

# International Catalogue Raisonné Association



7th Annual Conference

## “The Catalogue Raisonné: Representing the Unrepresented”

Mishcon de Reya, Africa House, London

January 8th, 2026

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## Programme

- 9.00 - 9.30     Registration / Coffee
- 9.30 - 9.45     **Welcome: Amanda Grey, Mishcon de Reya**  
**Introduction: ICRA Chair Sharon Hecker**
- 9.45 - 10.45   **Keynote Speech: Oh, How Much I Love a Catalogue Raisonné!**  
Prof. Griselda Pollock, Professor emerita of Social & Critical Histories of Art,  
University of Leeds  
Introduced by Dr Tom Stammers, Reader in Art & Cultural History,  
Courtauld Institute
- 10.45 - 11.00   Break
- 11.00 - 11.10   **On Value (recorded presentation)**  
Introduced by Matthew Stephenson, ICRA  
Linda Selvin, Executive Director of the Appraisers Association of America
- 11.10 - 12.00   **Panel 1: Gender & Value Bias and the Catalogue Raisonné**  
Introduced by Michelle Shuttleworth, ICRA  
**Prof. Renée Adams**, Professor of Finance, Saïd Business School, University  
of Oxford  
**Simon Chadwick**, Partner, Mishcon Private  
**Dr Susanna Pettersson**, CEO, Suomen Kulttuurirahasto / Finnish Cultural  
Foundation  
**Lucy Myers**, Managing Director, Lund Humphries  
**Moderator: Dr Sharon Hecker**, ICRA Chair

- 12.00-1.00 **Case Study: Do Women Collectors Disappear from Catalogues Raisonnés?**  
Introduced by Sarah Davis, ICRA  
Dr Susanna Avery-Quash, Senior Research Lead at the National Gallery, London  
Chris Riopelle, Neil Westreich Curator of Post 1800 Paintings, The National Gallery  
Dr Irene Walsh, Scholar of Lillie P Bliss bequest to MoMA  
Moderator: Prof. Frances Fowle, Professor emerita of Nineteenth-Century Art, University of Edinburgh
- 1.00-2.30 **Lunch**
- 2.30-3.30 **Panel 2: What are alternative support models for catalogues raisonnés?**  
Introduced by Matthew Stephenson, ICRA  
**Dr Douglas Dreishpoon**, Director, Helen Frankenthaler Catalogue Raisonné Project and Chief Curator Emeritus, Buffalo AKG Art Museum, New York  
**Christa Blatchford**, Executive Director, Joan Mitchell Foundation  
**Moderator: Lisa Le Feuvre**, Executive Director, Holt/Smithson Foundation
- 3.30-4.15 **Panel 3: Innovative Approaches to CRs to Elevate Underrepresented Artists and Art**  
Introduced by Frances Fowle, ICRA  
**Dr Anne Helmreich**, Director, Archives of American Art, Smithsonian Institution  
**Prof. Lynn Rother**, Professor for Provenance Studies Leuphana University of Lüneburg, Adjunct Curator for Provenance MoMA  
**Moderator: Alex Morrison**, Founder/Director at Cogapp
- 4.15-4.30 **Break**
- 4.30-5.00 **Spotlight Session: The Cindy Sherman Legacy Project**  
**Margaret Lee**, Director, Cindy Sherman Legacy Project  
**Amanda Gray**, Partner, Mishcon Private
- 5.00-5.30 **Closing Keynote: A Reluctant Raisonné-ist**  
**Prof. Mary Jane Jacob**, Artistic Director of the Abakanowicz Arts and Culture Charitable Foundation, Professor Emeritus at the School of the Art Institute of Chicago  
Introduced by **Lisa Le Feuvre**, ICRA
- 5.30 **Closing Remarks from Dr Sharon Hecker**  
  
