is worth, but how reliably and efficiently that value can be realised.

Alongside financing, Artscapey supports collectors across portfolio management, valuations, insurance, advisory, acquisitions and sales, creating a single trusted partner across the lifecycle of art ownership.

Founded by collectors Alessandro and Emilia De Stasio, Artscapey brings together financial, digital and art-market expertise with a simple objective: to give art owners greater clarity, control and liquidity.

artscapy.com

Meet our exhibitors

in the Business Pavilion



Synergy is the leading provider of IT services, cybersecurity and technology consulting to the fine art market. With teams in New York, London, Paris, Hong Kong, California and the UAE, Synergy designs secure and resilient systems and supports day-to-day operations for galleries, dealers and artists' studios.

[synergy.tech](https://www.synergy.tech)



With offices in Paris, London, and New York, Convelio is a fine art logistics company with a digital approach. Their aim is to make the transport and storage of fine art, design, and antiques more efficient, secure, and transparent. Through their online platform, you can instantly book end-to-end services including shipping, storage, packing, customs, insurance, and delivery.

Built for the art market, Convelio's ecosystem combines high-touch service with operational precision. Their dedicated facilities in London and Paris feature climate-controlled storage, secure handling zones, and private viewing rooms. Clients manage logistics, storage, and inventory seamlessly from a single platform.

Supported by global partners and a specialized in-house team, they move artworks safely and smartly - from single pieces to full-scale exhibitions. Their mission is simple: simplify logistics to move what's beautiful.

www.convelio.com

Meet our exhibitors

in the Business Pavilion



Engage with UNESCO to Protect Cultural Heritage.

UNESCO, the United Nations agency mandated to protect cultural heritage worldwide, joins this year's exhibition to introduce art market professionals to the newly revised International Code of Ethics for Traders in Cultural Property - the first update since the original 1999 Code.

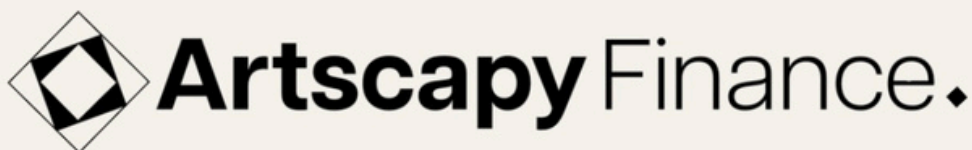
The revised Code is the product of a five-year consultation involving UNESCO Member States, art market representatives, and cultural heritage experts. Building on the principles of the 1970 UNESCO Convention, it offers a shared ethical

framework to help traders ascertain the lawful provenance of cultural property and strengthen cooperation with national authorities to prevent and combat illicit trafficking.

Visit our stand to:

- Pick up a copy of the revised Code and find out how your business can adhere and demonstrate its commitment to responsible practice.
- Speak with UNESCO staff about due diligence tools developed by UNESCO and discover how you can work with UNESCO to protect cultural heritage.

www.unesco.org

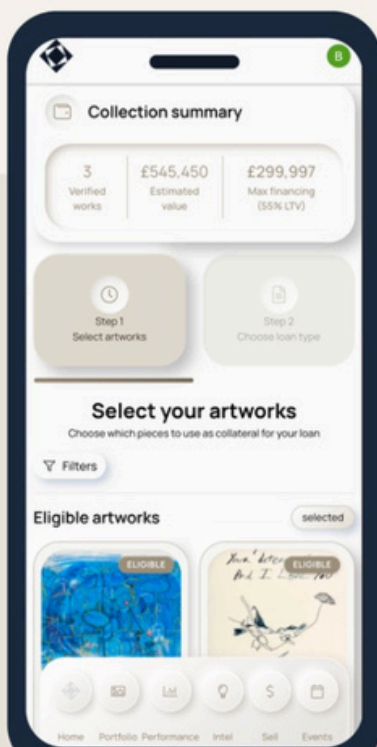


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9:30-9:35

Welcome

By conference Chair

Georgina Adam

Journalist & Art Market Expert

Georgina Adam has spent many decades writing about the art market and the arts. She is Editor-at-large for The Art Newspaper and has written four books, two about the art market, one about private museums; her latest is NexGen Collectors and the Art Market. She is a member of the International Association of Art Critics and The International Art Market Studies Association.

The background of the entire page is a dark, textured collage of US dollar bills and coins. Several \$100 bills are visible, featuring the portrait of Benjamin Franklin. The bills are layered and slightly crumpled, giving a sense of depth. Scattered throughout are several gold-colored coins, including what appear to be quarters and pennies. The overall color palette is dark, with greens from the bills and golds from the coins, set against a black and dark brown background.

9:35-10:15

Supporting artists as sustainable businesses: best practice across the art market

The contemporary art market depends on artists, yet many navigate inconsistent income, opaque business practices, unequal negotiating power and increasing administrative demands. This session explores how the art business can create a healthier commercial ecosystem where artists are better supported with the discussion of practical, implementable solutions that benefit both artists and the wider market.

SPEAKERS

Jon Sharples (Howard Kennedy) • James Willington (Gagosian) • Beth Hughes (Lubaina Himid Projects) • Moderated by Alexander Herman (The Institute of Art and Law)



James Willington *Gagosian*

James Willington is the International Group Finance Director at Gagosian, a global gallery specialising in modern and contemporary art at exhibition spaces across the United States, Europe and Asia. James joined Gagosian in 2007 and is based in London at their gallery on Grosvenor Hill. James focuses on the financial, fiscal and compliance management of the European and Asian galleries.

