

International Catalogue Raisonné Association



6th Annual Conference “New Thinking About the Catalogue Raisonné” Mishcon de Reya, Africa House, London January 9th, 2025

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Programme

- 9.00 - 9.30 [Registration / Coffee](#)
- 9.30 - 9.45 [Welcome: Amanda Gray, Mishcon de Reya](#)
[Introduction: Sharon Hecker, Chair, and Matthew Stephenson, ICRA](#)
- 9.45 - 10.45 [What is the enduring value of the printed catalogue raisonné?](#)
[Introduced by Matthew Stephenson, ICRA](#)
Mark Eastment, Editorial Director. Yale University Press, London
Toby Treves, Founder, Art Publishing Inc.
Martin Postle, Senior Research Fellow, The Paul Mellon Centre
Simon Chadwick, Partner, Mishcon De Reya
Moderator: Susan Cooke, Art Historian
- 10.45 - 11.00 [Break](#)
- 11.00 - 12.00 [Revisiting and digitalising: what is the “raisonné” in a contemporary context?](#)
[Introduced by Alex Morrison, ICRA](#)
Sebastiano Barassi, Head of Henry Moore Collection & Programmes
David Grosz, Editorial Director/Chief Digital Officer, Cahiers d'Art Institute
Giovanna Bertazzoni, Chairman, Christie's Europe
In conversation with Frances Fowle, Professor Emerita of Nineteenth-Century Art, University of Edinburgh

- 12.00-12.30 [Globalizing and Decolonizing the Catalogue Raisonné](#)
[Introduced by Sarah Davis, ICRA](#)
Lara Evans, Art Historian, Cherokee Nation, First Peoples Fund
- 12.30-1.30 [Lunch](#)
- 1.30-2.30 [What's new? Part I: "This is not a catalogue raisonné"](#)
[Introduced by Matthew Stephenson, ICRA](#)
Lisa Le Feuvre, Executive Director of Holt/Smithson Foundation
Arie Hartog, Director, Gerhard Marcks Haus
Moderator: Amanda Gray, Partner, Mishcon De Reya
- 2.30-3.30 [What's New? Part II: What does the future look like? Fresh perspectives](#)
[Introduced by Sarah Davis, ICRA](#)
Elizabeth Gorayeb and Huffa Frobess-Cross, Wildenstein Plattner Institute
Leslie Koot and Julia May Boddewyn, The Modigliani Initiative
Benno Tempel, General Director, Kröller Müller Museum
Adam Lowe, Founder, Factum Arte and Factum Foundation
Moderator: Sharon Hecker, Chair, ICRA
- 3.30-3.45 [Break](#)
- 3.45-4.45 [Keynote Conversation: Digital Benin](#)
[Introduced by Matthew Stephenson, ICRA](#)
Anne Luther and Eiloghosa Obobaifo
In conversation with Alex Morrison, COGAPP IT and ICRA Board Member
- 4.45- 5.00 [Closing remarks, discussion and Q&A, Dr Sharon Hecker](#)
- 5.00 [Drinks reception](#)

What is the enduring value of the printed catalogue raisonné?



Mark Eastment is currently Editorial Director: Museum and Institutional Partnerships, Art and Architecture at Yale University Press, London.

After a career in bookselling, he worked at Phaidon Press, first in sales and later co-editions dealing with amongst other authors the international rights to Gombrich's *Story of Art*.

Later roles included working at Tate Publishing, Antique Collectors' Club, Unicorn and as Publisher at the Victoria and Albert Museum.



Toby Treves is an art historian and publisher. He has written 2 ½ catalogues raisonnés (*Peter Lanyon: catalogue raisonné of the paintings and three-dimensional works*; *Lucian Freud: catalogue raisonné of the prints*; *Lucian Freud: catalogue raisonné of the oil paintings* [co-authored]) and published 2 more, Andrea Rose (ed.), *Leon Kossoff: catalogue raisonné of the oil paintings* and Patricia Reed, *William Nicholson: catalogue raisonné of the oil paintings*.

He is the founder and owner of Art Publishing Inc., which has been appointed to publish catalogues raisonnés for Rachel Whiteread, Howard Hodgkin, and Patrick Heron.



