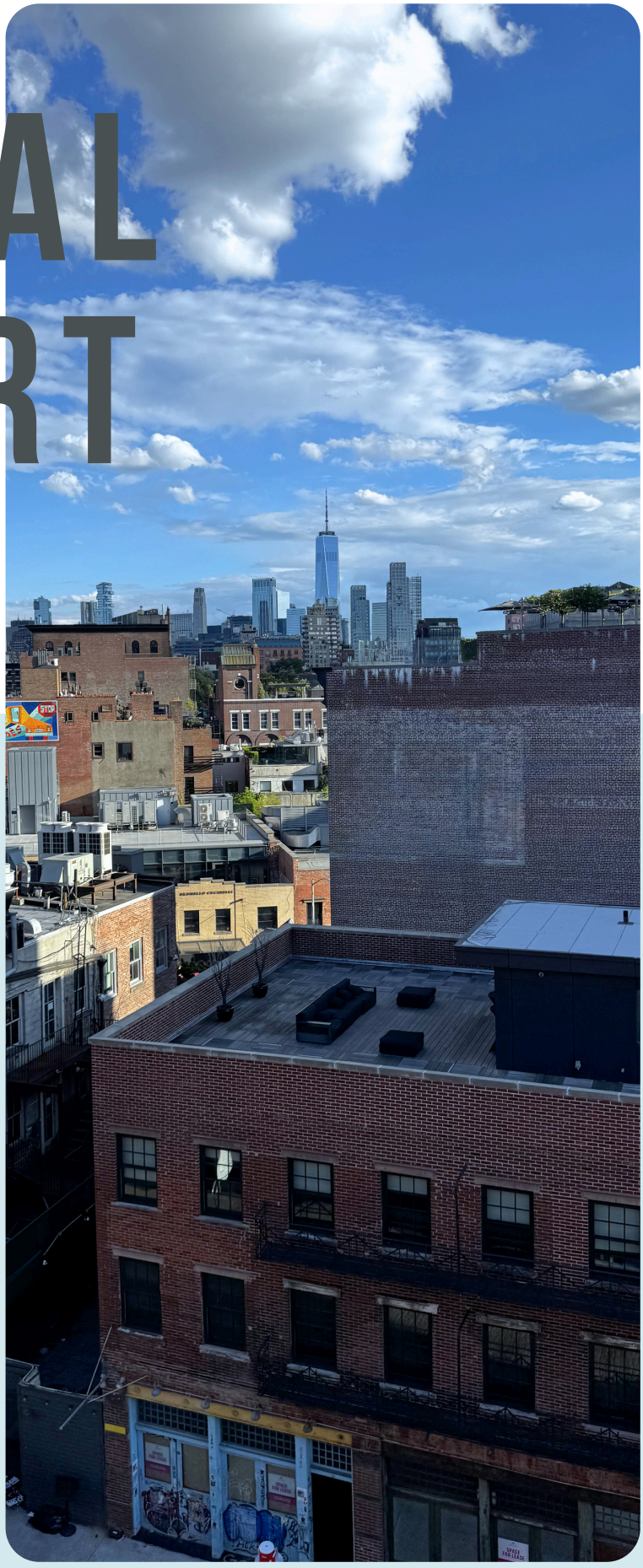
ANNUAL REPORT 2026



Center for art law

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Report prepared and edited by Atreya Mathur, Kamée Payton, Shelby Jorgensen, Lena Rohde, Cara Ianuale, Victoria Cook, Ian Silverstein, Eleanna Antonatou, Elena Gurevich and Irina Tarsis (with assistance from Claude).

THE CENTER AT A GLANCE

Center for Art Law is a 501(c)(3) nonprofit located in DUMBO (Brooklyn, NY) dedicated to research and education in the field of art law.

The Center's mission is to offer educational resources and programming for the advancement of a vibrant arts and law community. Since its inception as an online blog in 2009, the Center has evolved into a world-renowned asset to the art law field, serving artists, attorneys, students and scholars of both law and art disciplines, as well as art market professionals and members of the general public.

1330+ ARTICLES PUBLISHED SINCE 2009

11,000+ SOCIAL MEDIA FOLLOWERS

122 INTERNS & FELLOWS HOSTED SINCE 2013

website

The Center's main outreach is conducted through its website, where readers can find articles, insights, and aggregated resources, including law firms with art law expertise, art law courses, publications, and bar associations across the United States and abroad.

Since 2009, the Center has published over 1,300 articles and pages that are used as a go-to resource by many.

newsletter

The Center's monthly newsletter, the *Art Law Blast*, is an engaging rundown of upcoming events, legal cases, recent news, publications, exhibitions, and more.

events

The Center organizes local, national, and international conferences, lectures, workshops, film screenings, and studio tours. The Center works closely with law schools, student societies, law firms, arts organizations, and bar associations to plan events and provide networking opportunities.

clinics

The Center, through its Visual Artists' Legal Clinics, offers pro bono consultations to artists, covering topics related to immigration, legacy and estate planning, artist-dealer relations, and copyright law.

MEET OUR TEAM



Irina Tarsis, Esq.
Managing Director
Dec. 2017 - present



Atreya Mathur
Director of Legal Research
Sept. 2021 - present



Elena Gurevich
Director of Development
Sept. 2020 - present



Kamée Payton
Judith Bresler Fellow
2025-2026



Amanda Buonaiuto
Lead Researcher, Nazi-Era Looted Art Restitution Cases Database
Jan. 2024 - present



Olena Iegorova
Development Director Switzerland
Jan. 2026 - present



Shelby Jorgensen
Case Law Coordinator
Sept. 2025 - present



Olha Wolanski
UI/UX Designer
Sept. 2024 - present



Megan Graham
Online Resources and Research Assistant

Detailed information about our Team and Board Members is available on our website.

LETTER FROM THE FOUNDER

It takes a village. Think of the Center for Art Law as a mid-size, multilingual village, almost a town, whose members come for a short visit, a longer sojourn, or a lifetime. It is made up of talented and dedicated artists, lawyers, art-lawyers-in-training and all our affiliates who believe in our mission, in the rule of law, and in the power of the visual arts.

This chapter of the Report is traditionally written last, after the dust settles and the numbers are crunched. It is all thanks, reflection and awe. To start, I want to acknowledge the luminaries who helped shape the Center and who passed away last year: Milton Esterow (art journalist), Roger E. Stoddard (poet and "Dean of American Bookmen"), Monroe E. Price (legal scholar), and Dr. Louis Mandel (DDS, Clinical Professor). Main throughways of the Center bear their names, as we remember their scholarship and legacy.

The Center is made up of talented, hardworking, creative, caring and funny people who propel this international powerhouse. In FY 2026, some of our goals were surpassed. We generated more than a quarter-million dollars in revenue, which let us grow our team across the United States and work with contractors in Ukraine, Japan and the UK. Our website saw more than 13 million impressions. We were delighted by the worldwide response to our Annual Conference and Summer School, by the guests who visited us in New York and Zurich, and by everyone who joined the Swiss ART x LAW INTENSIVE (a sneak preview of FY 2027). This year we also expanded our university and corporate partnerships, including two schools in Italy, bringing the Center's resources to more institutions and individuals.

Other goals are still in the works. Perhaps FY 2027 will witness our Continuing Legal Education Provider accreditation, and FY 2028 -- a larger real estate footprint. And if you worry that we're settling into a routine, rest assured: firsts are on the horizon, including our first writing competition and our first moot court competition.

So...another year's begun. Thank you to everyone who loves the Center and contributes to its development. As always, I welcome your impressions of our work and your ideas for what we can do better, together. Write to me at tarsis@itsartlaw.org.



Irina Tarsis

LETTER FROM THE DIRECTOR OF LEGAL RESEARCH

As I reflect on the year behind us, one word that keeps coming to mind is momentum. Last year was a year of growth, as we launched new initiatives and expanded the ways in which the Center engages with the art law community. This year, we have carried that momentum forward, building on those foundations, reaching new audiences, and continuing to grow the Center's programs and resources.

We hosted another Art Law Conference, *What is Copy, Right? Visual Art, AI, and the Law in the 21st Century*, bringing together artists, attorneys, scholars, and professionals (including computer scientists) to explore the evolving relationship between copyright, visual art, and artificial intelligence. We also welcomed the second edition of our Art Law Summer School. Following the success of our inaugural program in 2025, we received even more applications this year from students, researchers, attorneys, and faculty from across the globe interested in exploring the field of art law. What began as a new initiative has quickly become an important part of the Center's educational programming, and we look forward to seeing it continue to grow.

This year also marked an exciting milestone for our Case Law Database, which crossed 1,000 cases. Reaching this milestone is a testament to the importance of creating accessible, comprehensive resources for the art law community and to the tremendous work that goes into maintaining and expanding the Database. Alongside this work, we have continued to develop our research and resources on restitution and repatriation, artificial intelligence and copyright, authentication and forgeries, immigration, and other critical issues affecting the art world.

Our work has also taken us into classrooms and lecture halls, where we have had the opportunity to teach and lecture at NYU School of Law, Rockland Center for the Arts, the Copyright Society, and other institutions and organizations, sharing the Center's work with new audiences and engaging in conversations about the evolving field of art law.

None of this would be possible without the extraordinary community that supports the Center. To our team, interns, board members, volunteers, speakers, authors, educators, partners, and supporters: thank you for your time, expertise, generosity, and continued belief in the importance of the work that we do.

As we look ahead, I am excited to see where this momentum takes us next. There is still so much to explore, research, teach, and build, and I look forward to another year of growing the Center's work and strengthening the community that makes it all possible.



A FEW WORDS FROM...

“It's an honor and a privilege to serve as the Center's director of development. Over these past few years, our organization grew a lot and expanded its offerings. We are proud of all the work we've done. But none of it would be possible without the constant support of our donors. We hope you enjoy reading this year's annual report and see for yourself how much one small nonprofit can accomplish in one year with such tremendous support.”

Elena Gurevich
Board of Directors and Director of Development

“As I began the fellowship I was able to build upon the incredible work of Carla Frade, the 2024-2025 fellow. Throughout the year we coordinated six Visual Artist Legal Clinics and two Art Lawyering Bootcamps, along with six other programs. I also had the opportunity of supporting the annual Art Law Conference by coordinating the fundraising Silent Auction. As I have a strong interest in tax law, much of my work as Judith Bresler Fellow focused on growing our resources on this subject for artists and collectors. As part of this effort we hosted three sessions of our Legacy and Estate Planning Clinic, a workshop on charitable giving, a workshop on strategic lifetime gifts, and an art law lunch talk on the importance of legacy planning from the perspective of an attorney and an artist. I also had the opportunity to expand my own knowledge by attending several continuing education programs.