Prior to joining Gagosian, James trained and worked at PricewaterhouseCoopers. James is the Finance Trustee of Hospital Rooms, an arts and mental health charity, and a director of London Gallery Weekend. He is a member of the networking platform, PAIAM, and an associate of the ICAEW. He has a BA degree in Latin and an MA degree in Roman Myth and History.



Beth Hughes *Lubaina Himid Projects*

Beth Hughes is an independent curator and researcher based between London and Manchester. She is currently Curator and Creative Producer for Lubaina Himid Projects and her research focuses on contemporary art and working-class culture.



Jon Sharples *Howard Kennedy*

Jon Sharples is a Senior Associate at Howard Kennedy LLP, advising on litigation and dispute resolution involving art and the art market, as well as on agreements and collaborations involving artists and their estates, galleries, collectors, auction houses, art professionals, new platforms and institutions.

Jon sits on the International Bar Association's Art, Cultural Institutions and Heritage Law Committee and the committee of the Art Lawyers Association; he chairs the board of Southwark Park Galleries and is a trustee of the Poetry School.



Alexander Herman *The Institute of Art & Law*

Alexander Herman is the Director of the Institute of Art and Law. He writes a monthly art law column for The Art Newspaper and he has been quoted widely in the press on art law topics (e.g. Guardian, New York Times, Economist, Telegraph, ArtNET, Financial Times, Globe & Mail). His books include *Restitution: The Return of Cultural Artefacts* (Lund Humphries, 2021) and *The Parthenon Marbles Dispute: Heritage, Law, Politics* (Hart Publishing, 2023), with an upcoming commentary on the 1970 UNESCO Convention.

His work has also been cited in the UK House of Lords and in an amicus curiae brief before the US Supreme Court. He is Programme Co-Director of the Art, Business and Law LLM run in partnership with the Centre for Commercial Law Studies at Queen Mary University of London. He trained in both common law and civil law legal systems at McGill University and practised law in Montreal, Canada.



10:15-10:45

One voice, greater impact: why UK visual arts needs a trade body now

The UK visual arts sector is a global powerhouse – but its influence is diluted by fragmentation. This panel explores the urgent case for a unified trade body, drawing lessons from the music industry's coordinated advocacy model. Speakers will unpack how a single voice could unlock policy wins, funding, and growth. Attendees will be invited to help shape and support this critical next step for the sector.

SPEAKERS

Paula Orrell (CVAN) • Paul Hewitt (SLAD) • Tom Kiehl (UK Music) • Alison Cole (The Cultural Policy Unit) • Moderated by Melanie Gerlis (Financial Times)



Paula Orrell *CVAN England*

Paula Orrell is the National Director of CVAN England (Contemporary Visual Arts Network), a role through which she leads national policy advocacy, sector support, and equity programmes for the visual arts. With a background in curating and arts leadership in both the UK and New Zealand, she has directed institutions including CoCA Toi Moroki in Christchurch and Plymouth Arts Centre, and led major public art

initiatives such as the River Tamar Project. Paula is the Chair of the Coventry Biennial. She has played a central role in advancing fair working conditions, investing in artists, and recognising the visual arts within national growth strategies. She is committed to reshaping the visual arts ecosystem to be more equitable, sustainable, and valued as a critical part of the UK's creative economy.



Paul Hewitt *Society of London Art Dealers*

Paul Hewitt took up his position as Director General of The Society of London art Dealers Ltd (SLAD) in September 2021. Prior to this he was part of the senior leadership teams at Christie's for 18 years where he was responsible for driving new buyer engagement globally.

Paul started his career marketing luxury brands in Asia for Moët Hennessy, part of the LVMH Group.



Tom Kiehl *UK Music*

Tom Kiehl is a cultural and community leader. As Chief Executive of UK Music he is responsible for leading the organisation that is an umbrella body for the music industry. By bringing the sector to champion, campaign and collaborate on behalf of music, Tom's successes include the fight against government plans to introduce damaging changes to copyright law as a result of AI, and campaigning to address the challenges caused to the sector by Brexit.

Tom has worked at UK Music for 14 years. Prior to becoming Chief Executive, Tom was previously Deputy CEO at UK Music, and before that Director of Government and Public Affairs. He joined the organisation following 11 years working in the Houses of Parliament in a variety of research and advisory roles, achieving change in support of the music industry by masterminding into law the Live Music Act 2012.



Alison Cole
The Cultural Policy Unit

Alison Cole is Director of the independent think tank The Cultural Policy Unit and Editor-at-Large of The Art Newspaper (previously its Editor-in-Chief). She has been an Executive Director for leading UK cultural organisations, including Arts Council England, Southbank Centre and Art Fund, specialising in strategic leadership, communications, advocacy, policy, publications and digital initiatives. She is Founding Trustee of the Gulbenkian Prize for Museum of the Year, a former Trustee of the Foundling Museum, and

currently serves on the Advisory Board of Art UK and is a member of the Critics' Circle. She originated the schools national visual literacy programme 'The Superpower of Looking' and the BBC/Arts Council media platform 'The Space'. She is also an author and art historian; her books include Michelangelo: The Taddei Tondo (2017) and Italian Renaissance Courts: Art, Pleasure and Power (2016). She holds an M.Phil. in Renaissance Studies from the Warburg Institute, University of London.