Martin Postle's current role as Senior Research Fellow at the Paul Mellon Centre focuses upon the research and writing of a catalogue raisonné of the paintings of Joseph Wright of Derby. Martin was previously Deputy Director at the PMC, and between 1998 and 2007 he was Head of British Art to 1900 at Tate.

Martin has published on a wide range of subjects relating to British art, as well as curating exhibitions on Joshua Reynolds, Johan Zoffany, Richard Wilson and George Stubbs. He wrote, with David Mannings, the catalogue raisonné of the paintings of Joshua Reynolds.



Simon Chadwick is a Partner in Mishcon de Reya's Art Law team. He acts for a wide variety of clients ranging from companies and public and private institutions to ultra-high-net-worth individuals and charities, across domestic and international contentious and non-contentious matters. He is also a Trustee at Actionspace and Honorary Secretary at Outset Contemporary Art Fund. Prior to his career in law, Simon managed an Italian commercial art dealership based in Mayfair and Milan.



Susan J. Cooke, Research Editor of *David Smith Sculpture: A Catalogue Raisonné, 1932–1965* (2022) and Editor, *David Smith: Collected Writings, Lectures, and Interviews* (2018), was Associate Director of The Estate of David Smith from 2002–2018. She has lectured and written essays on Smith, catalogue raisonné best practices, Jean Dubuffet, and Ralston Crawford's photographs. More recently, Cooke was editorial adviser for *Walter De Maria: The Object, the Action, the Aesthetic Feeling*, the first comprehensive monograph on the artist (Gagosian 2022). She is currently compiling and editing an annotated edition of De Maria's early writings for potential publication.

Revisiting and digitalising: what is the “raisonné” in a contemporary context?



Sebastiano Barassi is the Head of Collections & Programmes at the Henry Moore Foundation. In this role he oversees the development and publication of the Henry Moore catalogue raisonné. Before joining the Foundation he was the Curator of Collections at Kettle's Yard, University of Cambridge (2001-12) and worked at the Courtauld Institute Gallery in London (1999-2001). He regularly curates exhibitions and contributes to publications about Henry Moore and 20th century art, and has written extensively on the theory of conservation and museology.



David Grosz is Editorial Director/Chief Digital Officer at Cahiers d'Art Institute. He was formerly President and a co-founder of Artifex Press—a publisher of digital catalogues raisonnés and a developer of catalogue raisonné software—which joined Cahiers d'Art Institute in 2021; editor in chief of ARTINFO; a catalogue editor at the Guggenheim Museum; and Managing Editor of the literary magazine Grand Street. His writing on art and culture has appeared in publications such as Sotheby's, The New York Sun, Slate, ARTnews, The New Republic, Modern Painters, and The New Criterion. His first novel, Providence, was published in 2023.



Giovanna Bertazzoni is Chairman of Christie's Europe, providing senior cross-category support in business-getting and client development with both buyers and sellers, focusing on Christie's most profitable business and top clients across Europe. Giovanna joined Christie's in 1998 as a specialist in the Impressionist and Modern Art Department. In 2011, she became the Global Head of this team, which she has led until 2024, alongside Adrien Meyer. She has forged and continues to cultivate strong relationships with a global network of major private collectors and graphic arts departments of major European and American museums.



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 nineteenth/early twentieth centuries and has explored this topic through numerous 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) and wrote the introductory essay for the Digital Degas Catalogue Raisonné (2024).

Globalizing and Decolonizing the Catalogue Raisonné



Lara M. Evans, PhD is an art historian, curator, and enrolled citizen of Cherokee Nation. Dr. Evans is a board member of College Art Association and the National Committee for the History of Art, (U.S. affiliate, Comité International d'Histoire de l'Art). In 2023, Dr. Evans joined First Peoples Fund as Vice President of Programs after eighteen years as an art history professor, most recently at Institute of American Indian Art. Dr. Evans has developed arts infrastructure designed to serve Native American communities, including artist-in-residences, internship/apprenticeship programs, and fellowships for artists and researchers. She lives in Santa Fe, New Mexico, USA.

What's new? Part I: "This is not a catalogue raisonné"



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.