**Followed by a drinks reception**

## Keynote Speech: Oh, How Much I Love a Catalogue Raisonné!



Griselda Pollock, Professor emerita of Social & Critical Histories of Art at the University of Leeds (1977-2021), 2020 Laureate of the Holberg Prize, recipient of the 2023 CAA Life-time Achievement Award for Writing on Art, the 2010 CAA Distinguished Feminist Award for Promoting Equality in Art and the Nessim Habif World Prize 2024 (in Arts and Humanities) from University of Geneva. She is the author of many texts including *Old Mistresses: Women, Art and Ideology* with Rozsika Parker; *Vision and Difference: Feminism, Femininity and the Histories of Art*; *Charlotte Salomon in the Theatre of Memory*; *Killing Men & Dying Women: Imagining Difference in 1950s New York Painting*; *WOMAN IN ART: Helen Rosenau's 'Little Book' of 1944*; Forthcoming: *Marilyn Monroe at Work: A Cultural Analysis*.

## On Value (recorded presentation)



Linda Selvin is the Executive Director of the Appraisers Association of America. She began her career as the Gallery Manager of the Newhouse Center for Contemporary Art and went on to become the Program Officer at the Pollock-Krasner Foundation, distributing funds internationally to artists of both merit and need. For 10 years, she served as the Executive Director of the New York Branch of the International Dyslexia Association. Since 2019, Linda has been an Adjunct Instructor at New York University's Steinhardt School and has lectured nationally and internationally on issues relating to the visual arts, appraisal practice, and nonprofit governance.

## Panel 1: Gender & Value Bias and the Catalogue Raisonné



Renée Adams is Professor of Finance at Saïd Business School, University of Oxford, and Senior Research Fellow at Jesus College. An expert on corporate governance, her interdisciplinary research spans finance, economics, accounting, psychology, and comics studies. She investigates group decision-making, culture, and values, with recent work on gender and creativity in the art world. Renée co-founded AFFECT and pioneered MBA courses on inclusive leadership. A practicing artist, she explores how integrating art and science can challenge assumptions and inspire new ways of thinking.



Simon Chadwick is a Partner in Mishcon de Reya's Art Law team. He acts for a wide variety of clients ranging from artists and estates, to collectors and galleries, across domestic and international non-contentious and contentious matters. He is also a Trustee of ActionSpace and Outset Contemporary Art Fund. Prior to his career in law, Simon managed an Italian commercial art dealership based in Mayfair and Milan.



Dr. Susanna Pettersson, CEO of the Finnish Cultural Foundation, has a strong focus on managing and developing organisations within the culture industries. She has led major national galleries and museums within the Nordic countries: Nationalmuseum, Sweden, the Ateneum Art Museum/Finnish National Gallery, and Alvar Aalto Foundation and Museum. She has also worked as Director of the Finnish Institute in London. Dr. Pettersson is Adjunct Professor in Museology at the University of Jyväskylä, Finland. Her latest book *Nordic Art and Way of Life*, edited together with Dr. Anna-Maria von Bonsdorff, was published in 2024.



Lucy Myers is the Managing Director of art-book publishers Lund Humphries, a role which she has held for over 20 years, overseeing the expansion into new subject-areas and publishing formats, partnerships with art and educational institutions, and building a new programme of publishing on the art market, museums and curating. In 2021, Lund Humphries launched *Illuminating Women Artists*, the first series of illustrated monographs dedicated to promoting and contextualising the contributions of outstanding but neglected women artists from the Renaissance to the 18<sup>th</sup> century. The series now includes 13 volumes, with three further volumes due for publication over the next two years.



Moderator: Dr. Sharon Hecker is an art historian and curator specialising in Italian modern and contemporary sculpture. A leading expert on Medardo Rosso, she authored over 40 publications, including *A Moment's Monument: Medardo Rosso* and the *International Origins of Modern Sculpture* and has curated international exhibitions including *Manu-Fecture: The Ceramics of Lucio Fontana* (Peggy Guggenheim Collection, Venice, 2025-26). Dr Hecker researches interactions between art history, the market and law. She is Chair of ICRA; on the CAA Board of Directors; a member of the Association of Art Museum Curators; ICOM; the Sculpture Vetting Committee, TEFAF, Maastricht/New York (Chair); and is Coordinator, Expert Witness Pool of the Court of Arbitration for Art (CAfA).