Melanie Gerlis
Financial Times

Melanie Gerlis became the art market correspondent for the *Financial Times* in 2016 and has a dedicated weekly slot. She was previously Art Market Editor for *The Art Newspaper* (2007-2016) and remains its editor-at-large. Before working in the art world, Melanie was a financial communications adviser at Finsbury in the City of London (1996-2005), with a focus on the financial services industry. She has authored books on the art market including *Art as an Investment?* (2014) and *The Art Fair Story: A Rollercoaster Ride* (2021)

and is a regular commentator on art market trends and developments, appearing on television and on BBC Radio 4's *Front Row*. A freelancer, Melanie also writes for *The Times*, a monthly column for *The Art Newspaper* and for UBS's contemporary art platform. Melanie has a BA in English Literature from Cambridge University and an MA in Art Business from Sotheby's Institute of Art (SIA). She is now deputy chair of the SIA governing body.

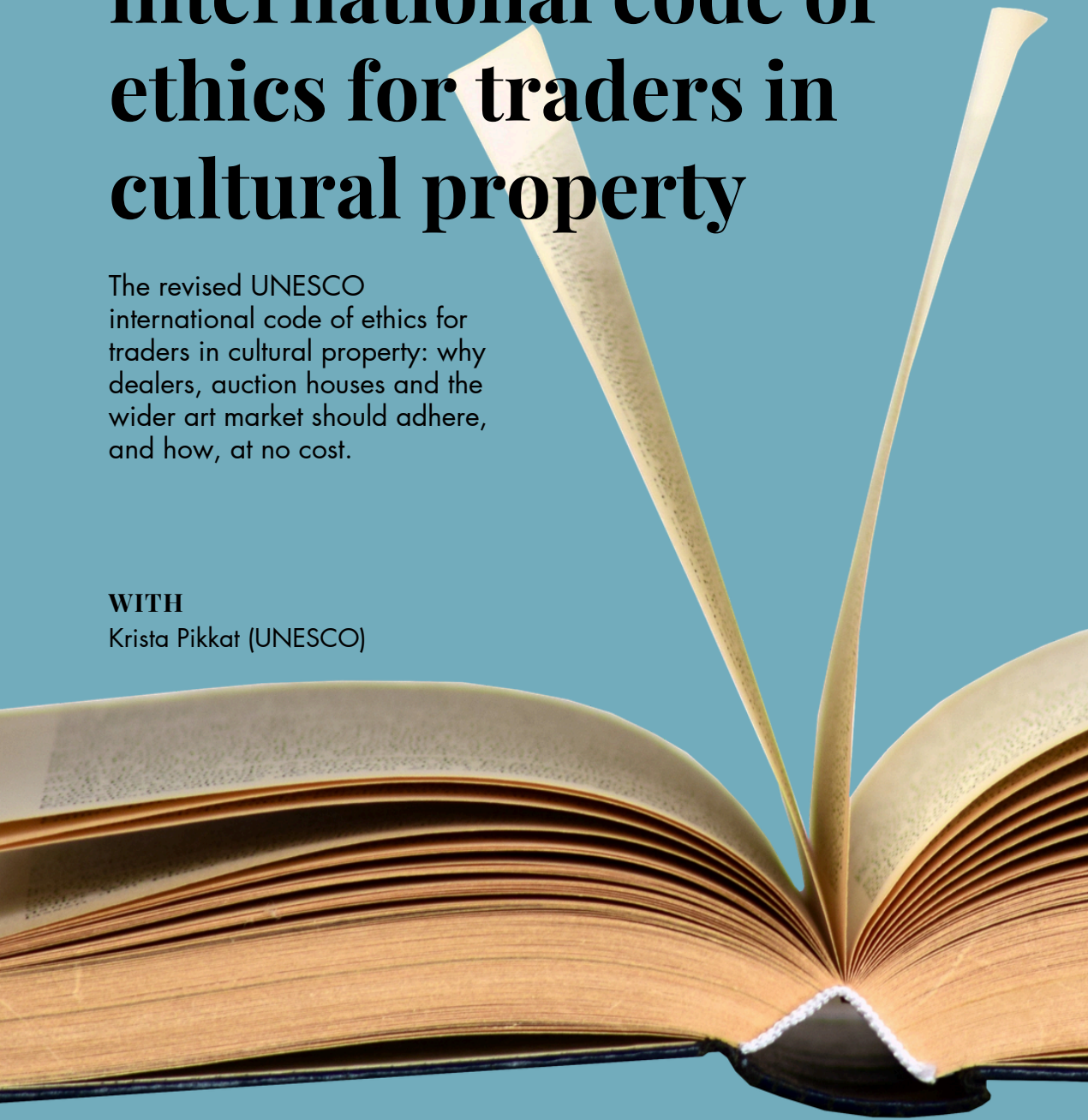
10:45-11:00

The revised UNESCO international code of ethics for traders in cultural property

The revised UNESCO international code of ethics for traders in cultural property: why dealers, auction houses and the wider art market should adhere, and how, at no cost.

WITH

Krista Pikkat (UNESCO)





Krista Pikkat
UNESCO

Krista Pikkat is the Director of Culture and Emergencies at UNESCO's Culture sector. In this capacity, she also serves as the Secretary of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols (1954, 1999), the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property and the 2001 Convention on the Protection of the Underwater Cultural Heritage.

Previously, Ms. Pikkat held the positions of Director of the UNESCO Office in Almaty (Kazakhstan) covering Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan, and Head of the UNESCO Office in Tashkent (Uzbekistan). Before moving to the field, Ms Pikkat has served the Organization in different capacities at the Headquarters, including at the Sector for External Relations and Cooperation, the Cabinet of the Director-General and the Bureau for Strategic Planning.