Dr. Arie Hartog (born in Maastricht, NL in 1963) is the director of the Gerhard Marcks Haus in Bremen. He is the chair of the "Arbeitsgemeinschaft Bildhauermuseen und Skulpturensammlungen e.V." and co-author of the AG's *Guidelines for compiling a catalogue raisonné of a sculptor's works* (2004). His research focuses on the history of sculpture in the 20th century and the posthumous development of sculptural oeuvres of so-called "classic modernism". He is the author of *Hans Arp. Sculptures - A Critical Survey* (2012) and *Prager - Skulpturen* (2022).



Amanda Gray is a Partner in Mishcon Private, specialising in Art Law and the related field of Luxury Assets. She is Practice Lead for Art Law and chairs Mishcon's firm-wide multi-disciplinary Luxury Assets Group. Amanda is also the Chair of the Board of Trustees of the Photographers' Gallery; the pro-bono General Counsel for Ditchling Museum of Art + Craft, Sussex, which houses the permanent collection of works by the Ditchling Guild, co-chair of the Art Lawyers Association and member of the Responsible Art Market committee, London Chapter.

What's New? Part II: What does the future look like? Fresh perspectives



Elizabeth Gorayeb is the founding Executive Director of the Wildenstein Plattner Institute, Inc., a non-profit art historical research foundation dedicated to the accessibility and digitization of art historical information, including digital catalogue raisonné projects for artists including Claude Monet, Paul Gauguin, Tom Wesselmann, and Romare Bearden. For over two decades, Ms. Gorayeb has specialized in art historical research on the provenance and attribution of 19th and 20th century works of art. As the senior vice president in the Impressionist and Modern Art department at Sotheby's for many years, she led high-profile research efforts in matters of restitution, valuation, and authentication, and she continues to work as an independent consultant in this capacity today.



Huffa Frobess-Cross is the project manager of the Wildenstein Plattner Institute's Tom Wesselmann and Florine Stettheimer Digital Catalogue Raisonnés. Frobess-Cross helped develop the WPI's digital corpus model, and has spoken widely on digital catalogues raisonnés methods and practices. Frobess-Cross received her PhD from Columbia University in 2016, and has studied art history and philosophy at DePaul University, University of KwaZulu-Natal, and Bard College.



Leslie Koot is the co-founder of the Modigliani Initiative, a 501(c)(3) non-profit organization that supports the legacy of Amedeo Modigliani. She is an art historian and provenance researcher, specializing in 20th century European modern art. She is a Certified Member of the Appraisers Association of America, and in this capacity has appraised extensive private art collections and rendered expert reports for major art litigation cases. She holds a Master of Arts in Modern Art History, Connoisseurship, and History of the Art Market from Christie's Education.



Julia May Boddewyn received an M.A. from Hunter College, City University of New York, where her focus was on modern European art. She contributed the exhaustive chronology of Picasso exhibitions in the US to the exhibition catalogue, *Picasso and American Art* (Whitney Museum, 2006) and worked as a researcher on *Cubism: The Leonard A. Lauder Collection* (Metropolitan Museum, 2014–15). She is currently a researcher with the Arshile Gorky Foundation and a co-founder of the Modigliani Initiative, a nonprofit organization dedicated to supporting the legacy of Amedeo Modigliani. Her book on the Valentine Gallery will be published by Bloomsbury in 2026.

What's New? Part II: What does the future look like? Fresh perspectives



Benno Tempel is an art historian and General Director of the Kröller-Müller Museum. He previously served as Director of Kunstmuseum Den Haag. He began his career as guest curator at the Dordrecht Museum, also working as assistant curator at the Van Gogh Museum and curator at Museum Mesdag. He received a research grant from the Rijksmuseum to conduct research into the museum's history. He was curator of exhibitions at the Kunsthal Rotterdam, returning to the Van Gogh Museum before becoming director of Kunstmuseum Den Haag in 2009. In 2019, he curated the Dutch entry for the 58th Venice Biennale. Tempel is chairman of the board of the Van Doesburg House Foundation, advisor to the Rembrandt Association and a member of the Vetting Committee 19th-century painting of the Tefaf and PAN.



Adam Lowe is a Royal Designer for Industry, the director of Factum Arte and founder of Factum Foundation for Digital Technology in Preservation. He was trained in Fine Art at the Ruskin School of Drawing in Oxford and the RCA London. In 2001, he created Factum Arte, a multidisciplinary workshop dedicated to digital mediation for the production of works for contemporary artists. He founded Factum Foundation in 2009 with the aim of using Factum Arte's innovative processes and technologies for preservation, high-resolution recording, education, and thought-provoking exhibitions. He has been an adjunct professor at the MS Historic Preservation at Columbia University, New York since 2016.