This was certainly a year of growth, for the Center for Art Law, and myself! I would like to express my sincere gratitude to Irina Tarsis, Atreya Mathur, Ralph Lerner and the Judith Bresler Fellowship Committee for the opportunity to be the 2025-2026 Judith Bresler Fellow. Thank you to each of these individuals for trusting in my abilities, seeing my potential and mentoring me along the way.

During this past year it seemed that at every turn, I met attorneys, students and artists, who had been touched by Judith Bresler's kindness and mentorship during her lifetime. It was an honor to represent Judith Bresler and her legacy as the Fellow this year.”

Kamée Payton
Judith Bresler Fellow (2025-2026)

BOARD OF DIRECTORS



Irina Tarsis, Esq.
Founding Director & Treasurer
Dec. 2017 - present



Rakhel Milstein
President of the Board
Sept. 2022 - present



Minerva Pinto
Secretary
Dec. 2024 - present



Diego R. Figueroa-Rodríguez
Director
Jan. 2019 - present



Elena Gurevich
Director
June 2025 - present



Barbara Jaffe
Director
Sept. 2022 - present



Carol J. Steinberg
Director
Jun. 2019 - present



Peter J. Toren
Director
May 2019 - present

ADVISORY BOARD



Andrew C. Adams
Partner
Steptoe, New York



Evie T. Joselow
Appraiser, CEO
The Art of Appraisal



Alexandra Deplas
IP Manager & Counsel
American Express



Richard Lehun
Stropheus Law



Patrick K. Lin
Clinical teaching fellow
at NYU School of Law



Noor Kadhim
Partner
Armstrong Teasdale LLP



Scott Sholder
Partner
CDAS LLP



Maureen McGovern
Curator & Founder
Corporate Art Planning, LLC



Lorena Guzmán-Díaz
Of Counsel
Weissman Law PLLC



Edward McGorry
Private Wealth Advisor
U.S. Bank



Olivia Taylor
Assistant General Counsel
The Frick Collection



Lindsay Korotkin
Partner
ArentFox Schiff



Yvette Liebesman
Saint Louis
University



Caryn Keppler
Principal
Offit Kurman



Shelby Jorgensen
Student Member

Decades ago, the study of art history was the domain of the wealthy, who sent their delicate spawn abroad to study "beauty," absent any need for them to engage in menial jobs to make ends meet. With the innovations of the 1960s and the revelation that the liberal arts and humanities expand universal understanding and advance progressive ideas, art history joined the ranks of the important scholarly disciplines.

Recognition of the importance of studying art and history fostered change in the art trade, no longer exclusively in the service of "fine art" dealers and connoisseurs, those who peddled only old master art. The democratization of the art business then gave way to the recognition that the art world needed lawyers trained to meet the specific needs of the new and myriad kinds of artists, dealers, auction houses, museums, galleries, appraisers, connoisseurs, collectors, and restorers.

And now we have the Center for Art Law, the reliable one-stop resource for the latest in every aspect of art law. The creation of visionary art lawyer Irina Tarsis and her band of eager acolytes, the Center complements the critical thinking required for an understanding of our world. I am honored to serve on its Board and assist in its effort to provide art world participants an essential service.

Barbara Jaffe, Board Member at Center for Art Law
Of Counsel, Borah, Goldstein, Nahins & Goidel, P.C.

COMMITTEES & GUESTS

JUDITH BRESLER FELLOWSHIP COMMITTEE

- Judith Finell
- Barbara Jaffe
- Evie T. Joselow
- Carol J. Steinberg
- Irina Tarsis
- Atreya Mathur
- Patrick K. Lin

GUEST SPEAKERS

In line with the Center's commitment to mentoring students and supporting their professional development, the Center continued its Guest Conversation series, inviting practitioners and professionals from across the art and legal fields to engage with its interns through informal discussions.

These conversations offer interns an opportunity to learn directly from attorneys, art appraisers, other law students, and alums working in different areas of the field. Invited guests share their experiences, career paths, and insights on topics including law school, practicing art law, litigation, transactional practice, and opportunities within the art world.

- Tess Bonoli, Attorney, Morrison Cohen LLP
- Elena Gurevich, Attorney; Director of Development, Center for Art Law
- Atreya Mathur, Director of Legal Research, Center for Art Law
- Andrew Adams, Attorney, Steptoe
- Maureen McGovern, Advisor, Corporate Art Planning LLC
- Dave Bright, Associate Director, The Larned A. Waterman Iowa Nonprofit Resource Center; Adjunct Professor of Law, University of Iowa College of Law
- Patrick K. Lin, Attorney, Adj. Professor, Technology Law & Policy Clinic and the Science, Health & Information Clinic, NYU Law
- Evie T. Joselow, Independent Fine Art Appraiser; Art Historian, Curator, and Consultant.





LEGAL INQUIRIES, RESEARCH & REQUESTS

In 2025–2026, Center for Art Law responded to more than 30 inquiries and research assistance requests from artists, museum professionals, students, attorneys, scholars, nonprofit organizations, and other stakeholders across the art and legal communities. These inquiries covered a broad range of issues at the intersection of art and law, including copyright, artificial intelligence, artists' rights, estate planning and legacy matters, immigration and O-1 visa considerations for artists, contracts, cultural heritage, and museum-related legal questions.

While the Center does not provide legal representation or legal services, it continues to serve as a trusted resource for individuals and organizations seeking information, referrals, and guidance. Throughout the year, the Center provided background research, shared educational resources, offered referrals to qualified professionals, and responded to requests for information on emerging legal issues affecting artists and cultural institutions. The Center also continued to receive increased requests for collaboration, including invitations to contribute expertise through lectures, workshops, student discussions, and professional programming.

Amicus Briefs and Advocacy

The Center also expanded its role in legal advocacy by participating as amicus curiae in two significant matters involving issues central to the art law field. The Center submitted an amicus brief in ***Bennigson v. Solomon R. Guggenheim Foundation***, a case involving the restitution of artwork allegedly transferred under duress during the Nazi era. The brief addressed broader concerns surrounding Holocaust-era restitution claims, including the importance of resolving such claims on their merits, the historical context of Nazi-era art transactions, and the public interest in ensuring that procedural barriers do not prevent meaningful review of cultural heritage claims.

The Center also participated as amicus curiae in ***Thomson Reuters Enterprise Centre GmbH v. Ross Intelligence Inc.***, a significant copyright case addressing the relationship between artificial intelligence systems, training data, and intellectual property law.

Through this advocacy, the Center contributed its perspective on emerging legal questions affecting creative industries, copyright protection, and the evolving relationship between technology and artistic expression.

PROJECTS & DATABASES

CASE LAW DATABASE

The Center's Case Law Database is a growing global resource for reference and research on all subjects related to visual art and law. It offers summaries of cases and in many instances provides access to select legal filings and court decisions from across the globe, including initial complaints or trial court orders to appellate and Supreme Court opinions. It serves legal professionals, academics, students, and the wider art community by making complex legal histories more accessible and contextualized.

This year, the Case Law Database surpassed our latest goal of including 1,000 cases, reflecting steady and significant growth driven by the Center's year-round team of legal interns and a dedicated cohort of law students from UC Berkeley. With more than a hundred entries added or edited in 2025-2026, the Database captures a broad range of historical and contemporary legal developments, including litigation in copyright and artificial intelligence, taxation and authenticity, and many others.

Each case entry features Bluebook-formatted citations, as well as some of the original court documents, and references to the official dockets, giving users both authoritative and practical tools for research and reference. Ongoing improvements and a growing dataset have not only enhanced searchability and citation integrity, but also strengthened the Database's utility for law school classrooms, programming, and scholarly publications.

Looking forward, the Center has a new goal of reaching 1,500 cases in FY2027. By doing this we will continue to grow as a critical resource for understanding relevant laws and precedents shaping the global art world. We are also investing in technical developments to speed up search and build out a more robust filtering system allowing for easier accessibility. We are grateful to our supporters and partners who make this work possible, as we continue to provide the public with a relevant educational resource for art law understanding and development.

> “The Case Law Corner at the Center for Art Law is a wonderful resource to start any research project involving art law. Unlike other search engines, the Center's Case Law Corner enables users to filter cases specifically by art law-related subject matter, allowing readers to narrow down their search. Additionally, the types of legal documents in the database run the gamut from briefs to appellate-level opinions. I highly recommend that students and legal professionals take advantage of this wonderful resource.”
>
> Law Student and Case Law Corner subscriber

NAZI-LOOTED ART RESTITUTION PROJECT

In March 2026, the Nazi-Era Looted Art Restitution Project marked its second anniversary. Since its launch, the project has undergone significant growth and development, resulting in the creation of a comprehensive database dedicated to documenting restitution cases of looted objects confiscated during the Holocaust. This achievement has been made possible through the invaluable contributions of a growing network of dedicated students and professionals, currently totalling approximately 40 volunteers.

Volunteer feedback has highlighted the project's value not only as an information repository but also as a unique learning opportunity. We are increasingly seeing participants develop a deeper understanding of provenance research, alternative dispute resolution (ADR) methods, and the complex legal and historical issues surrounding restitution claims. Through their work, volunteers are also gaining insight into the individual stories of victims and families dispossessed during the Shoah. This educational component has become one of the project's most meaningful outcomes, enriching both the database itself and the community of individuals working to build it.

We are also pleased to report that this year the project has received financial support from the Claims Conference. This partial funding represents an important milestone in the project's development and has enabled us to further strengthen our efforts. We were able to enhance research and data management processes, and support the continued growth of the initiative: updating, reviewing and organizing our findings on a daily basis. In the meantime, the resource is not yet publicly available. Currently, the accuracy and consistency of the information remains our top priority before making this resource accessible to the broader public. We look forward to releasing the database as soon as possible while continuing to expand its scope and content.



ART IN BRIEF PODCAST

During the second season of the Center's podcast *Art in Brief,* the Center was able to reach new audiences and highlight important work in art law practice and dissemination. Hosts Paris Sistilli and Andrea Konigs have now produced 16 episodes, including many informative interviews with figures like Elysia Borowy (Executive Director of the Rema Hort Mann Foundation), Will Korner (founder of the Cultural Heritage At Risk Database Foundation), and former FBI Art Crime Team agents Ronnie Walker and Dave Bass. Art in Brief has touched on subjects including but not limited to artist royalties, Nazi-era looted art, cultural heritage protection in crisis, and issues of AI in the art world.

The podcast is reaching an increasingly wide audience of listeners, as shown by its 5-star rating on both Spotify and Apple Podcasts across almost 70 reviews. We are excited to keep growing this platform and inform more people of interesting and relevant topics at the intersection of art and law.

> "Every episode keeps getting better. The variety of topics addressed in Art in Brief keeps me interested and looking forward to new episodes."
> "This is a very informative podcast and very engaging to listen to. Highly enjoyed!"
>
> "As someone who isn't an art expert or connoisseur, I find Art in Brief an incredibly promising podcast. Paris and Andrea seem like dynamic and engaging hosts, and their insights are sure to make complex topics accessible and thought-provoking for listeners of all backgrounds."