11:30-12:15

The art of shipping art: best practice and other fiascos

This panel explores the evolving function of the registrar within a landscape of rapid technological change. Are new information management tools helping to streamline the complex process of shipping art? How are digital tools reshaping day-to-day workflow?

SPEAKERS

Kristian Hitchinson (Gerlach Customs Services) • Carola Quirico (Queen's) •
Edouard Gouin (Convelio) • Moderated by Adeline Guy (Victoria Miro)



Edouard Gouin *Convelio*

Edouard Gouin is the CEO and co-founder of Convelio, a leading tech-enabled fine art shipping company. Prior to Convelio, Edouard worked for various tech companies in Berlin. He then went on to build a high-end design marketplace, where he gained firsthand experience of the inefficiencies in shipping highly fragile and valuable works.

Edouard holds degrees from Bocconi University and IE Business School. He was recognized as the Ivy award winner for best young tech leader in June 2021 and listed in Forbes' 30 Under 30 and Apollo 40 under 40 Art & Tech for Convelio's contribution to the Art and Culture industry.



Kristian Hitchinson *Gerlach Customs Services*

Kristian Hitchinson is the founder of Gerlach Fine Art Customs Services, the all-in-one Fine Art Customs Solution in the UK and other locations. Kristian joined Gerlach shortly after Brexit as the UK Customs Compliance Manager but soon after joining, and after requests from inside the UK art world he realised there was an opening for a Fine Art specialised Division of Gerlach Customs Services.

Now into its 4th year the division is welcoming new clients every month and growing well. Kristian has spent almost 20 years in the Fine Art Industry, 34 in total in shipping, customs and supply chain management and previously worked for several agents in the Heathrow area. "Its amazing to have been given the opportunity to start-up Gerlach Fine Art and now to be attending The Art Business Conference is a real privilege".



Carola Quirico
Queen's

Carola Quirico is Shipping Manager at Queen's, where she leads the company's international shipping department and manages the team responsible for delivering fine art logistics projects across the world. She works closely with galleries, collectors, museums and institutions to oversee international shipping, customs, art fair logistics and complex exhibition projects. With nearly 20 years' experience in the art world, Carola has built her career across both leading galleries and fine art logistics companies. She joined renowned contemporary gallery Massimo De Carlo as a Registrar before progressing through a number of senior roles to become Head of Operations, overseeing the gallery's international logistics and operational activities across Milan and London. She later spent four years as Art Fairs Manager at Mtec, managing logistics and installations at

many of the world's foremost fairs. Today, Carola leads Queen's international shipping team, delivering projects for clients across Europe, America, Asia and the Middle East. With extensive expertise in customs, international shipping and art fair logistics, she specialises in navigating complex cross-border movements, advising clients on regulatory requirements and delivering seamless logistics solutions for some of the art world's most demanding projects. Carola graduated with distinction from Università Cattolica del Sacro Cuore in Milan, where she completed both Bachelor's and Master's degrees in Economics and Management of Arts and Cultural Heritage. She combines this academic background with almost two decades of experience delivering complex international logistics projects for galleries, collectors and institutions around the world.



Adeline Guy
Victoria Miro

Dr. Adeline Guy is the Registrar Director at Victoria Miro and has been working as a Registrar for nearly two decades. She has a Doctorate in Art History from La Sorbonne, Paris. After her studies, Adeline worked for the UK fine art agent, Oxford Exhibition Services as a Technician then became an Exhibition Coordinator. From writing about Art to handling

artworks, Adeline moved to White Cube where she became a Registrar. In 2016, she joined Victoria Miro. Curious, always seeking for the latest custom and shipping rules, Adeline has been actively looking to improve the Registrar's best practice not only within Victoria Miro but also within the art world.

12:15-13:00

Monetising 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. The panel will outline the different services currently offered & how they are differentiated.



SPEAKERS

Suzanne Gyorgy (Emigrant Bank Fine Art Finance) • Alessandro De Stasio (Artscapy) • Nicholas Ricotta (SFS) • James Ratcliffe (The Art Loss Register) • Moderated by Melanie Gerlis (Financial Times)



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 EBFAF in 2023, she was a Managing Director and Global Head of Citi Private Bank Art Advisory & Finance where she lead 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, block chain and N FTs. 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.



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.



Nicholas Ricotta
*Sotheby's Financial
Services*

Nicholas Ricotta is an Assistant Vice President and Lending Specialist at Sotheby's Financial Services (SFS), where he has spent the past four years structuring art-backed lending solutions for ultra-high-net-worth clients. In his role, he works at the intersection of finance and the global art market, supporting clients with bespoke financing strategies tailored to their unique set of needs and goals.

Sotheby's Financial Services is world's leading full-service art financing company, with access to institutional capital at scale, offering loans from \$1 million to \$250 million. Over the past four years, SFS has grown its portfolio by more than \$1 billion and, since inception, originated more than \$12 billion of loans. SFS's portfolio balance today is just under \$2 billion. Nicholas has been an integral member of the team behind the transformation of SFS's business into the clear market leader amongst non-bank lenders as well as its recent significant portfolio growth. At Sotheby's Financial Services, Nicholas has been involved in a number of significant transactions, originating and structuring loans ranging from \$10 million to over \$100 million. Over the course of his tenure, he has contributed to more than \$300 million in originations, working with some of the world's most important

and distinguished collections—spanning legacy collectors to a new generation of global entrepreneurs and technology leaders. His work supports both the firm's auction and private sales businesses while also contributing to the growth of a substantial standalone lending portfolio, reflecting a disciplined approach to credit and a focus on long-term client relationships. Prior to joining Sotheby's Financial Services, Nicholas worked in commercial real estate banking at Wells Fargo, where he underwrote and managed loans across a range of property types, with a focus on hospitality projects. Nicholas brings a strong personal interest in contemporary art to his role, with a particular focus on the New York art scene. This informs his approach to client engagement and market perspective. He works closely and collaboratively with clients to develop bespoke liquidity solutions, balancing strategic objectives with thoughtful credit structuring. Through this approach, he has contributed to the growth of existing client relationships while fostering long-term partnerships grounded in expertise and discretion to understand clients' evolving needs. Nicholas is a graduate of Cornell University and splits his time between New York and London.



