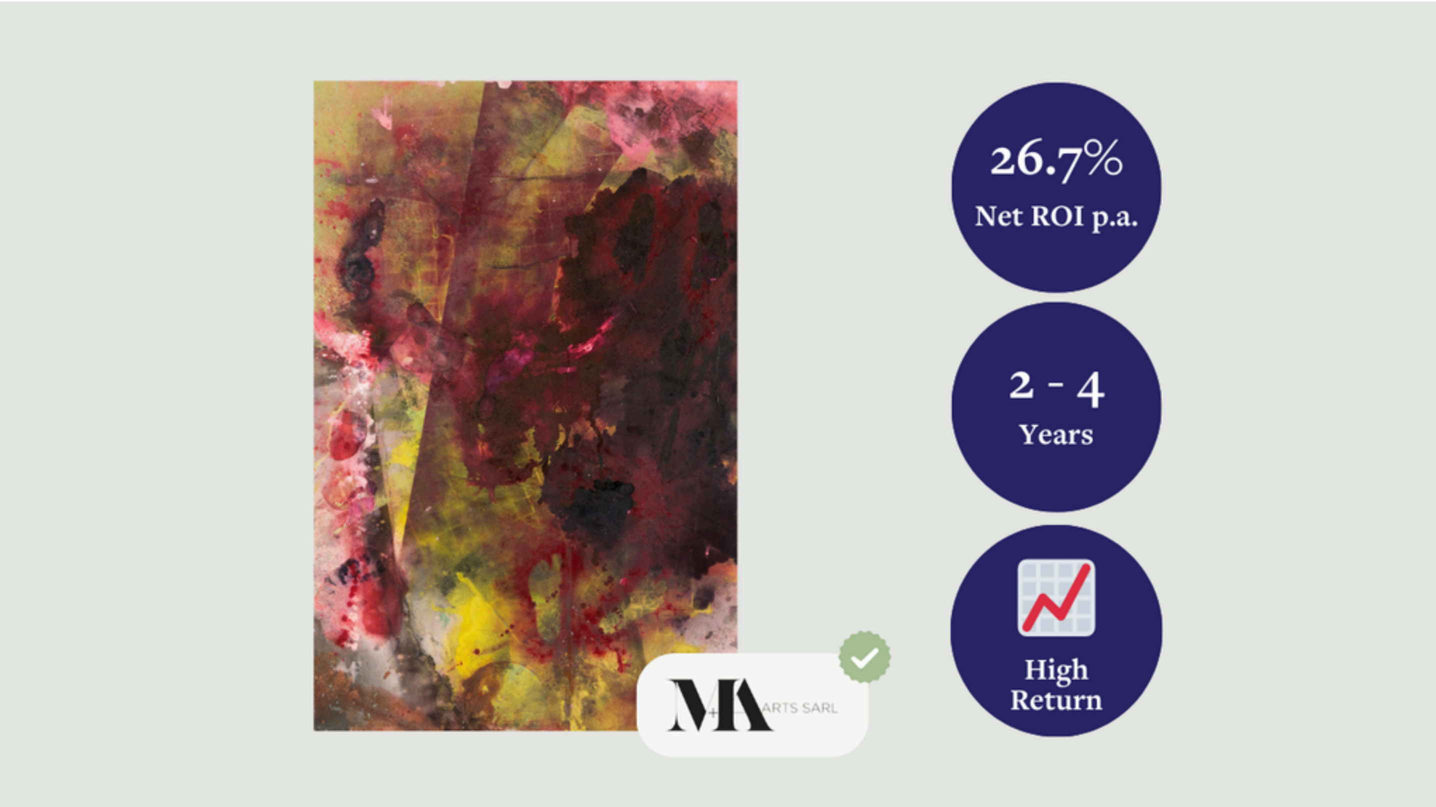
Factsheet

Splint Invest

Tom de Freston, Fold, 2021

Tom de Freston has been consistently exhibiting his work for over a decade through representation by galleries such as Breese Little Gallery (2011-2016) and No20 Arts (2022-2023), as well as through multiple collaborative projects. His work has gained strong institutional recognition, with pieces included in major museums and institutions such as the Arts Council of Great Britain, Whitworth Art Gallery, National Portrait Gallery, The Contemporary Art Society, Holburne Museum, Royal Academy of Arts Collection, Barbican Centre Museum London, and Moco Museum London.