ART LAW LIBRARY

For years, the Center has been collecting references for a digital Art Law Library, a database dedicated to books related to art law. The reference tool has evolved to include movies and journals.

As of 2026, our Art Law Library absorbed the lists of blogs and podcasts in order to provide easy access to all the relevant resources for viewers. Additionally, we are currently working on adding a resource list for databases related to the art law and cultural property field. The library now includes information about over 600 art law resources, spanning subjects such as copyright, estate planning, cultural heritage, and artists' rights.

INTERNSHIP PROGRAM

In 2025-2026, the Center continued offering internship opportunities for students on a remote and hybrid basis. Our unique internship program continues to be widely sought after in the field.

Number of applications received:

- 348 Applications

Schools represented:

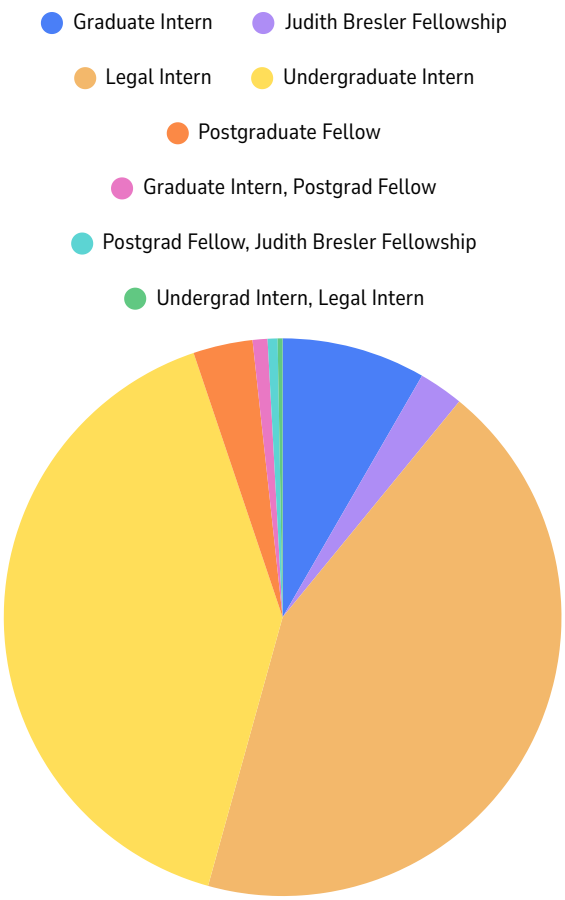
- 159+ Institutions

Top Schools:

- Columbia University (15 Candidates)
- New York University (15 Candidates)
- Benjamin N. Cardozo School of Law (10 Candidates)
- Fordham University (9 Candidates)
- New York Law School (9 Candidates)
- UCLA (9 Candidates)
- George Washington U. (7 Candidates)
- St. John's University (7 Candidates)

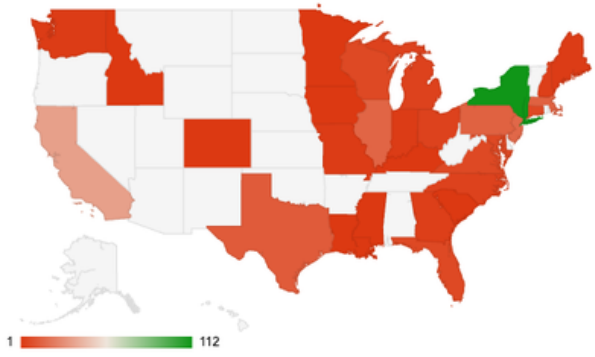
Our interns come from across the United States and from around the world. Thanks to everyone's dedication and the courtesy of Zoom, our team meetings can and do span more than 9 time zones. Don't believe us? At one point, we had meetings that included India, Switzerland, and both coasts of the United States!

Position Sought

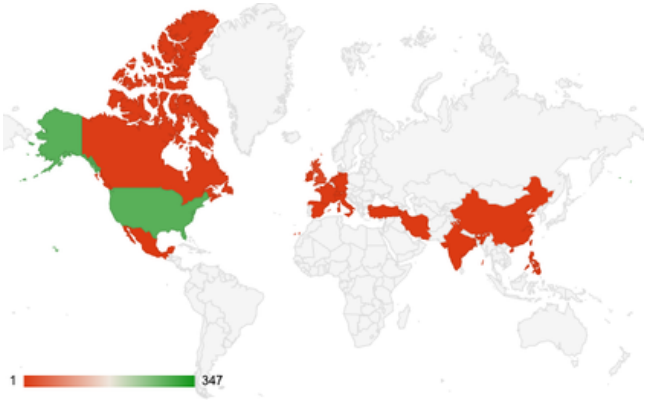


ICLE

US States represented: 30 states



Countries represented: 17 countries





LEGAL INTERNS

Eva Bella Kushner | Summer 2025
Lulu Yang | Summer 2025
Shelby Jorgensen | Summer 2025
Justine Chen | Summer 2025
Ava Mandele | Summer 2025
Kate Harrell | Summer 2025
Austin San Juan | Summer 2025
Kaede Kusano | Summer 2025
Jagna Schmude | Summer 2025
Vivika Gerogianni | Summer 2025

Lauren Stein | Full Year 2025-2026

Josie Goettel | Fall 2025
Vivianne Diaz | Fall 2025

Donyea James | Spring 2026
Alexandra Kharchenko | Spring 2026
Halle O'Hern | Spring 2026
Marina Rastorfer | Spring 2026

UNDERGRADUATE & GRADUATE INTERNS

Alexa Donovan | Summer 2025
Parsa Zaheri | Summer 2025
Andrew Dearman | Summer 2025
Juliette Groothaert | Summer 2025

Rebecca Bennett | Fall 2025
Shaila Gray | Fall 2025

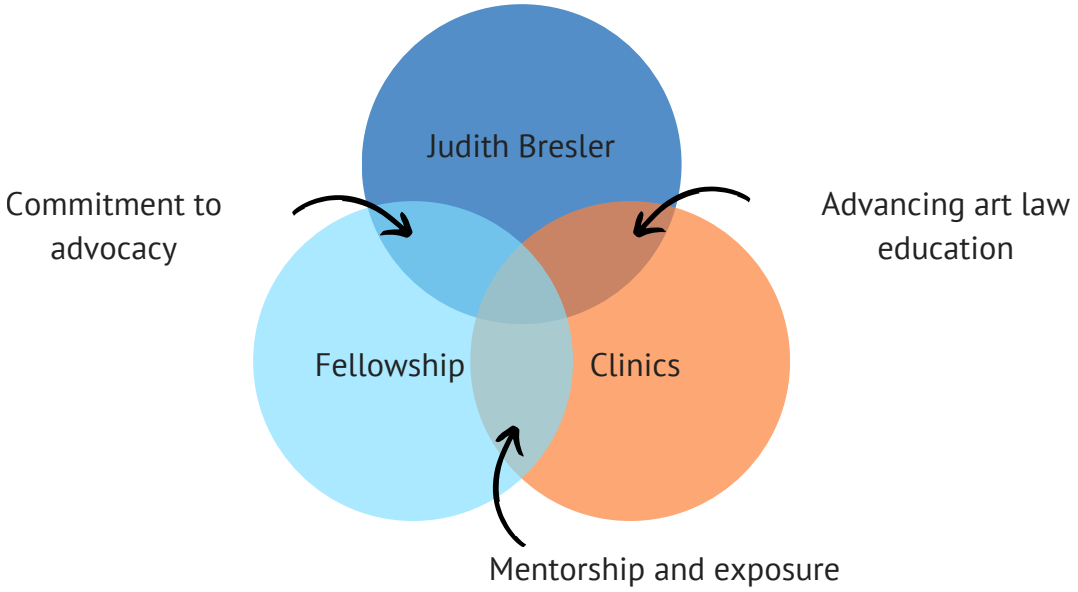
Jacqueline Koutrodimos-Lewis | Spring 2026
Prisha Mehta | Spring 2026
Savannah Weiler | January - February 2026

POSTGRADUATE FELLOWS

Kamée Payton | Judith Bresler Fellow 2025-2026



JUDITH BRESLER FELLOWSHIP



The Judith Bresler Fellowship was established in loving memory of a prominent art attorney and educator, Judith Bresler, who passed away in 2020. Judith co-authored the seminal *Art Law: The Guide for Collectors, Investors, Dealers, and Artists* and served as a tireless advocate for the advancement of art and law and an inspiration to her colleagues and to all seeking to dedicate themselves to the practice and advancement of art and law.

Pursuant to the Center for Art Law's objective of making art law accessible to practicing artists, clinical projects have become a seminal part of its offerings for the art and law community. Working with volunteer attorneys, arts professionals, and local organizations, the Visual Artists' Legal Clinics focus on Trusts and Estates, Artist-Dealer Relationships, and Copyright.

The Judith Bresler Fellow takes the lead in the operation of the Visual Artists' Legal Clinics and heads the clinical offerings at the Center, including the Artists' Legacy & Estate Planning Clinic, Artist-Dealer Relationships Clinic, and Art & Copyright Law Clinic.

The 2025-2026 Judith Bresler Fellowship was awarded to Kamée Payton, a Master of Law graduate from the University of York. During her fellowship, Kamée hosted six Visual Artist Legal Clinics, four Art and Law Workshops, and two Art Lawyering Bootcamps. She also coordinated several additional events, including an Art Law Lunch Talk on legacy planning from the perspective of both attorney and artist, a Showcase on immigration resources for artists, and a fundraising Silent Auction in conjunction with the Annual Art Law Conference. Kamée was the keynote speaker at the June 2026 Legacy and Estate Planning Clinic and published an article *Getting Over Cash: A Guide to Noncash Charitable Donations*.

PROGRAMMING

In 2025–26, the Center for Art Law hosted over 36 events across its core programming streams, reflecting its continued commitment to providing high-quality, interdisciplinary engagement at the intersection of art and law. Programming included Art Law Workshops, Art Law Lunch Talks, Art Law Colloquiums, Visual Artists' Legal Clinics, Bootcamps, Co-hosted CLE events, Lectures and Special Events, Showcases, as well as flagship programs such as the Art Law Conference and Art Law Summer School.

36 EVENTS

6 ART & LAW WORKSHOPS

1 SUMMER SCHOOL

6 ART LAW LUNCH TALKS

7 ART LAW COLLOQUIUMS

6 VISUAL ARTISTS' LEGAL CLINICS

6 CLE AND CO-HOSTED EVENTS

100+ SPEAKERS

1 ART LAW CONFERENCE

3 SHOWCASES

The Center's Art Law Workshops offered practice-oriented discussions led by practitioners and subject-matter experts, covering key areas such as trusts and estates, copyright, moral rights, taxation, and legacy planning. Art Law Lunch Talks brought together attorneys, scholars, and industry professionals for timely conversations on topics including artificial intelligence in art authentication and recent developments in the restitution of Nazi-looted art. Colloquiums continued to provide a more academic, research-driven forum, featuring in-depth discussions of cultural heritage protection, provenance research, generative AI, and restitution frameworks across jurisdictions.