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.



Melanie Gerlis *Financial Times*

Melanie Gerlis became the art market correspondent for the Financial Times in 2016 and has a dedicated weekly slot. She was previously Art Market Editor for The Art Newspaper (2007-2016) and remains its editor-at-large. Before working in the art world, Melanie was a financial communications adviser at Finsbury in the City of London (1996-2005), with a focus on the financial services industry. She has authored books on the art market including *Art as an Investment?* (2014) and *The Art Fair Story: A Rollercoaster Ride* (2021)

and is a regular commentator on art market trends and developments, appearing on television and on BBC Radio 4's *Front Row*. A freelancer, Melanie also writes for The Times, a monthly column for The Art Newspaper and for UBS's contemporary art platform. Melanie has a BA in English Literature from Cambridge University and an MA in Art Business from Sotheby's Institute of Art (SIA). She is now deputy chair of the SIA governing body.



13:50-14:35

Cultural belonging: shaping the future of collecting, patronage and participation

This panel explores what it means to create genuine cultural belonging in the arts, and how engagement, community, and lived experience shape collecting, patronage, and participation today.

SPEAKERS

Isabelle von Ribbentrop (Cultural Strategist) • Jennifer Schipf (AXA XL) •
Charlotte Appleyard (The British Museum) • Moderated by Jane Morris (The Art
Newspaper & Cultureshock)



Charlotte Appleyard *The British Museum*

Charlotte Appleyard is Director of Development at The British Museum. Before that she served as a Director at the Royal Academy of Arts, Outset Contemporary Art Fund, and in the curatorial departments at The National Gallery in London and the Metropolitan Museum of Art in New York. In 2012 she published "Corporate Art Collections: A Handbook history and survey of corporate collections".

She has served on the boards of Turner Contemporary, The Ministry of Stories, The Institute of Contemporary Arts and the Evening Standard London Recovery Board. She currently serves on the advisory board for the 10,000k Intern Foundation and is a trustee of the Marylebone Cricket Club and Figurative, the Palace for Life Foundation. She is a graduate of Oxford University, the Courtauld Institute and Harvard Business School.



Isabelle von Ribbentrop *Cultural Strategist*

Isabelle is the Founder of Upon Request and Creative Advisor to the Prix Pictet. She previously served as Global Head of Branding, Advertising and Sponsoring at the Pictet Group, where she oversaw international brand strategy and cultural partnerships.

She is actively engaged in the arts as a Trustee and Board Member of several leading cultural institutions, and works at the intersection of art, business, and social impact. She is also the Founder of the Elisabeth von Senden Foundation.



Jennifer Schipf *AXA XL*

Jennifer Schipf is AXA XL's Global Chief Underwriter for Fine Art & Specie. In this role she is responsible for setting worldwide strategy, Underwriting guidelines and ultimate profitability. She's been dedicated to the highly specialized market of fine art underwriting for nearly twenty years and helped establish the AXA Art Prize. She previously led the organization's North American Fine Art & Specie team while also serving as leader of Broker and Client Management for North American Specialty. Prior to joining AXA XL in 2008, she led the US Fine Art underwriting practice at another carrier and held various roles in claims, settling losses and performing loss control assessments for private collector clients. She

started her career with a research position in the Old Master Drawings department at the National Gallery of Art in Washington D.C. followed by development roles at both the Chazen Museum and Tandem Press, in Madison, WI. Jennifer holds a Bachelor of Arts degree in Art History and Economics from Georgetown University with a concentration in the Italian Renaissance and Patronage of the Papacy. She also holds a Bachelor of Science degree in Interior Architecture from the University of Wisconsin, Madison. She is actively engaged in various arts organizations, teaches fine art underwriting courses and regularly participates in industry educational conferences.



Jane Morris *The Art Newspaper & Cultureshock*

Jane Morris is a journalist, writer, broadcaster and editorial strategist who specialises in the visual arts. She is an editor-at-large at The Art Newspaper and Cultureshock and contributes to the Economist, Monocle, Apollo, the Art Newspaper and Tortoise. She was the editor of The Art Newspaper for almost a decade. She was previously head of editorial at the Museums