3 Reasons to Invest

1. **Return Potential**📈: An investment of 500 EUR could reach an estimated value of 1,290 EUR in 4 years.
2. **Cost-to-Return Ratio**⚖️: After deducting 3.8% in annual total costs (including exit fees), your net return could reach 26.7% per year.
3. **Piece of Contemporary Expression** 🎨**:** De Freston's rising global profile and art continue to captivate audiences and attract collectors, solidifying his place as a

significant figure in contemporary British art. His new partnership with Varvara Roza Galleries will strengthen his institutional presence in the coming months, and his anticipated representation by one of Europe's most prominent galleries in 2026 further positions his work for substantial price increases. Moreover, this painting is offered at a remarkable 49% discount to the current gallery price for similar-sized works from the same series, enhancing its potential return on investment.

Asset Details

Details	Information
Name	Fold
Artist	Tom de Freston
Year	2021
Size	200 x 125 cm
Number of editions	Unique
Material	Oil on canvas
Signature	The painting is signed and dated on the reverse

Details	Information
Asset ID	45af14c6-dd3b-45da-bced-3acf8b848718
Total asset value in EUR	111,450
Purchase price in EUR	101,900
Platform fee in EUR	6,150
Transportation, storage and insurance in EUR	3,400
Number of Splints	2,229

Investment Case

Valuation Summary 📝 To ensure the competitiveness of the investment, we conducted a thorough verification of the purchase price by analyzing recent gallery transactions. Our analysis confirmed that the price offered, inclusive of all associated fees, is highly competitive. To estimate the potential ROI, we used the annualized return of his paintings over the past four years. For our conservative scenario, we assumed the value of the painting would grow at the rate of Swiss inflation, reflecting a defensive approach. In the balanced scenario, we assume a 50% probability of realizing a 19.7% (CAGR of the past 4 years) annual return for the next 4 years. Finally, in the ambitious scenario, we assume a 80% probability of realizing a 19.7% (CAGR of the past 4 years) annual return for the next 4 years. These potential returns over the next four years, under both the balanced and ambitious scenarios, are further enhanced by the 49% discount at which this work is offered compared to the current gallery price for similar-sized paintings.

Exit Options at Maturity 🚪 We will manage the exit strategy in collaboration with our expert M+A Arts Sarl on behalf of our investors, ensuring the best possible outcome based on market conditions at the time. Depending on the prevailing market situation, the painting will be sold to a private collector or offered as single lots at an auction for contemporary art. An auction is considered if the price has developed to the point where the minimum bid matches the market value and there is high demand for works by the artist. Both options are carefully considered, and we will choose the one that maximizes the return for our investors.

Why Invest in This Category? 🎨 For centuries, art was collected for its cultural, emotional, intellectual, political, and economic value. Investing in a mid-career artist offers a mix of financial potential and personal satisfaction, making it an appealing option for both new and seasoned collectors.

Why Invest in This Asset? 💎 Tom de Freston (born in 1983 in London) is a British visual artist based in Oxford, known for his immersive multimedia works that blend painting, film, and performance into cohesive narratives. His art explores the darker facets of human experience, juxtaposing figurative and abstract elements to create unsettling yet compelling compositions.

He graduated from Cambridge University in 2007 and has since held several notable residencies and fellowships, including a Leverhulme Residency at the University of Cambridge and the inaugural Creative Fellowship at Birmingham University.

De Freston's painterly, literary, and stage projects are often collaborative and interdisciplinary, drawing on literary, art historical, personal, and social themes.

His regular collaborators include his wife, writer Kiran Millwood Hargrave; filmmaker Mark Jones (Unmarked Films); writer and academic Professor Simon Palfrey; and academic Dr. Pablo de Orellana. Past collaborative projects include "Demons Land", "Orpheus and Eurydice", and "Scavengers".