The Visual Artists' Legal Clinics expanded access to practical legal guidance for artists and art professionals, addressing issues including estate planning, copyright, artist-dealer relationships, and legacy management. Bootcamps and co-hosted CLE programs provided intensive, skills-based training on topics such as copyright law, sanctions and AML enforcement, and contractual relationships in the art market. Lectures and special events further enriched programming through distinguished talks, museum and institutional tours, and case-study-based discussions. Showcases highlighted the Center's institutional work, including the Case Law Database and fellowship and internship programs.

Across all programming streams, the Center welcomed more than 100 speakers who contributed their expertise across law firms, academia, museums, and the global art market, fostering interdisciplinary dialogue and practical engagement.





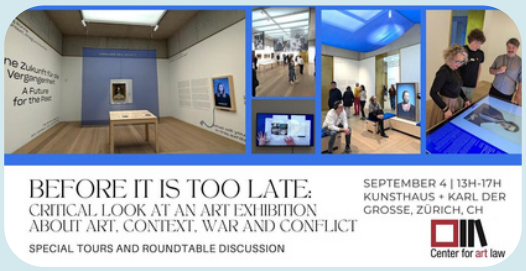






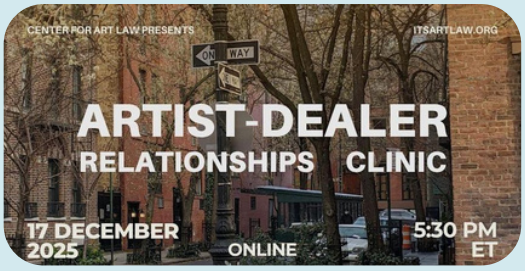








Thank you to all our speakers, sponsors, and participants!



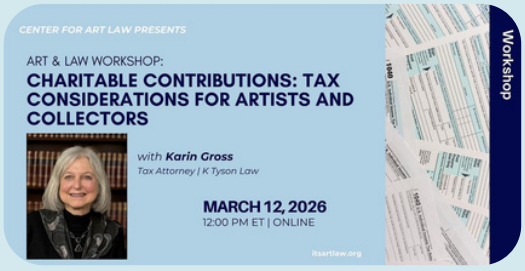




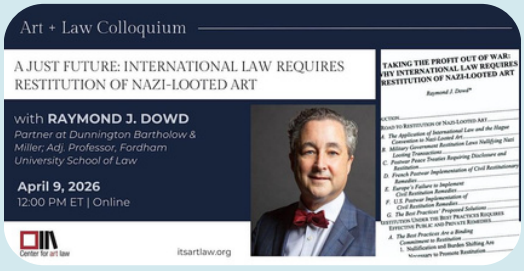












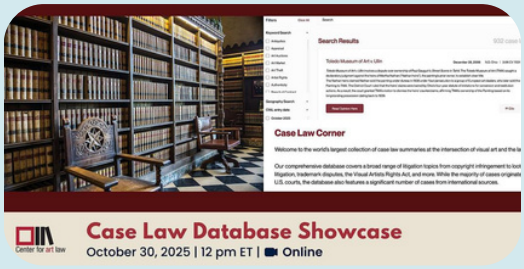






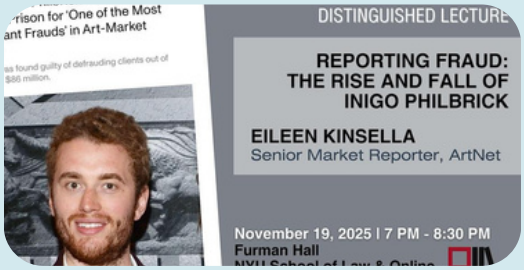












Thank you to all our speakers, sponsors, and participants!



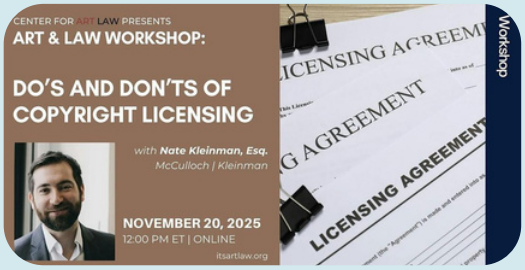


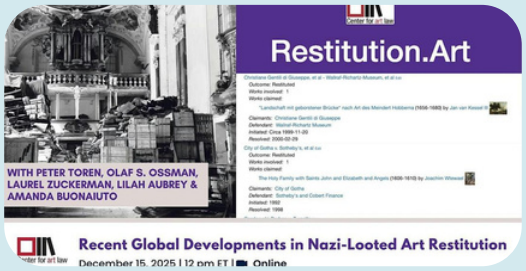














ART LAW CONFERENCE 2026



As artificial intelligence continues to reshape the creative landscape, the Center for Art Law convened its 2026 Annual Art Law Conference around the question *What is Copy, Right?* Hosted at Brooklyn Law School on May 27, 2026, the daylong program brought together artists, lawyers, technologists, and copyright professionals to explore the evolving legal and ethical dimensions of copyright, fair use, and creative authorship. The Conference opened with welcome remarks from Founder and Managing Director Irina Tarsis, who honored the late Monroe E. Price, copyright scholar, media lawyer, and longtime supporter of art and law. She also drew attention to the Invisible Pavilion, a Venice Biennale project commemorating Ukrainian artists and cultural workers who perished due to the Russian invasion.

The keynote address, *Artist, Copyright and Knowledge Asymmetry*, was delivered by Ben Zhao, Professor of Computer Science at the University of Chicago and founder of Glaze and Nightshade. Professor Zhao traced the human cost of AI style mimicry on working artists and explained the technical architecture of Glaze, which disrupts AI models' ability to replicate an artist's style, and Nightshade, a "poison pill" approach targeting base models at scale. He closed by cautioning against a significant information asymmetry shaping AI legislation, including widespread misconceptions about the feasibility of training data attribution and AI "unlearning."

> "The content and presenters were outstanding. The attorneys leading the Center for Art Law, and all who work with them, are commendable."
>
> Joanne Fungaroli, Attorney





The first panel, *So Inappropriate — Lessons About Copyright Law and Art: First There Was Art, Then Copyright, Then Fair Use… and Now AI?,* moderated by Irina Tarsis, traced the arc of fair use doctrine through landmark cases and real-world practice. Artist and writer Greg Allen examined Richard Prince's two major copyright litigations, exploring how Prince came to treat litigation itself as part of his creative practice. Vincent Wilcke, Permissions Manager and Senior Researcher at Pace Gallery, offered a practitioner's view of how a major commercial gallery manages licensing and reproduction rights for over 125 artists. Vivek Jayaram, Founder of Jayaram Law, walked the audience through the four-factor fair use analysis, noting that while the doctrine is intellectually rich, it remains prohibitively expensive as a litigation strategy for most working artists.

The second panel, *The Copyright Office Weighs In — Three Reports on AI and the Law*, moderated by Atreya Mathur, Center for Art Law Director of Legal Research, examined the Copyright Office's multi-year AI initiative and the surrounding litigation landscape. Miriam Lord, Associate Register of Copyrights, presented the Office's three-part report series, covering digital replicas and the NO FAKES Act, the copyrightability of AI-assisted works, and training data fair use questions still shaping active litigation. Katherine Wilson-Milne, Partner at Schindler Cohen & Hochman LLP, surveyed the rapidly expanding docket of AI copyright cases, including suits against major AI companies. Professor Zhao returned to reinforce the technical limits of proposed legislative remedies.

The third panel, *Registration Is Dead? Long Live Licensing?*, moderated by Carol J. Steinberg, Copyright and Entertainment Law Attorney and Faculty at the School of Visual Arts, examined copyright enforcement and licensing as practical tools for visual artists. Yayoi Shionoiri, Vice President of External Affairs and General Counsel at Powerhouse Arts, presented a multi-jurisdictional case study involving the estate of Chris Burden and his LACMA sculpture Urban Light. Janet Hicks, Vice President and Director of Licensing at the Artists Rights Society, addressed ARS's role in licensing and enforcement and advocated for expanding collective licensing infrastructure for visual artists. Martin Cribbs, Intellectual Property Licensing Strategist, discussed how the Warhol Foundation v. Goldsmith decision has elevated proactive licensing for artists and estates.

The Conference's closing remarks were delivered by Lindsay Korotkin, artist, Partner at ArentFox Schiff, and CfAL Advisory Board Member, who reflected on the past, present, and future of copyright in the age of AI. Throughout the day, exhibitors were also present, showcasing their work and engaging with attendees. Following the programming, a networking reception and Silent Auction offered participants the opportunity to connect and support the Center's ongoing work.

Sponsors and Partners of the Art Law Conference

- DLA Piper
- Art Recognition
- Wolf Kahn Foundation
- Helen Frankenthaler Foundation
- Withersworldwide
- Schindler Cohen & Hochman LLP
- Arnold & Porter
- ArentFox Schiff
- Cowan, DeBaets, Abrahams & Sheppard LLP
- Corporate Art Planning
- The Baer Faxt
- Digital Society Initiative
- Run Artist Run
- The Art Newspaper
- Artists Rights Society
- Artistic Freedom Initiative
- Copyright Office
- Kernochan Center for Law, Media and the Arts







"It is a real pleasure and constant source of inspiration, admiration, learning, and enjoyment to be associated with the Center for Art Law. May 27th, the day of this year's annual conference, was an example of all of the above. In the morning, I enjoyed a meeting of the Board of Directors with interesting, dynamic fellow Board members and our amazing founder Irina Tarsis. Later, I was honored to moderate a panel at the conference of well-curated panelists on a fascinating subject--Copyright Registration and Licensing. I also very much enjoyed being an attendee at the conference that was filled with creative presentations and a wide variety of players in the art world including art lawyers, artists, art enthusiasts, art advisors, and art lovers. Interacting with Irina, Atreya and Kamée is always lovely. Most importantly, the Center created a Judith Bresler Fellowship to honor a dear friend and colleague who was and continues to be an inspiration to all of us. The Center for Art Law is a unique organization that offers so much to all levels of the art world."

Carol J. Steinberg, Law Firm of Carol J. Steinberg, Professor School of Visual Arts

ART LAW IN ZURICH







From its satellite office in Switzerland, the Center began offering public programs in Zurich and, in 2025, established a sister association, Center for Art Law Switzerland. In September 2025, the Center hosted a special tour and critical discussion of the exhibition “A Future for the Past” at Kunsthaus Zürich, which examined the enduring legacy of Nazi-era provenance issues.