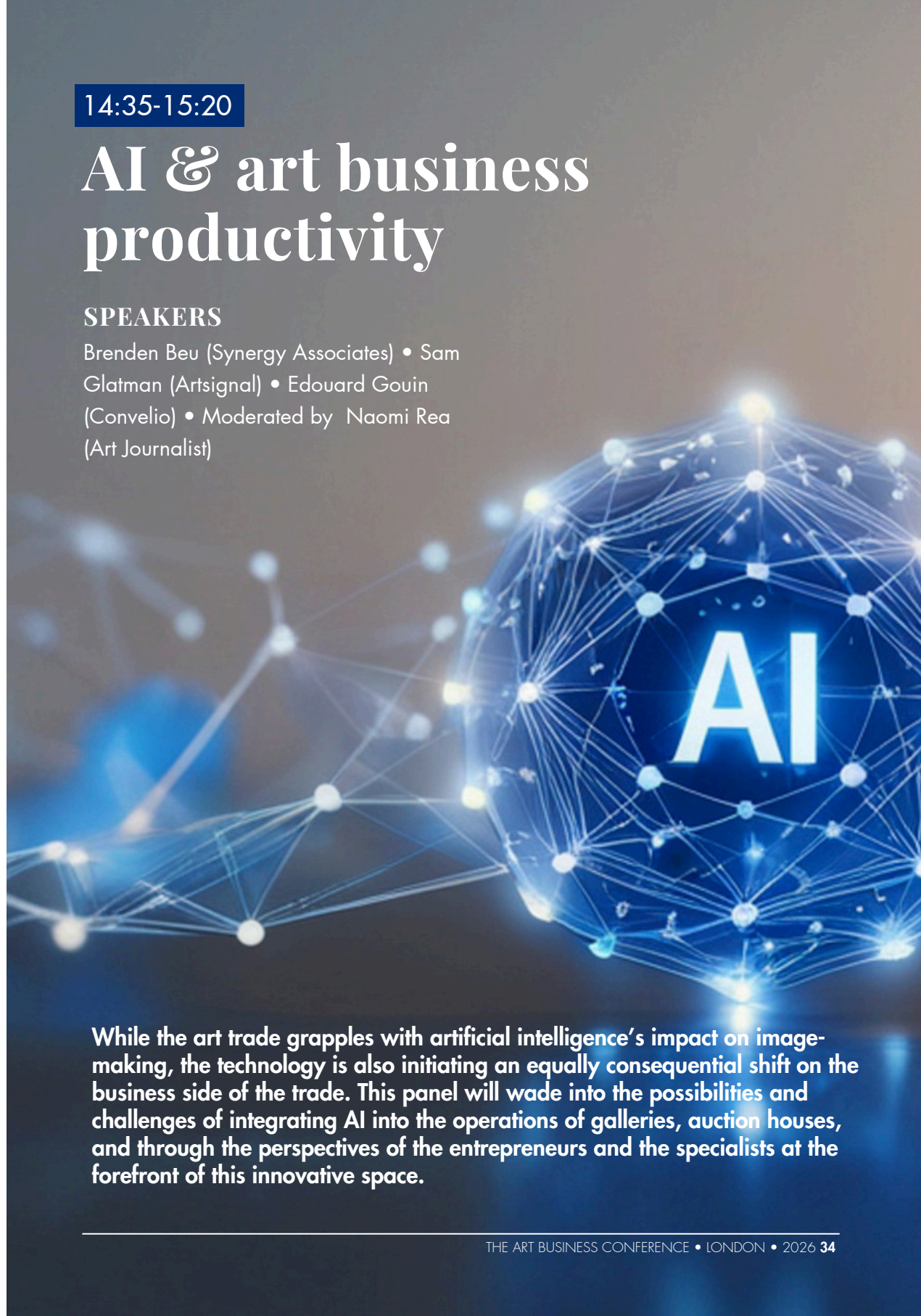
Association, and a judge of the European Museum of the Year Award. She has contributed to BBC Radio 3, Radio 4 and Monocle 24 radio, and has written for national newspapers including The Guardian and The Independent. She studied fine art at University of the Arts London (Central St Martin's), and journalism at City University, London.

14:35-15:20

AI & art business productivity

SPEAKERS

Brenden Beu (Synergy Associates) • Sam Glatman (Artsignal) • Edouard Gouin (Convelio) • Moderated by Naomi Rea (Art Journalist)



AI

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 through the perspectives of the entrepreneurs and the specialists at the forefront of this innovative space.



Brenden Beu
Synergy Associates

Brenden Beu has spent fifteen years at the intersection of humans and machines. His foundation was built at San Diego State University, where he earned a BA in Electro-Acoustic Music Composition and was among the founding members of that programme. Early involvement in organisations such as the Society for Electro-Acoustic Music in the United States (SEAMUS) and the New West Electro-Acoustic Music Organization (NWEAMO) gave him a formative grounding in human/machine interface at its most experimental. That experience working with artists and musicians to solve creative challenges through technology shaped a broader approach to business transformation. Brenden was an early member of Control Group, the company behind LinkNYC, later acquired to form Intersection under Alphabet's Sidewalk Labs, where he consulted organisations including the ACLU, the Edward M. Kennedy Institute for the US Senate, Neue Galerie, Callen-Lorde Community Health Center,

David Zwirner, and Gagosian Gallery on technology strategy and business practice. He co-founded Intersection's air travel innovation practice before moving into international business leadership across a number of digital product startups. Brenden joined Synergy Associates three years ago, where as Commercial Director he leads client strategy and commercial growth for a managed IT services and cybersecurity practice. He works with organisations globally, spanning Hong Kong, Singapore, China, the UAE, France, broader Europe, the UK, and the US. He brings to that role a career-long focus on how emerging technology, including conversational AI, natural language processing, advanced positioning and mapping systems, and reactive environments, can be deployed to meaningfully transform the way organisations operate and engage the world around them.



Sam Glatman
Artsignal

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.



Edouard Gouin *Convelio*

Edouard Gouin is the CEO and co-founder of Convelio, a leading tech-enabled fine art shipping company. Prior to Convelio, Edouard worked for various tech companies in Berlin. He then went on to build a high-end design marketplace, where he gained firsthand experience of the inefficiencies in shipping highly fragile and valuable works.