In collaboration with his wife, de Freston has co-authored award-winning children's books, including "Julia and the Shark" (2021). His debut non-fiction work, "Wreck" (2022), blended memoir, fiction, and art history, offering a personal exploration of Théodore Géricault's "The Raft of the Medusa".

A significant event in de Freston's career occurred when his studio was destroyed by fire in 2018, resulting in the loss of twelve years of work. This tragedy inspired the creation of a critically acclaimed series of large-scale paintings, "I Saw This" —of which the offered painting is a part—as well as the book "Wreck", and a documentary exploring trauma and collaboration.
De Freston's work is included in major museums and institutions such as the Arts Council of Great Britain, The Whitworth, National Portrait Gallery, The Contemporary Art Society, Holburne Museum, Royal Academy of Arts Collection, Barbican Centre Museum London, and Moco Museum London.

His work has also been featured in numerous key galleries and museums over the years.

Selected shows and projects:

- 2025 – Upcoming
  A solo show at the Varvara Roza Galleries, London, UK is planned for October
  His work will be featured at the Museum of Classical Archaeology, Cambridge, UK from July to October
- 2024
  Paintings were shown as part of the museum's permanent collection, The Whitworth, Manchester, UK
- 2023
  "Small Worlds", No20 Arts Gallery, London, UK – solo show
  "After Before", No20 Arts Gallery, London, UK – group show
- 2022
  "From Darkness", No20 Arts Gallery, London, UK – solo show
- 2018
  "Orpheus and Eurydice", Lush Life (headquarters), London, UK – collaborative project
  "Demons Land", Arts Council England – Old Fire Station, Oxford, UK – multimedia collaboration
- 2017
  "Demons Land", Stowe National Trust, Buckingham, UK – multimedia collaboration
  "Demons Land", Ashmolean Museum, Oxford, UK – multimedia collaboration
- 2016
  Commissioned Project by Battersea Arts Centre, London, UK – permanent installation
  "Orpheus and Eurydice", Ugly Duck - 47/49 Tanner Street, London, UK – multimedia collaboration
- 2014
  "Orpheus and the Minotaur", Bresse Little Gallery, London, UK – solo show
- 2013
  "The Charnel House", Bresse Little Gallery, London, UK – solo show
  "Paintings After Shakespeare", The Globe Theatre, London, UK – solo show

- 2012
  “Scavengers”, Tsubouchi Memorial Theatre Museum, Tokyo, Japan – solo show
  “On Theatre”, Bresse Little Gallery, London, UK
  “Shakespeare Paintings”, Pallant House Gallery, Chichester, UK

The painting “Fold”, which we are offering, is part of Tom de Freston’s “I Saw This” series, which he began in 2019. The series was exhibited in a solo show at No 20 Arts Gallery in London in 2022 and later documented in a publication released by Anomie Publishing in 2023. This work is one of 25 large paintings (200 × 125 cm) created for the series, which also includes smaller paintings and works on paper.

The series explores the visual and emotional impact of war, displacement, and personal loss. It emerged from a collaboration with Syrian academic Dr. Ali Souleman, who lost his sight in a 1997 bomb attack while waiting at a bus stop in Damascus. The project seeks to translate Souleman’s internal world of memories into a highly charged body of paintings that explore the visual and emotional impact of war, displacement, and personal loss. Through haunting, fragmented imagery, the series blends figurative and abstract elements to evoke a sense of disorientation and fractured reality.