In January 2026, Center for Art Law Switzerland welcomed its Development Director, Olena Iegorova.

In May 2026, the Center hosted a special screening of “Elephants & Squirrels,” followed by a discussion with the film’s director, Gregor Brändli, and the artist Deneth Piumakshi Veda Arachchige. Dedicated to cultural heritage and the ethics of collecting, the screening and discussion were presented as part of CINELöwenbräukunst and introduced by Jacqueline Uhlmann, a representative of the Löwenbräukunst art center.

> The movie left me speechless. It touches on a subject that is rarely discussed, and thanks to Deneth, the audience gains insight into the kinds of artefacts resting in our museums. It certainly raises important questions and gives much to reflect upon.
>
> Olivier von Schulthess, collector





ART LAW IN LONDON

Returning to London as part of the Center's international outreach and public programming series, the Center for Art Law hosted a panel discussion at the London offices of McDermott Will & Schulte LLP on April 24, 2026, examining sanctions and anti-money laundering (AML) enforcement in light of the ongoing Russo-Ukrainian war. The discussion explored the expanding AML obligations and sanctions compliance in the international art market, particularly in the United Kingdom. Speakers, technology and law experts, emphasized that compliance is now a core responsibility for galleries, dealers, advisors, storage facilities, and other art-market participants.

The panel featured Raminta Dereskeviciute of McDermott Will & Schulte; Daryna Pidhorna of the Raphael Lemkin Society; Rakhi Talwar of RTalwar Compliance; Timothy Kompanchenko, co-founder and CEO of Bernard; Yuliia Hnat of MOCA NGO; and Irina Tarsis, of the Center for Art Law (moderating).

Rakhi Talwar opened with an overview of AML regulation, explaining why the art market remains vulnerable to money laundering and urging participants to conduct tailored risk assessments and document transactions involving potential red flags. Raminta Dereskeviciute examined Russia-related sanctions and the UK enforcement framework, while Daryna Pidhorna discussed sanctions targeting individuals involved in cultural crimes in Ukraine, focusing on beneficial ownership, offshore structures, freeports, and intermediary ownership. Timothy Kompanchenko highlighted the need to make sense of suspicious activity report (SAR) data, presenting Bernard LLM as a platform to strengthen know-your-client (KYC) and customer due diligence practices. Yuliia Hnat provided a perspective from cultural initiatives in Ukraine, describing efforts to identify art assets linked to sanctioned individuals and improve international cooperation to prevent the trafficking of Ukrainian cultural property.

The program concluded with a Q&A for in-person and virtual attendees. Speakers consistently advocated a risk-based approach to compliance through tailored risk assessments, verification of beneficial ownership, documentation of flagged transactions, long-term record retention, and the exercise of independent judgment alongside automated tools. The discussion concluded compliance has become essential transactional work connected to the international art market.





ART LAWYERING BOOTCAMP: COPYRIGHT LAW

In February 2026, Center for Art Law hosted the second edition of its *Art Lawyering Bootcamp: Copyright Law*, offering an in-depth exploration of intellectual property and copyright principles led by experienced practitioners. The program aimed to equip attorneys with a stronger understanding of artists' needs and the legal challenges they face. It was moderated by Judith Bresler Fellow Kamée Payton, who also delivered opening and closing remarks.

The first session, *Copyright 101*, was led by Louise Carron, attorney at Penguin Random House, and covered foundational concepts including ownership, protection, duration, and licensing, with reference to key case law. Barry Werbin, attorney at Herrick, Feinstein LLP, followed with a discussion of fair use, examining the boundary between infringement and permitted use, and the role of transformation, commercial purpose, and market impact in judicial analysis. Carol Steinberg, Founder, Carol J. Steinberg Law, addressed moral rights and protections under U.S. copyright law, including attribution and integrity rights under VARA, as well as challenges arising from property ownership and cases involving destruction or alteration of artworks. Scott Sholder, Partner at Cowan, DeBaets, Abrahams & Sheppard LLP, then explored the intersection of AI and copyright, tracing constitutional foundations of copyright law and discussing how AI is reshaping authorship, ownership, and infringement, alongside ongoing litigation in the field. The final session, led by Marc P. Misthal, head of the intellectual property practice group, and Michelle Yeung, an attorney specializing in estate and tax planning, both at Offit Kurman, examined copyright in the context of estates and legacy planning, focusing on ownership, termination rights, and strategies for artists to retain posthumous control over their works. The bootcamp concluded with mock client consultations, allowing participants to apply the concepts discussed in practical scenarios.

> "The instructors were engaged, passionate, and patient. The program was current and informative but also touched on deeper themes of interest. I enjoyed the willingness of the instructors to engage with the students. The clinic at the end was an excellent way to test knowledge and feel connected to the community of artists that need legal help."





ART LAWYERING BOOTCAMP: ARTIST-DEALER RELATIONSHIPS

In April 2026, the Center for Art Law hosted its *Art Lawyering Bootcamp: Artist-Dealer Relationships*, a full-day online training program designed to prepare attorneys for the unique legal issues that arise when working with artists and art dealers. The bootcamp offered participants a combination of informational presentations and interactive mock consultations led by experienced attorneys.

The program featured five sessions addressing key aspects of artist-dealer relationships. Diego R. Figueroa-Rodríguez, co-lead of the Art Law Group at DLA Piper LLP, opened the day with *Representation Agreements*. In his presentation, Figueroa-Rodríguez outlined key terms in an agreement, along with the general issues that arise in the representation relationship. The second presenter was Judith B. Prowda, an art lawyer and Senior Faculty member of the Art Business Program at Sotheby's Institute of Art. Prowda's session, *Fiduciary Duties*, covered the legal definition of "art merchant," dealer fiduciary duties, consignment agreements, and examples of artist-dealer legislation. In the third session, Irina Tarsis, Founder and Managing Director of the Center for Art Law, discussed notable disputes and precedents in *Artist v. Dealer: A Litigation History*. Tarsis examined various cases including the legal disputes involving the now defunct Mimi Ferzt Gallery and Matter of Rothko. Following Tarsis, Zachary Goldman, a partner in Sullivan & Cromwell's Financial Services Group and National Security Practice, gave a presentation titled *Anti-Money Laundering and Sanctions in the Art World: Background and Important Considerations for the Art Community*. Goldman explored compliance and risk management issues affecting art market participants, touching on topics including Anti-Money Laundering (AML) and sanctions compliance.

The final session, *Contracts and Transactions*, was led by L. Eden Burgess and Aaron Haines and focused on consignment agreements, sales, and other common commercial arrangements. The day concluded with small-group mock consultations, allowing participants to apply concepts discussed throughout the program to real-world scenarios.

> Participants enjoyed "learning about the common provisions in different types of contracts and what each side should and can strive for."

CENTER FOR ART LAW SUMMER SCHOOL

In 2026, the Center for Art Law presented the second edition of the Art Law Summer School, hosted at the New York City Bar Association in Midtown Manhattan. This year's program received more than 85 applications from aspiring and established professionals around the world, welcoming a cohort of 24 participants, including lawyers, students, and art market professionals.

Building upon feedback from the first edition, the 2026 Summer School expanded its interdisciplinary approach by incorporating more opportunities for direct engagement with artists, practitioner perspectives, and conversations with leading figures across the art ecosystem. Over five immersive days, participants explored the evolving relationship between visual arts and the law through lectures, discussions, field visits, and networking opportunities with experts across the legal, artistic, and commercial sectors.

Designed in response to the globalization of the art market and its increasingly complex legal landscape, the program examined both foundational principles and emerging challenges in art law. Topics included art market transactions and contracts, artist-gallery relationships, IP and AI, moral rights, provenance research and restitution, AML compliance, litigation and alternative dispute resolution, cultural heritage, and succession planning.

Center for Art Law is grateful to all of the speakers, institutional partners, artists, and participants who helped make the 2026 Art Law Summer School a success. We look forward to growing this program as a space for education, collaboration, and exchange among the next generation of art law professionals.





Each day of the program was structured around a distinct theme:

Day 1: Introduction to U.S. Art Law, Art Advising & Appraisal

Day 2: Contracts & Art Market Structures

Day 3: Intellectual Property, Moral Rights & AI

Day 4: Provenance Research, Restitution & Regulatory Compliance

Day 5: Litigation, ADR, Cultural Heritage & Succession



"I am leaving the Summer School Program with new perspective, ideas, and excitement about art law and the way I can potentially chart my own path in this field after law school. The program was informative, interesting, and FUN! The passion of both the faculty and students was refreshing and inspiring. I am extremely grateful to the Center for the opportunity!"



"The Art Law Summer Program exceeded my expectations. The lectures were both didactic and highly substantive, covering the most relevant topics in contemporary Art Law. The field trips were one of the highlights of the program, as was all the material provided throughout the immersion. Meeting people from different professional fields and backgrounds also greatly enriched the discussions and exchanges throughout the experience."



"The Center For Art Law Summer School was an amazing program, covering a broad range of topics in art law, and providing an opportunity to meet a variety of experts within the field, learn from their experiences, and forge connections. I would recommend this program to anyone with questions about how the law can be applied within the arts, and to anyone who is curious about the nuances of the art law field."



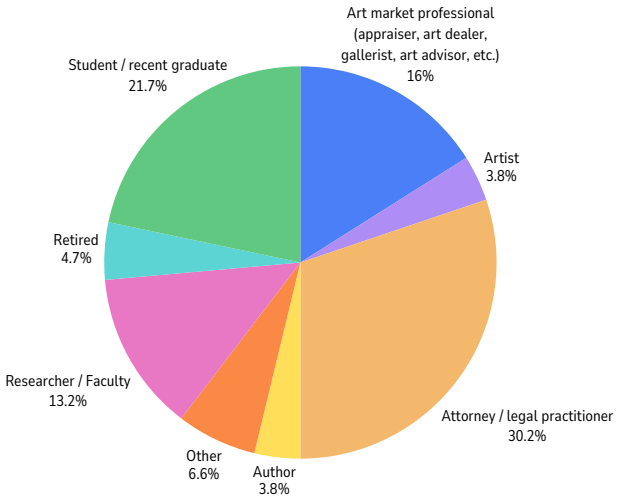
"Whether you're in the art space or the legal space the Center for Art Law Summer School is an investment into your profession! The Center as a whole is one of a kind and a pillar of knowledge and connection - spanning the globe!"