Edouard holds degrees from Bocconi University and IE Business School. He was recognized as the Ivy award winner for best young tech leader in June 2021 and listed in Forbes' 30 Under 30 and Apollo 40 under 40 Art & Tech for Convelio's contribution to the Art and Culture industry.



Naomi Rea *Art Journalist*

Naomi Rea is a senior arts and culture journalist working from London. She contributes to publications including the Financial Times, The Guardian, AnOther Magazine, and Ocula

Magazine, and advises businesses on media strategy. An art market expert, she was editor-in-chief at Artnet News, where she worked between 2017 and 2026.

15:45-16:05

Keynote conversation:

with Igor Tulchinsky

Charlotte Appleyard will be in conversation with Igor Tulchinsky, CEO and Chairman of WorldQuant, the sponsor of the Bayeux Tapestry exhibition at the British Museum.

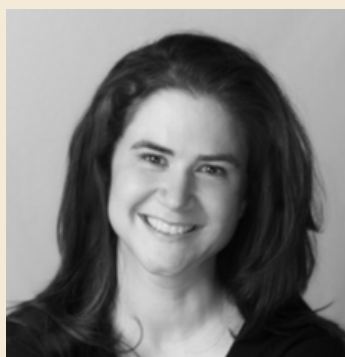




Igor Tulchinsky
WorldQuant

Igor Tulchinsky is Founder, Chairman and CEO of WorldQuant, a global quantitative asset management firm with 1,100+ employees and 28 global offices. As CEO, Igor provides vision, leadership and both strategic and tactical guidance to Research, Portfolio Management and other parts of the organization. Prior to founding WorldQuant in 2007, Igor spent 12 years as a statistical arbitrage portfolio manager at Millennium Management. Igor is the Founder of WorldQuant University, a not-for-profit that offers an instructor-guided, tuition-free MSc program in Financial Engineering, and is

committed to making higher-quality education more accessible worldwide. Igor founded WorldQuant Foundry, a business incubator dedicated to building companies driven by exponential technologies. Igor previously worked as a venture capitalist, scientist at AT&T Bell Laboratories, video game programmer, and author. He is the author of multiple articles and books, including *The Age of Prediction*, *Finding Alphas* and *The UnRules*. Igor holds an M.A. in computer science from the University of Texas, completed in a record nine months, and an M.B.A. in finance and entrepreneurship from the Wharton School.



Charlotte Appleyard
The British Museum

Charlotte Appleyard is Director of Development at The British Museum. Before that she served as a Director at the Royal Academy of Arts, Outset Contemporary Art Fund, and in the curatorial departments at The National Gallery in London and the Metropolitan Museum of Art in New York. In 2012 she published "Corporate Art Collections: A Handbook history and survey of corporate collections".

She has served on the boards of Turner Contemporary, The Ministry of Stories, The Institute of Contemporary Arts and the Evening Standard London Recovery Board. She currently serves on the advisory board for the 10,000k Intern Foundation and is a trustee of the Marylebone Cricket Club and Figurative, the Palace for Life Foundation. She is a graduate of Oxford University, the Courtauld Institute and Harvard Business School.



16:05-16:45

Old Masters: new paradigm

- Next generation collectors and their approach to Old Masters and the evolution of cross over collecting
- The market: pricing and accessibility
- New collaborations to bring the world of Old Masters to the next generation

SPEAKERS

Paul van den Biesen (TEFAF) • Amparo Martinez-Russotto (The Klesch Collection)
• Andrew Fletcher (Christie's) •
Moderated by Edward Behrens (Apollo)



Paul van den Biesen *TEFAF*

Paul van den Biesen is Head of Collectors & Museums at The European Fine Art Foundation (TEFAF). He leads TEFAF's engagement with collectors, museums, and cultural partners, and oversees initiatives including the TEFAF Curator Course, the Emerging Collectors Program, and the TEFAF Museum

Restoration Fund. Previously, he worked int Sotheby's and Christie's and in fundraising at the Rembrandt Association. His expertise spans collecting, philanthropy, museum acquisition strategies, and the relationship between the art market and public institutions.



Amparo Martinez-Russotto *The Klesch Collection*

Amparo is the Curator of The Klesch Collection, where she oversees the strategic management and development of a major private collection of 16th and 17th century paintings, including acquisitions, research, museum partnerships, academic publishing, and international loans, bringing together scholarly excellence with the practical demands of building and managing a significant private collection. Prior to joining The Klesch Collection in 2018, Amparo spent several years in the commercial art world, developing expertise in the art

market that continues to inform her curatorial approach. She works closely with museums, scholars, collectors, and cultural institutions worldwide, while also overseeing initiatives that support emerging art historians through grants and scholarships. She holds a BA from Mount Holyoke College and an MA from the University of Massachusetts Amherst, specializing in Renaissance and Baroque art. Fluent in four languages, she brings an international perspective to the intersection of collecting, scholarship, and the art market.



Andrew Fletcher *Christie's*

Andrew Fletcher is Global Head, Old Masters, Christie's, a role he has held since 2022. Based in London Andrew leads the global Old Master Paintings Department, partnering with the existing team to continue to highlight the passionate expertise

and exceptional art which Christie's offers. Andrew took up his current role following nearly 20 years at Sotheby's where he latterly held the position of Head of Old Master Paintings Department, Europe.