## Case Study: Do Women Collectors Disappear from Catalogues Raisonnés?



Dr Susanna Avery-Quash is Senior Research Lead at the National Gallery, where she oversees pre-1900 objects in its Contextual Collection, and is responsible for partnerships, networks and initiatives associated with its research strands, 'Buying, Collecting and Display', 'Art and Religion', and the 'Women and the Arts Forum'. Her research focuses on important private and public art collections, trends in artistic taste, and the historical art market. She was a foundation trustee of The Society for the History of Collecting, and TIAMSA, and she sits on the board of The Francis Haskell Memorial Fund. She has held Research Fellowships at Birkbeck, University of London, and at the University of Buckingham.



Christopher Riopelle was until New Year the National Gallery London's Curator of Post 1800 Paintings. There, he has curated or co-curated some 25 exhibitions including *Van Gogh: Poets & Lovers* (2024) and the forthcoming *Renoir and Love* (2026). Now he is Consulting Curator. Previously, he held curatorial positions at the J. Paul Getty Museum and the Philadelphia Museum of Art, has taught in Paris, Philadelphia and New York, and lectures widely.



Dr. Irene M Walsh is an independent art historian and writer focused on European and American modern art, museums, and the art markets. A London-based New York City native, Walsh had an education in politics, economics, and public policy and a lengthy career in global finance before turning to academic art history in the last decade. She earned an MA in Fine and Decorative Art from Sotheby's Institute of Art (2015) followed by a PhD from the University of Edinburgh (2022). Her book, *Lillie P Bliss: Collector, Advocate, and Visionary Benefactor of the Museum of Modern Art* published by Bloomsbury (2025), is an adaptation of her doctoral thesis. She has served as treasurer of the Society for the History of Collecting since 2022.

## ...Continued: Do Women Collectors Disappear from Catalogues Raisonnés?



Moderator: Frances Fowle is Professor Emerita of Nineteenth-Century Art at the University of Edinburgh and was previously Senior Curator at the National Galleries of Scotland. She is a specialist in collecting and the market for modern art in the late 19th/early 20th centuries, exploring this through many international exhibitions and academic publications. She sits on the scholarly advisory board of the RKD and was advisor on the Van Gogh Worldwide project. She co-authored the critical catalogue of French Paintings 1500-1900 at the Scottish National Gallery (2023). wrote the introductory essay for the Digital Degas Catalogue Raisonné (2024). Among her most recent publications is *The Art Market and the Museum* (Bloomsbury, 2025).

## Panel 2: Alternative support models for catalogues raisonnés?



Douglas Dreishpoon, chief curator emeritus at the Buffalo AKG Art Museum, consulting editor at the Brooklyn Rail, and a practicing jazz drummer and percussionist, currently directs the Helen Frankenthaler catalogue raisonné project. *Helen Frankenthaler: Painting Without Rules*—a survey of Frankenthaler's life work contextualized through the lens of friendships, affinities, and influences—premiered at the Palazzo Strozzi in Florence and recently closed at the Guggenheim Museum in Bilbao. Dreishpoon holds an MA from Tufts University and a PhD from the Graduate Center of the City University of New York.



Christa Blatchford, Executive Director of the Joan Mitchell Foundation, directs the vision of the Foundation with the Board of Directors, and oversees the programming, administration, and operations of the Foundation's New York headquarters and the Joan Mitchell Center in New Orleans, LA. Christa previously served as the Foundation's Artist Support Director, and then Deputy Director, overseeing national programs including the inaugural years of the Creating a Living Legacy (CALL) Program.

Having been a practicing artist herself, Christa has been dedicated to the support of visual artists throughout her career, working at organisations such as the New York Foundation for the Arts (NYFA), Minetta Brook and Eyebeam.