WEBINAR POLLS AND SURVEYS

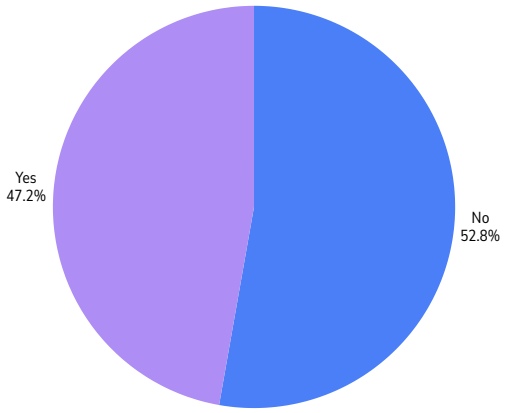
At the outset of most webinars and at the end of each program, participants are invited to take a brief poll or a survey to share feedback about the event, speakers, and content, and to indicate how the Center can best serve them. We use these to help us improve future programs and select new topics for events and articles.

Below is a pool of answers:

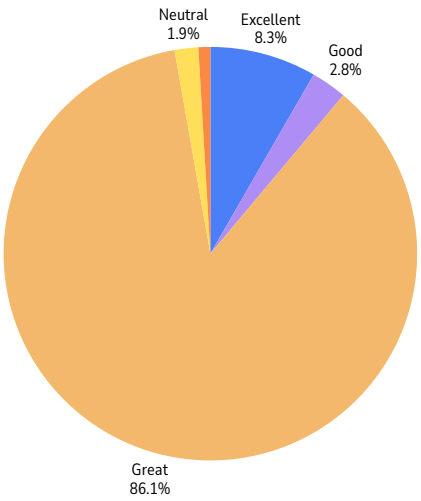
Occupation



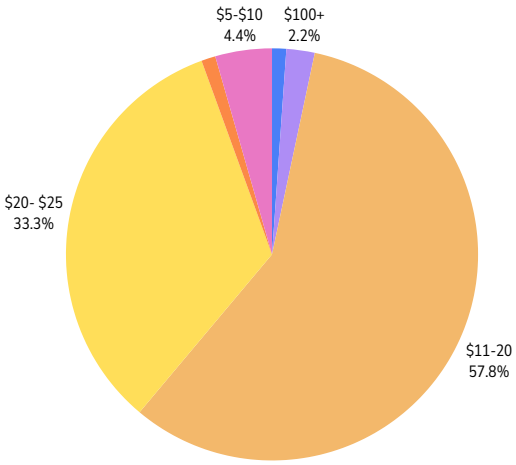
First-time attendees



Overall Level of Satisfaction



What price are you willing/able to pay to attend similar programs?



"The Art + Law Colloquium with Deborah R. Gerhardt was so accessible and engaging. I particularly appreciated that the event was virtual and free of cost, and that the presentation itself was geared towards a wide audience—not just those with a legal background. Loved it!"

Cara Ianuale, Student

VISUAL ARTISTS' LEGAL CLINICS

Pursuant to the Center for Art Law's objective of making art law accessible to practicing artists, 1:1 consultations between volunteer attorneys and artists have become an important part of our offerings for the art and law community.









VISUAL ARTISTS' IMMIGRATION CLINIC

Now in its sixth year, the Visual Artists' Immigration Clinic guides emerging visual artists through the process of obtaining a work visa to the United States. The Clinic coordinates lectures and one-on-one pro bono consultations with artists at different stages of their visa receipt or renewal process. The purpose of the Clinic is to provide visual artists with an opportunity to discuss their eligibility for a visa to the United States with an experienced attorney. Following the Clinic, participants receive immigration law guides and the contact information of the participating attorneys if they wish to schedule a more in-depth consultation. Since June 1, 2020, the Visual Artists' Immigration Clinic has held eleven sessions of the clinics, 28 consultation sessions, and has helped a total of 88 emerging artists from nearly ten countries with the help of 9 volunteer attorneys. Outside of direct Clinic programming, the Center also offers referrals to our pool of volunteer immigration attorneys to emerging artists.

The Center's roadmap to applying for an O-1 visa, produced in January 2021 with practical steps and comments provided by our volunteer attorneys, continues to be a valuable resource. Building upon this resource, in 2026, our Director of Legal Research, Atreya Mathur, with the help of Attorneys Rakhel Milstein and Irina Tarsis, produced a comprehensive *Immigration Guide for Artists*. The manual details the types of visas available for artists, their costs, timelines and eligibility requirements. It also provides guidance as to making strategic decisions, and navigating the challenges of immigration as an artist. Since the close of the fiscal year, in July 2026 the Center hosted a Showcase on this resource.

Volunteers for 2025-2026:

- Atreya Mathur, Center for Art Law
- Rakhel Milstein, Milstein Law Group, PLLC

ARTIST LEGACY & ESTATE PLANNING CLINIC

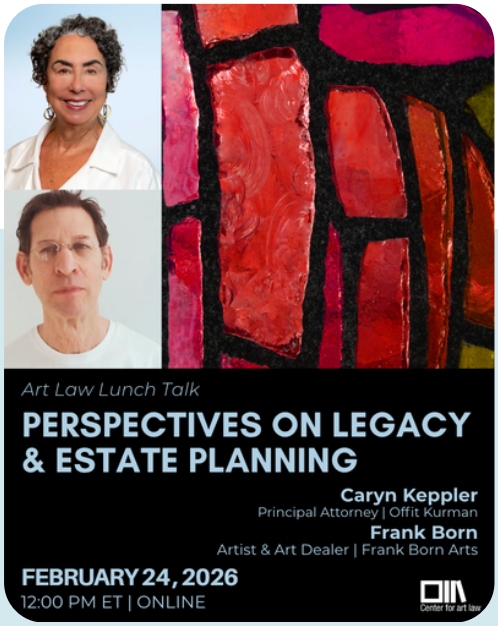
On June 16, 2021, the Visual Artists' Legal Clinics expanded their scope of topics to include an Artist Legacy & Estate Planning Clinic. This Clinic and its affiliated programming seek to connect artists with tax advisors, attorneys, and other estate planning professionals to offer information, referrals, and general guidance to emerging and established artists looking to find resources and advice for art legacy planning.

In 2025-2026, the Artist Legacy & Estate Planning Clinic sessions helped artists, writers, archivists, photographers, directors of foundations, professors, and other individuals across the United States. The sessions guided them on legacy and estate planning and offered general legal consultations, will drafting, financial planning, accounting, and art appraisal. In conjunction with the Clinic sessions, the Center hosted an Art Law Lunch Talk which explored legacy planning from the perspective of attorney and artist. Attendees were guided through best practices for inventorying their works, gathering important documents, donating to organizations, and mitigating risk while exploring case studies and real-life examples provided by the guest speakers. Additionally, two workshops were offered that dove deeper into the ins and outs of strategic charitable giving and lifetime gifts in relation to legacy planning.

Volunteers for 2025-2026:

- Dave Bright, University of Iowa College of Law
- Elizabeth Devolder, Law Office of Elizabeth Devolder
- Karin Gross, K. Tyson Law PLLC
- Pamela Grutman, Law Office of Pamela L. Grutman, PLLC
- Leah Hokenson, Robertson Stephens Wealth Management, LLC
- Caryn Keppler, Offit Kurman
- Kamée Payton, Center for Art Law
- Cynthia Pearson, Overton, Lyman & Prince, LLP
- Galina Portnoy, TAG Associates
- Elyse Schajer, Federman Steifman LLP
- Kimberly Butlak Tyson, K. Tyson Law PLLC





ARTIST-DEALER RELATIONSHIPS CLINIC

In 2022, the Visual Artists' Legal Clinics expanded its scope of topics to include a new Artist-Dealer Relationships Clinic. With its debut in July 2022, the Artist-Dealer Relationships Clinic and its affiliated programming connected artists, dealers, and attorneys to forge meaningful relations and provide a platform for artists and dealers to learn about consignment agreements and art contracts and have their questions on the topic addressed by experts in the field. In 2012, New York passed an amendment to its *Arts & Cultural Affairs Law, N.Y. Arts & Cult. Aff. Law §12.01* (2012), that affects the consignment relationship between artists and dealers and creates critical new duties, and liabilities, for the art dealer. Most importantly, it makes using any form of agreement drafted under the old law risky, particularly for the gallery or consignee. The Clinic aims at increasing access to legal help in this area that the Center recognized when it first designed the Artist-Dealer Relationships Clinic.

A growing interest by artists and attorneys on the topic of artist-dealer relationships reflects the need to educate individuals on the key issues in this area. In 2025-2026 the Artist-Dealer Clinical sessions guided participants through key documentation and common challenges. The Center also hosted an Art Lawyering Bootcamp, an all day training specifically for attorneys working with artist clients, which offered specialized education on fiduciary duties, compliance and risk management and drafting and negotiating contracts, representation and consignment agreements.

Our Volunteers for 2025-2026 include:

- L. Eden Burgess, Schindler Cohen & Hochman LLP
- Wendy Dickieson, Withersworldwide LLP
- Zachary Goldman, Sullivan & Cromwell
- Aaron Haines, Schindler Cohen & Hochman LLP
- Richard Lehun, Stropheus
- Judith Prowda, Sotheby's Institute of Art
- Diego R. Figueroa-Rodríguez, DLA Piper





ART & COPYRIGHT LAW CLINIC

In April 2024, the Center launched its inaugural Art & Copyright Law Clinic. Sensitive to the questions and concerns many artists have raised about how to protect their copyright, particularly with respect to emerging technologies, such as generative AI, the Art & Copyright Law Clinic connects artists with the Center's network of copyright law expertise.

In 2025-2026 the Art & Copyright Law Clinic sessions explored issues in regard to copyright and fair use, copyright and generative AI, developing copyright cases, and changing policy and advancing tools and technologies which can help to protect artists works from copyright infringement and AI data scraping. The Center hosted a workshop, which discussed copyright licensing in-depth and, with much thanks to Offit Kurman, the Center also hosted an in-person Art Lawyering Bootcamp. This program trained attorneys on the topics of copyright fundamentals, infringement and fair use, artists' moral rights, copyright for digital artwork and AI, and considerations for copyright and estates.

Volunteers for 2025-2026 include:

- Giselle Ayala Mateus, GAM Law Office PC
- Bobbie Brown, LAB Law, PLLC
- Louise Carron, Publishing Media and Entertainment Law, Penguin Random House
- Elena Gurevich, Center for Art Law
- Lorena Guzmán-Díaz, Weissman Law PLLC
- Nate Kleinman, McCulloch Kleinman Law
- Marc Misthal, Offit Kurman
- Scott Sholder, Cowan, DeBaets, Abrahams & Sheppard LLP
- Carol Steinberg, Carol J. Steinberg Law
- Morgan Theodore, Morgan P. Theodore Law, PLLC
- Barry Werbin, Herrick Feinstein LLP
- Michelle Yeung, Offit Kurman







“As an artist starting a collaborative project, I VERY much appreciate the clear guidance given by both Ms. Theodore and Carol Steinberg in the breakout room. I pivoted from law (not in the Art world) and I am so glad I did, but I was at "square one" (maybe square 2...) in terms of protecting myself as an artist, and also being sensitive to the rights of the Artists with whom I collaborate. I feel more confident in forging ahead. I especially liked Ms Theodore's advice: "If you can think it, you can add it." GREAT workshop, and I am signing up for tomorrow's workshop on licensing!”

