

## Speaker Biographies

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**Anna Moszynska, Consultant Lecturer, MA Contemporary Art, London  
MA, Courtauld Institute; BA (Hons) University College London.**

Anna Moszynska pioneered the study of contemporary art at Sotheby's Institute during the late 1980s, and oversaw the development of the MA in Contemporary Art. In addition to writing books she has contributed to journals including *Tate*, *Apollo*, *Arts Review*, *TLS*, and *Art Monthly*, as well as writing for and lecturing at international institutions. Her research interests include the development of recent British, European, American, and Middle Eastern practice, and the problematic issue of medium specificity. In 2010, she curated an exhibition of Antony Gormley's drawings and sculpture for the reopening of MACRO (Museum of Contemporary Art) in Rome. Moszynska is an art critic for BBC Radio 3 and a member of the International Art Critics Association.

**Gareth Fletcher, Lecturer, Art Business, Sotheby's Institute of Art, London**

MA, Sotheby's Institute of Art, London; BFA and BA, University of Canterbury, New Zealand  
Gareth is a Lecturer and Seminar Tutor in Art Business at Sotheby's Institute of Art. He is Co-Unit Leader of the Art Business, Foundations and Placement semester course and Co-Leader of the Art and its Markets summer study course. He also lectures on Strategy and Risk Management as part of the Business Management in the Art World Executive Education program; Strategic Planning as part of the Business Management of an Art Gallery program, and the Contemporary Art Market as part of the Frieze Art Fair: Contemporary Art Today program.

In June 2016 he delivered a paper *Scores on the Doors: Establishing a Certificate of Virtue Framework for Future Art Market Regulation*, as part of the 'Art and Cultural Heritage: What Is the Role for Ethics?' panel during the Second All Art and Cultural Heritage Law Conference at the University of Geneva. He has recently received a TECHNE AHRC scholarship to pursue his PhD examining the semiotics of provenance as institutional construct in the establishment of cultural and economic value in the market for Near Eastern antiquities, and has contributed a chapter on Criminal Activity and Art: fakes, forgeries and thefts for the forthcoming publication, 'Art Business Today: 20 Key Topics'.

At the end of March he delivered a paper *But is it Really Museum Quality? – Evaluating the Impact of Institutional Provenance within the International Art Market* as part of the 'Private Collecting, Public Display: Art Markets and Museums' conference organised by the Centre for the Study for the Art and Antiques Market at the University of Leeds.

**Ben Street, Art Historian and Consultant Lecturer, Sotheby's Institute of Art**

Ben lectures on modern art, contemporary art and old master painting for a number of institutions, including Sotheby's Institute of Art, The National Gallery, Tate, the Victoria and Albert Museum and Dulwich Picture Gallery, and private organisations in the UK and abroad. He has contributed essays for museums and galleries across the world and is a contributing writer on contemporary art for *Art Review* magazine. Ben has consulted on public engagement in contemporary art for The Art Fund UK, Art Night London, Documenta (St Petersburg) and Overgaden (Copenhagen). He was the co-writer and presenter of 'Duchamp's Urinal' for BBC Radio 4 and is the author of interpretative material for major exhibitions at Tate and the Royal Academy. Ben has an MA in Art History from the University of Edinburgh.