Lisa Le Feuvre is a curator, writer, and editor. In 2018 she became inaugural Executive Director of Holt/Smithson Foundation, the artist foundation dedicated to the legacies of artists Nancy Holt (1938-2014) and Robert Smithson (1938-1973). Previously based in the UK, Le Feuvre led the Henry Moore Institute from 2010 through 2017, directed the contemporary art program at the National Maritime Museum, Greenwich from 2005 to 2009, was an academic based in the graduate Curatorial Program at Goldsmiths College, and Course Director of the graduate program in Arts Policy and Management at Birkbeck College, University of London.

## Panel 3: Innovative Approaches to CRs to Elevate Underrepresented Artists and Art



Anne Helmreich is Director, Archives of American Art, Smithsonian Institution. Prior to her appointment, she was Associate Director, Getty Foundation, and formerly Associate Director, Digital Initiatives, Getty Research Institute, both of the J. Paul Getty Trust. She has also served as Dean, TCU College of Fine Arts; Senior Program Officer, The Getty Foundation; and Associate Professor of Art History and Director, Baker-Nord Center for the Humanities, Case Western Reserve University.



Lynn Rother is Adjunct Curator for Provenance at The Museum of Modern Art in New York and holds the Lichtenberg Professorship of Provenance Studies at Leuphana University Lüneburg in Germany, where she founded the Provenance Lab to integrate data science and provenance research. Before these appointments, she worked in provenance research at MoMA and the Berlin State Museums from 2008 onward. A former fellow of the Getty Research Institute in Los Angeles and the German Historical Institute in Moscow, she holds an MA in art history, economics, and law from the University of Leipzig and a PhD in art history from the Technical University of Berlin.



Alex helps to run Cogapp, the company he founded in 1985. One of the most experienced producers working on digital applications for museums and cultural organisations, Alex directs projects for clients and consults/speaks/writes about digital strategy. With a background in software and artificial intelligence, Alex moved to Brighton in 1985 to found a company associated with the University of Sussex's Cognitive Studies programme, Cognitive Applications; now Cogapp. Projects followed, including the development of the 'Computer Information Room' for the National Gallery's Sainsbury Wing. Since 1991, Alex and his colleagues have been applying digital media technologies for clients from Seattle to Tokyo via London, Athens and Doha.

## Spotlight Session: The Cindy Sherman Legacy Project



Margaret Lee has worked with Cindy Sherman since 2003. Beginning as a studio assistant, she has worked closely with Cindy Sherman over two decades on numerous exhibitions and catalogs, gaining first hand knowledge and experience in photo labs, printing presses, galleries and museums. She became director of the Cindy Sherman Legacy Project in Jun 2025.



Amanda Gray is a Partner at Mishcon de Reya, specialising in art law and the related field of luxury assets. She was instrumental in establishing the Art Lawyers' Association in 2023 which she co-chairs, is Chair of the Board of Trustees for The Photographers Gallery and a trustee of Hypha Studios, a charity that places artists, and their work in vacant buildings. She is often the first port of call in complex gallery and auction disputes that require sensitive navigation, and works with a number of highly regarded artists, dealers and collectors who turn to her for advice on a range of non-contentious and contentious issues. Frequently called upon to provide expert comment on issues touching the art world she has spoken on issues as diverse as art fraud and developments in art insurance.

## Closing Keynote: A Reluctant Raisoné-ist



Mary Jane Jacob is Professor Emeritus at the School of the Art Institute of Chicago. Previously chief curator at the Museum of Contemporary Art in Chicago and Los Angeles, she had staged some of the first US shows of key American and European artists. As Artistic Director of the Abakanowicz Arts and Culture Charitable Foundation she oversees scholarship on Magdalena Abakanowicz. The Foundation also undertakes projects that demonstrate the artist's belief in art as a dynamic force in contemporary society, most notably its partnership with the European League of Institutions of Art which, since 2022, has supported arts universities and their students across the Ukraine.