“I am happy I attended the session. The information reminded me of certain areas and provided new information as well.”

“I am deeply grateful for the handout.... It is concise and easy to read for an artist, unlike the thick book on artist's estate planning in my library.”

“Speakers were fantastic!”

WEBSITE STATISTICS & ARTICLES

Each year, the Center's website welcomes a growing number of visitors, including prospective interns and writers, guest lecturers, and researchers, while continuing to create and archive new content relevant to our community.

The site is redesigned and maintained by a web development company based in Odesa, Ukraine. Their steady work, despite the ongoing Russian-Ukrainian war and horrific attacks on infrastructure, has modernized the site's search and security features, making it easier to use. The site now offers simpler subscription and publication processes. Traffic has also risen in part because of AI models crawling the web for information.

The statistics in this report come from Google Analytics and the WordPress Statistics application. Minor discrepancies may occur because the two platforms collect and report data differently.

79	175,000	304,000
ARTICLES PUBLISHED	VISITORS	PAGE VIEWS

This year, the Center produced over 70 articles of various length, most written by legal interns and guest writers, and edited by staff and guest editors.

MOST SEARCHED TERMS

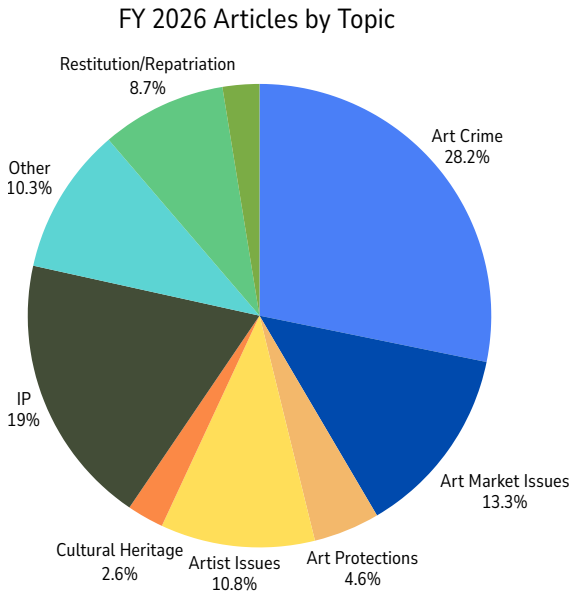
1. CENTER FOR ART LAW
2. THALER V PERLMUTTER
3. ART LAW

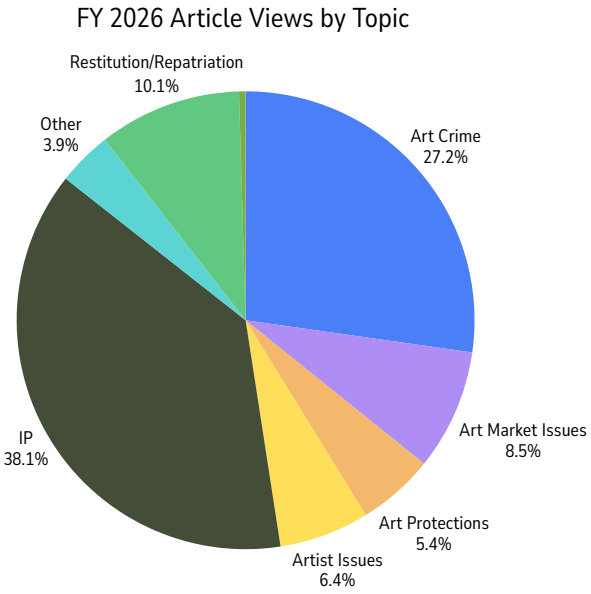
TOP PAGES

1. HOME PAGE
2. INTERNSHIP & FELLOWSHIP PROGRAM
3. ART LAW FIRMS & PRACTICES

TOP ARTICLES

1. **SOPHIA WILLIAMS**
   AI and Artists' IP: Exploring Copyright Infringement Allegations in Andersen v. Stability AI Ltd (Feb. 26, 2024)
2. **ALEC LESSELIERS**
   Repatriation of the Benin Bronzes: an Ethical and Legal Discussion? (Jun. 16, 2023)
3. **ATREYA MATHUR**
   Recent Developments in AI, Art & Copyright: Copyright Office Report & New Registrations (Mar. 4, 2025)
4. **ALEXANDRA EVEN**
   The Real Banksy: Anonymity and Authenticity in the Art Market (Dec. 3, 2023)
5. **ESTHER NEVILLE**
   Creativity Under Constraint: Censorship of Art is on the Up (Sep. 6, 2023)





Subject matter of articles published and general topics of interest to our viewers can be seen in these statistics. More than 10 percent of articles produced in FY2026 were about copyright, restitution and cultural heritage issues. Top article views by categories were about IP and Art Crime, with Breach of Contract, Artists' Rights and Art Auctions generating less than 2% interest each.

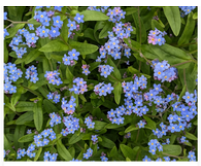
"While I was researching for a paper I was writing for a course on corporate compliance and enterprise risk management, the Center's articles and legal guides were instrumental to my learning about the development of anti-money laundering legislation in the art market. The articles on the Center's website and the comprehensive "AML and the Art Market" legislation guide provided me with a wealth of information on the subject creating a solid foundation for my research."

Ian Silverstein, Student, Rutgers Law School

NEWSLETTER

The Art Law Blast is the Center's free monthly newsletter keeping subscribers up to date on recent art law news, with a growing number of readers. Complete archives of the Newsletters are now available on the website and the archives are growing.

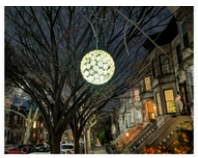

May 2026
Key Question: Who Holds the Reins?


April 2026
Do Not Forget


March 2026
Beware of March


February 2026
A Class of Its Own


January 2026
Which Way is Up?


December 2025
Notes for General Circulation


November 2025
The Labors of November


October 2025
Turning the Leaves



September 2025
Balancing Act

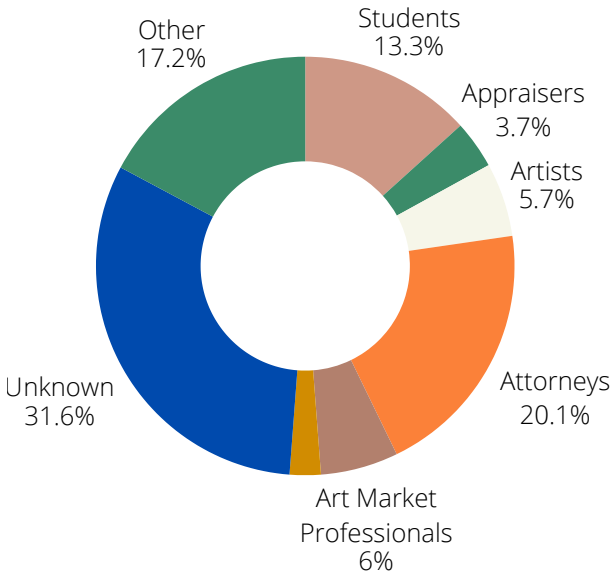

August 2025
Term of Art: August



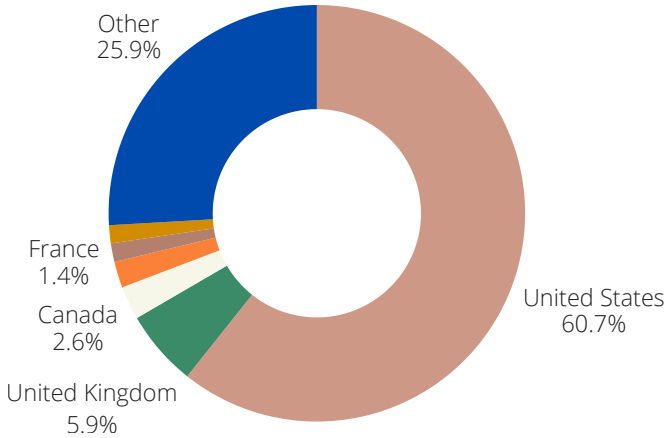
July 2025
New New Era


June 2025
June, Unlimited and Untitled

Subscribers' professions



Subscribers' known locations

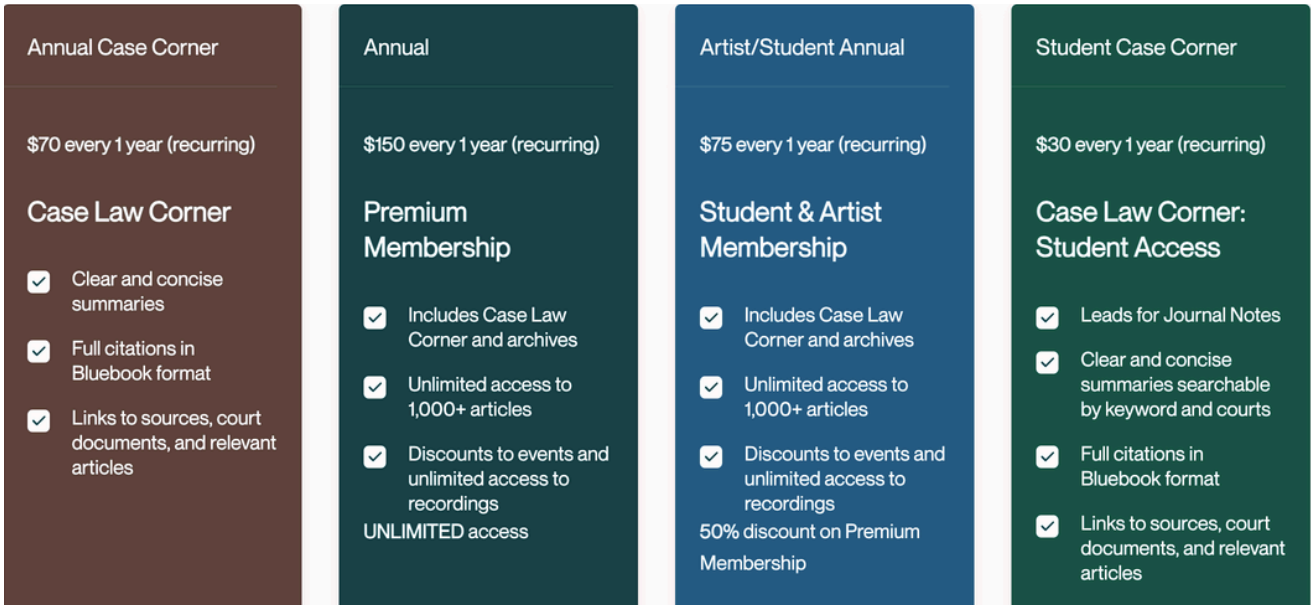


MEMBERSHIP

Since 2009, the Center for Art Law has organized hundreds of events and published over 1,200 relevant, accessible, and editorially independent articles. We welcome patronage from our premium subscribers who make it possible for the Center to continue our operations and recoup expenses associated with website maintenance and fund free access to special resources.