Keynote Conversation: Digital Benin



Dr. Anne Luther is a strategic advisor, technology expert, and catalyst with a focus on digital heritage. Her work applies technology, design, and humanities research for the interaction, exploration, and opening of cultural heritage preserved and represented in digital data. She is the founder of The Institute for Digital Heritage and Principal Investigator for Digital Benin, leading the development of a digital platform which brings together rich documentation from collections worldwide to provide a long-requested overview of the royal artworks looted in the 19th century from the Kingdom of Benin. Over the past 15 years she worked with museums and cultural institutions internationally on digital projects.



Eiloghosa Oghogho Obobaifo is a Nigerian anthropologist specializing in museum studies and cultural heritage preservation, she has a solid foundation in Sociology and Anthropology. Eiloghosa is currently a researcher in the DigitalBenin.org project hosted at the Museum Am Rothenbaum in Germany. She also worked with the Museum of West African Arts (MOWAA), where she served as a Researcher and Stakeholder Engagement Consultant. She played a key role in the Digital Benin Project, digitizing Nigerian museum data. Her Passion and interest lies greatly in community-based tourism, and public education. Eiloghosa actively participates in conferences, promoting the significance of preserving Benin's rich cultural history for future generations.

ICRA Board



Dr. Sharon Hecker is an art historian and curator specializing 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* (awarded College Art Association's Millard Meiss Prize). She curated exhibitions at: Harvard University Art Museums, Pulitzer Arts Foundation and Galerie Thaddaeus Ropac. Dr. Hecker researches interactions between art history, the market and law. She is on the CAA Board of Directors; ICRA (Chair); Association of Art Museum Curators; ICOM; Vetting Committee, TEFAF, Maastricht/New York (Chair); Coordinator, Expert Witness Pool, Court of Arbitration for Art (CAfA). Hecker is curating *Manu-Facture: Lucio Fontana's Ceramics* (Peggy Guggenheim Collection, Venice, 2025).



Matthew Stephenson is a specialist in 20th-century and contemporary art with a particular interest in the art of Central and Eastern Europe.

Matthew is the international representative for The Archipenko Foundation and Estate; The Estate of Daniela Vinopalová; and the Estate of Anna Mahler, promoting the work and legacy of these artists through research, exhibitions, and publications. He is Deputy Chair of the Board of the International Catalogue Raisonné Association (icra.art).



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, he directs projects and consults on digital strategy.

Alex and his colleagues were responsible for the development of the 'Computer Information Room' for the National Gallery. An intense three-year project, this gave birth to the Micro Gallery. Opened as part of the Sainsbury Wing in 1991, the Micro Gallery was the first large-scale application of digital media in a museum.

Since 1991, Alex has been applying digital media technologies for international museums and cultural organisations.



Sarah Davis is an experienced media industry General Counsel and Non Executive Director. She was global Group Legal Affairs Director at ITV Plc and before that was at GMG, during which time she was involved in a number of news stories including the Leveson Inquiry, Wikileaks Files and the Pulitzer Prize winning Edward Snowden revelations.

Alongside her legal career Sarah has over 20 years' non-executive board experience within arts and cultural organisations promoting access to careers in the arts for young people, including Chair of National Portfolio Organisation, Poet in the City, Deputy Chair of the UK's largest communications charity, The Media Trust, and an independent director of the Audit Committee of the Society of Authors.

Sarah is Vice Chair of UNICEF UK and a trustee of the Women's Prize for Fiction.



Edith Devaney is Artistic Director for Malta Contemporary Museum where she has curated the inaugural exhibition of Portuguese artist Joana Vasconcelos.

As an independent curator she is currently the external curator for a large retrospective exhibition on George Condo, due to open at the Musée d'art Moderne in Paris in October 2025.

Until 2020 she was a senior curator at the Royal Academy of Arts and responsible for originating and curating exhibitions which included Jasper Johns; 'Something Resembling Truth' exhibition in 2017 and Abstract Expressionism in 2016. She also managed and curated the Academy's Summer Exhibition for 20 years.

From 2020 – 2023 she was Managing Director of the David Hockney Foundation and David Hockney Inc.