Edward Behrens *Apollo*

Edward Behrens is the editor of Apollo based in London. He was editorial director at Cultureshock where he oversaw magazines for institutions including the V&A and the Royal Opera House as well as

Sotheby's magazine. Before this, he worked at Christie's for seven years where he edited their magazine and special projects for landmark sales such as the Collection of Yves Saint-Laurent and Michael Crichton.

16:45-17:25

Next generation collecting & luxury assets

What happens when the next generation of collectors brings new wealth, new appetites and new ideas about luxury to the art market?

SPEAKERS

Stefano Maddalena (Audemars Piguet) • Georgina Adam (Journalist & Art Market Expert) • Faye McLeod (CLOSER) • Moderated by Jo Craven (Jo Craven Limited)



Stefano Maddalena *Audemars Piguet*

Stefano Maddalena is a multidisciplinary executive based in Neuchâtel, Switzerland. He serves as Director of Business Acceleration at Audemars Piguet, focusing on turning innovative ideas into reality within the company's SHIFT department. His background

combines law, business, marketing, and science. He has experience in corporate law, fundraising, events, exhibitions, management, and business development, with interests that include luxury goods, art and science, transportation, and medical/legal topics.



Georgina Adam *Journalist & Art Market Expert*

Georgina has spent many decades writing about the art market and the arts. She is Editor-at-large for The Art Newspaper and has written four books, two about the art market, one about private museums; her latest is

NexGen Collectors and the Art Market. She is a member of the International Association of Art Critics and The International Art Market Studies Association.



Faye McLeod *CLOSER*

Faye McLeod is Co-Founder of CLOSER, the creative and cultural studio she founded with Mark Loy. Born in Glasgow, Faye spent sixteen years at Louis Vuitton as Global Visual Image Director, responsible for the house's windows, façades, exhibitions and fashion show sets worldwide. The role placed her at the point where an artist's work leaves the gallery and becomes street theatre.

Her collaborations at Louis Vuitton include Yayoi Kusama, Daniel Buren, Frank Gehry, Jake and Dinos Chapman, Jeff Koons and Urs Fischer. She has worked with Marc Jacobs, Nicolas Ghesquière, Virgil Abloh, Kim Jones, Pharrell Williams, Raf Simons, Pieter Mulier and Miuccia Prada. She continues to lead global windows, façades and experiences for Louis Vuitton through CLOSER.



Jo Craven *Jo Craven Limited*

Jo Craven is an independent consultant and advisor with 30 years working across the cultural sector. Beginning as an editor and journalist at Vogue, Porter and the FT, she went on to lead programming at Frieze Academy, later moving into content strategy at Serpentine and global

communications at Sutton. Luxury brand collaborations and activations in the arts has been one of her specialties. This breadth of experience informs the strategic communications and advisory work she now develops for a select group of clients.

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.

3 Verulam Buildings	Convelio
Aon	Cowshed Consulting Limited
Apollo	Crème Fraîche
Apotheosis Advisory	Cristea Roberts Gallery
Arcarta	Cultural Communications
Arianne Piper Art Advisory	CVAN
Art Advisory Group	DACS
Art Collector IQ	Decipher
Art Explora UK	Department for Digital, Culture, Media & Sport
ArtAML	Dreweatts
Artlogic	Emigrant Bank Fine Art Finance
Artscapy	Eunomart
Artsignal	Fairhead Fine Art
Auctionet	Farrer & Co
Audemars Piguet	FCS Compliance, Art Division
AXA XL	Financial Times
Barnebys	Fitz & Co
Bayes Business School	Forum Auctions
Bonhams	Forsa Gallery
Cadogan Gallery	Francesca Pinto Art Advisory
Cat Mason	Gagosian
Charles Russell Speechlys	Gallery OCA
Chisenhale Gallery	Gerlach Customs Services
Chrissy Moore Art Advisory	Hallett Independent
Christie's	Hamilton Managing Agency
Christie's Art Finance	Harvey Hoswell
Cimelium	HFMC Wealth
Clore Wyndham	Howard Kennedy
CLOSER	HSBC Private Bank
Cochrane Adams Fine Art Agents	I & I Worldwide
Consigne d'Art	Invest Partners
Constantine Limited	isee.art

Jo Craven
JLR Consulting
Julia Bell Art Advisory
K Pak
Karin Weber Gallery
Know Your Place
Korner Consulting
Lara Julian Artist Studio
Lisson
Lloyds Private Bank
Lockton
Lund Humphries
Massimo de Carlo
Mazzoleni Art
Momart
Mulryan Gallery
Origines Circle
Paul Smith
Penningtons Manches Cooper
Phillips
Pontone Gallery
Production Worldwide
Quastels
Queen's
RDC Advisory
R Talwar Compliance
Rawlinson & Hunter
Regency Shipping
Robilant
ROKBOX
Roseberys
Russell-Cooke
SC Museum & Gallery Consultant
Serle Court
SLAD

Sotheby's
Sotheby's Financial Services
Sotheby's Institute of Art
Strauss & Co
Stephen Watters International Adjusting
Services
Streathers Solicitors
Stuart Lochhead Sculpture
Studio Oliver Godow
Sutton
Synergy Associates
TEFAF
The Art Loss Register
The Art Newspaper
The British Art Market Federation
The British Museum
The Cultural Policy Unit
The Estate of Norval Morrisseau
The Fine Art Group
The Institute of Art & Law
The Klesch Collection
Tokio Marine Kiln
UK Music
UNESCO
Victoria Miro
Waddington Custot
Wedlake Bell
White Cube
WorldQuant
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