Hundreds of premium members, individuals and institutions across the United States and abroad enjoy access to the Center's archives of articles and events as well as unlimited access to the Case Law Database? We are glad to see so many students and artists becoming premium members and attending our events.

Subscription Levels:



Exclusive Access:

CASE LAW DATABASE

UNLIMITED ARTICLES

ARCHIVED EVENTS

UPDATED LIBRARY & RESOURCES

INSTITUTIONAL MEMBERSHIP

The Center for Art Law offers Group Level or Institutional Subscriptions to law schools, universities, and organizations, which provide unique and curated opportunities for readers and visitors. Group Premium Subscriptions offer access to the Center's extensive collection of articles on the website and blog on the world of art law that spark ideas for papers or classroom discussions. Group Premium subscribers receive access to recordings of past Center for Art Law Events, as well as access to our updated Case Law Corner database to stay abreast of disputes occurring in the art law world.

For the academic setting, the Center also provides supplementary resources for students on a vast range of topics in art law. The Center can curate materials that can be assigned to students to read or watch and then write journal entries reflecting on what they have learned, and subscribers can have the ability to have the Center moderate a discussion with a guest speaker for the students.

In 2025–26, Center for Art Law grew its Institutional Membership to include:

- Saint Louis University School of Law, MO
- Fordham University School of Law, New York, NY
- LUISS Guido Carli, Rome, Italy
- University of California Los Angeles Law School, CA
- UC Berkeley School of Law, CA
- Brooklyn Law School, Brooklyn, NY
- Fashion Institute of Technology, New York, NY
- New York University, New York, NY
- Scuola IMT Alti Studi Lucca, Italy
- University of Minnesota Law School, MN
- Washington University in St. Louis School of Law, MO

In 2025–26, the Center provided lectures, panels, and guest conversations across a range of academic, professional, and cultural institutions, including:

- Textile Arts Center
- New York University School of Law
- The Copyright Society
- New York County Lawyers Association
- Rockland Council on the Arts
- School of Visual Arts
- Columbus College of Art & Design
- Avant-Garde Lawyers
- Pace Gallery
- Columbia Law School

In a sea of information and opportunities, it is surprising how few places offer meaningful community discussion and critical engagement with the art law issues that influence our work and the broader art market. The Center for Art Law stands apart by creating a space that is both intellectually rigorous and deeply human. Through its programs and conversations, it not only builds community, but also encourages thoughtful engagement with some of the most pressing questions facing the art world today.

Elizabeth Yochim, Founder, Yochim Arts and YA! Project Space,
Artist, Appraiser, and Art Advisor

The Center's resources have been integral to my education experience. During my undergraduate degree I frequently used the resources for my art history papers, and while researching and writing my master's thesis I visited the case law database on a daily basis!

Kamée Payton, Judith Bresler Fellow

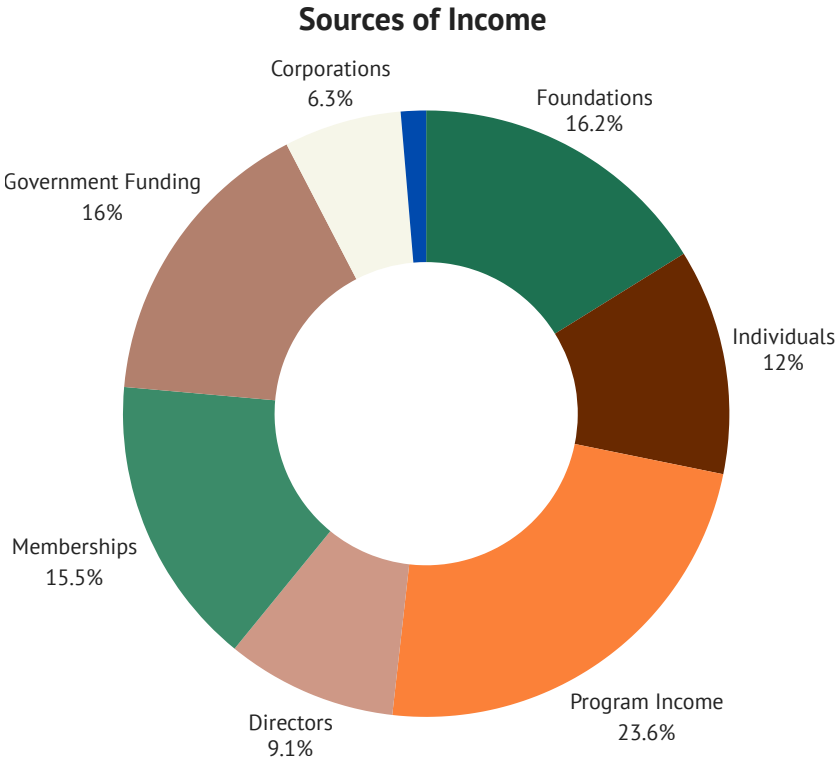
My curiosity about art law first began during undergrad in St. Louis, where I found it difficult to find a community that shared the same niche interests. Early on, I discovered the Center for Art Law and came to rely on its events calendar. Seeing programs from the Center and around the world helped me discover and connect with the vibrant art law community I am so grateful to be a part of today.

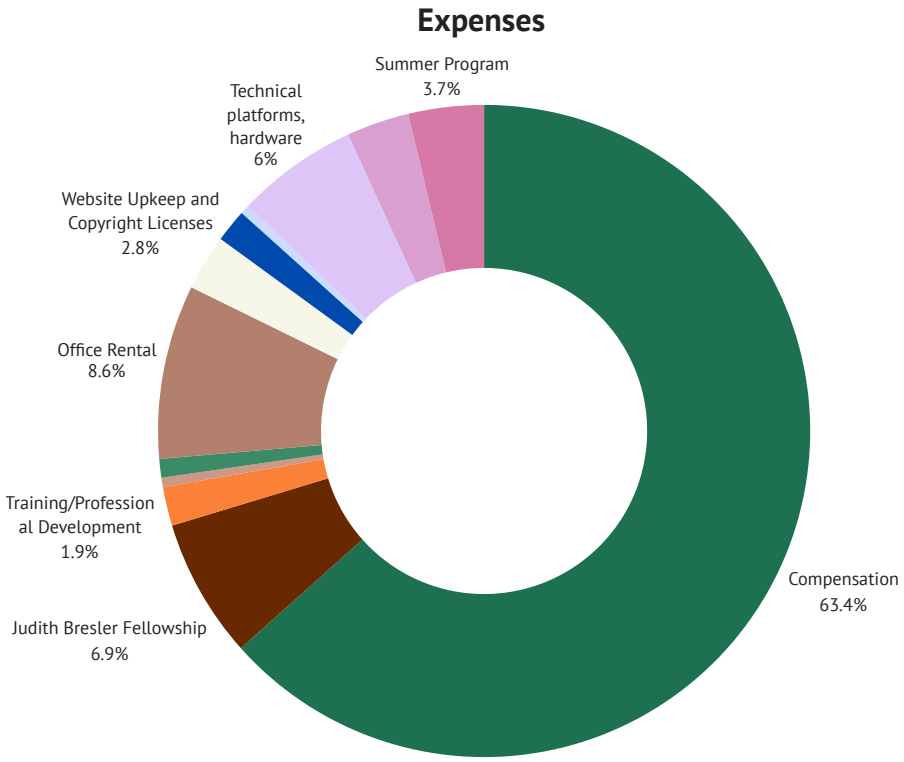
Sam Brady-Myerov, Graduate Student, MIT

The Center's offerings provide an extremely useful foundation for anyone looking to explore the world of art law, even without having any prior knowledge. The 2026 Summer School was an invaluably rich experience filled with incredibly unique opportunities and an abundance of information across a great variety of topics within art and law. No matter what background they come from, students are sure to leave the program having learned a lot and benefited in some way through the connections, the information, and the experiences provided.

Lena Rohde, Recent Graduate Student, Institute of Fine Arts

FUNDRAISING & EXPENSES





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The Center for Art Law is pleased to recognize the following individuals and corporations for their financial support towards our stipends, operating funds, lectures, and scholarships from June 1, 2025 through May 31, 2026.

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GOALS FOR FISCAL YEAR 2027

With a growing audience, an expanding roster of programs, and new Swiss-based international reach, the Center enters FY 2027 ready to scale up. Our goals are...

ACQUIRE CONTINUING LEGAL EDUCATION PROVIDER ACCREDITATION (TAKE 2)

In the perennial effort to serve the US-based legal community, the Center is striving to earn accreditation from the New York State Continuing Legal Education Board to become a certified continuing legal education provider. We are halfway there...

DEVELOP INDEPENDENT INCOME STREAMS FOR INTERNATIONAL PROGRAMS

In 2025, Center for Art Law facilitated the formation of a Swiss-based sister nonprofit, Center for Art Law Switzerland. Operating out of Zurich and organized as a Verein (an association under Swiss law), the Swiss counterpart focuses on Europe-facing programming for international audiences. It will develop public events and independent educational programs, including panel discussions and intensive short courses, to foster understanding and appreciation of art law issues.

LAUNCH CFAL STORE

Working with UI/UX and web design consultants, the Center is preparing to launch an online store. The store will support silent auctions and other fundraising efforts and make it easier to purchase memberships and Center merchandise.

WRITING COMPETITION

Next year, the Center will inaugurate its Writing Competition, themed around the next Annual Art Law Conference. As art law interests grow and important research organizations such as the International Foundation for Art Research (IFAR) and the Lawyers' Committee for Cultural Heritage Preservation (LCCHP) close, the Center will encourage students to pursue academic research and long-form writing.

CONSOLIDATE OR EXPAND? REVIEW ART & LAW WORKSHOPS & CLINICAL OFFERINGS

The Center is weighing the benefits of adding new clinics, such as sessions on corporate structures for creatives or provenance research trainings, against the need to sustain and strengthen our existing workshops and formats. As we identify relevant topics and skills to complement our clinical offerings, we must balance growth with our capacity and long-term sustainability. We invite feedback from visitors and volunteers to identify areas for improvement and determine key interests for future programming.

GET INVOLVED



SUBSCRIBE TO THE ART LAW BLAST

Get the Center's free newsletter for a monthly summary of all things art law directly into your inbox or dive into the archives.
itsartlaw.org/newsletter-archives

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Join our worldwide community and receive unlimited access to the Case Law Corner and over 1,200 articles, along with complimentary admission to select Center for Art Law events.
itsartlaw.org/become-a-member





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