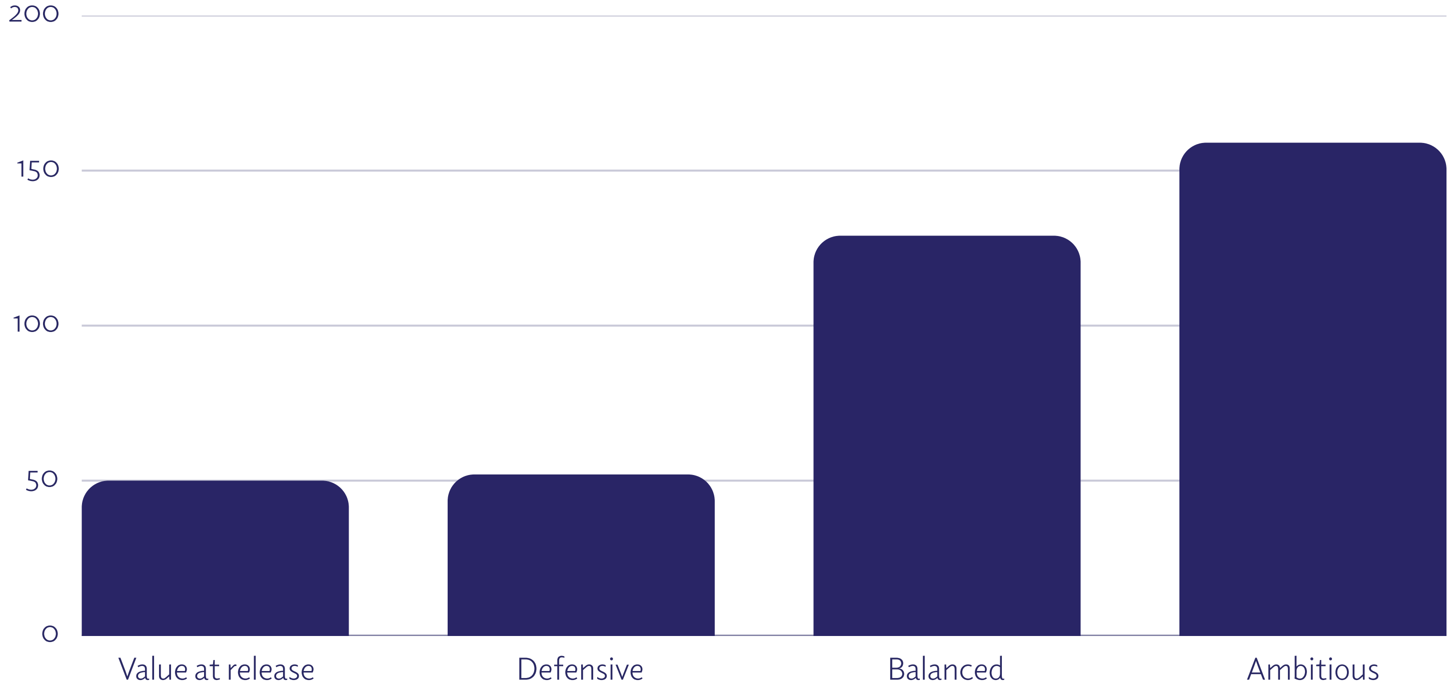
Context in Time ⏳ Contemporary art is shifting toward narrative-driven, politically engaged works, and Tom de Freston sits at the center of this movement. As art collectors seek out emotionally and socially charged pieces, his ability to blend personal and collective trauma into visually stunning, historically resonant works makes Fold a prime example of this trend.

Conclusion 🎯 Tom de Freston’s Fold is a rare investment opportunity in contemporary British art, offering both historical significance and strong market potential. With institutional recognition, a 49% market discount, and a 1-4 year projected annualized growth rate of up to 33.6% (CAGR), this piece is a true cornerstone for serious collectors and investors alike.

Projection

This artwork offers high return potential. The expected annual return ranges between 1.2% and 33.6% depending on market conditions.

Here’s the projected value of a Splint at maturity:



All information is provided to assist in decision-making and does not constitute investment advice. The projected estimates are based on past performance data. Please note that past performance is not necessarily indicative of future results. Different types of investments involve different risks and there can be no guarantee that the future performance of any particular investment or product referred to directly or indirectly in this investment opportunity will be profitable, achieve the relevant stated level of performance or be suitable for your portfolio. Due to various factors, including changing market conditions, the content may no longer reflect current opinions or positions.