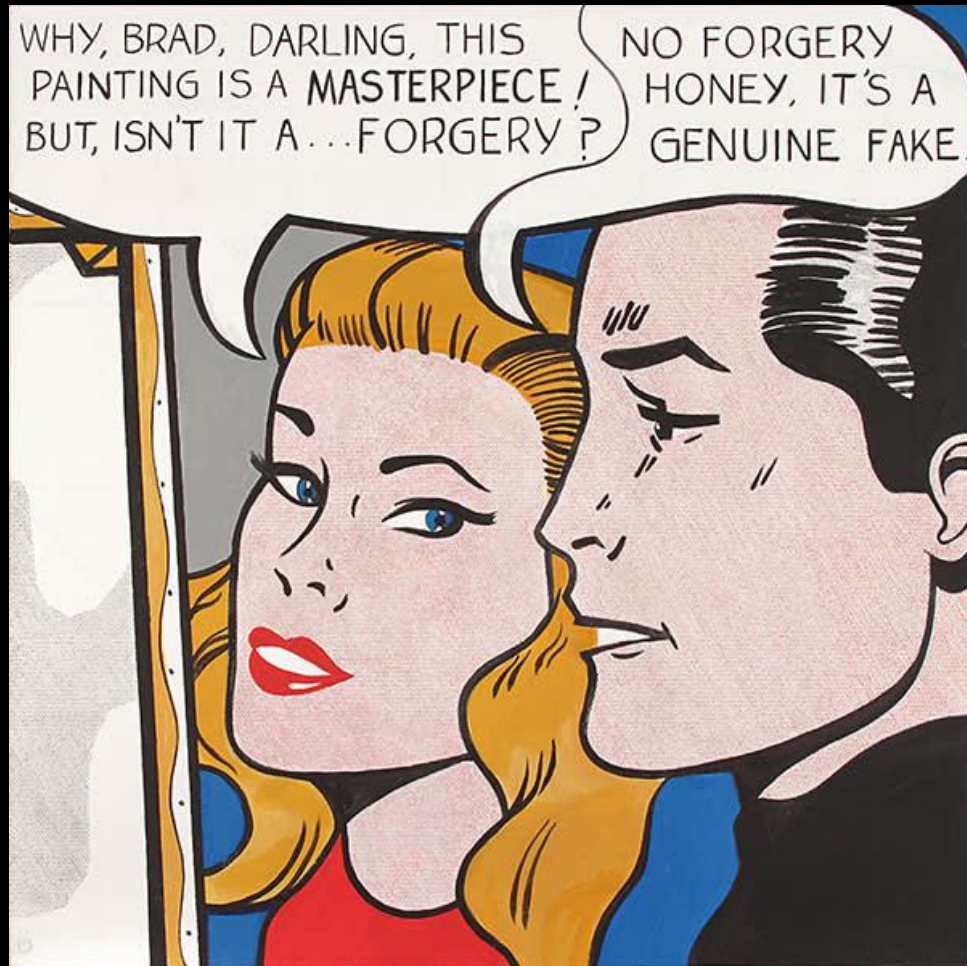


Fakes, Forgeries and Looting: Art Crime in Context



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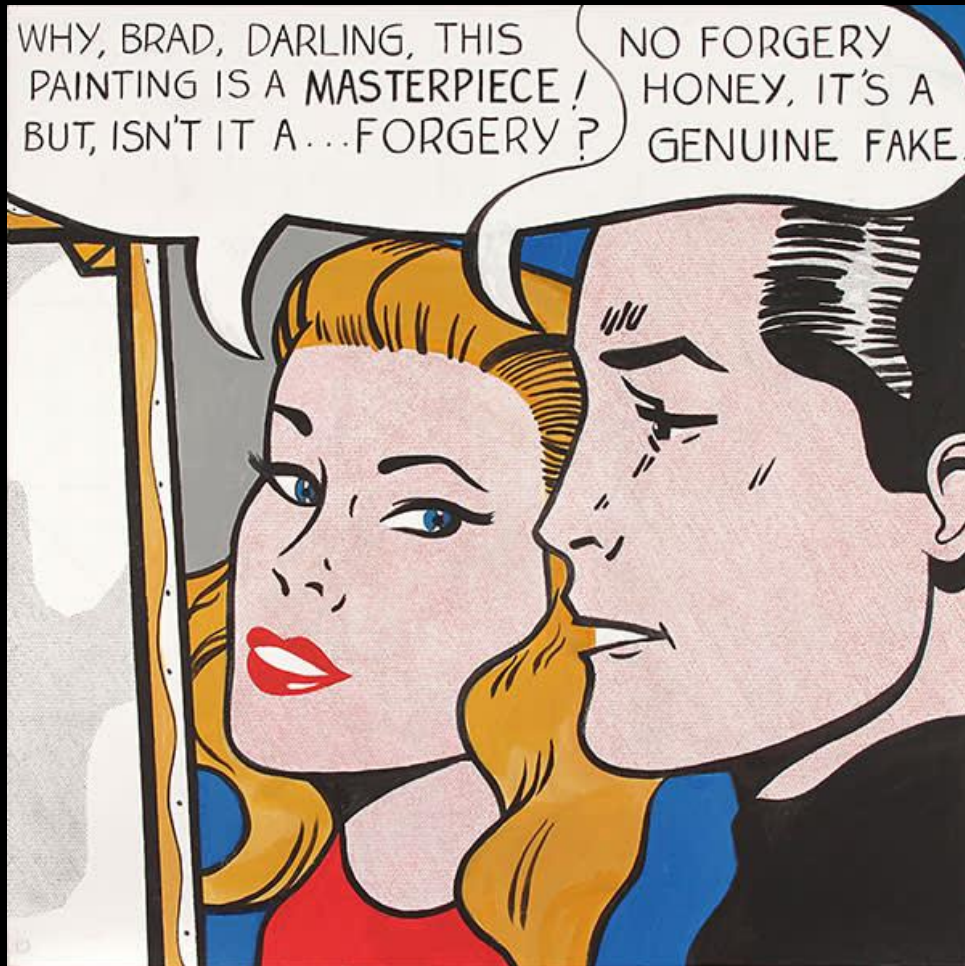
Consider:

- Who are the stakeholders?
- Who are the victims?
- What are the goals of the perpetrators?

'Genuine Fake (in the Style of Roy Lichtenstein)' by John Myatt

<https://www.ft.com/content/57b02f00-8ee3-11e6-a72e-b428cb934b78>

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“To the victor go the spoils”

The looting and destruction of
cultural property as consequence of
war/battle/succession



The rubble left from an ancient mausoleum destroyed by Islamist militants, Timbuktu, Mali, July 25, 2013. REUTERS/Joe Penney

Ahmad al Faqi al Mahdi pled guilty at the International Criminal Court in the Hague (sentenced in 2016 to 9 years).

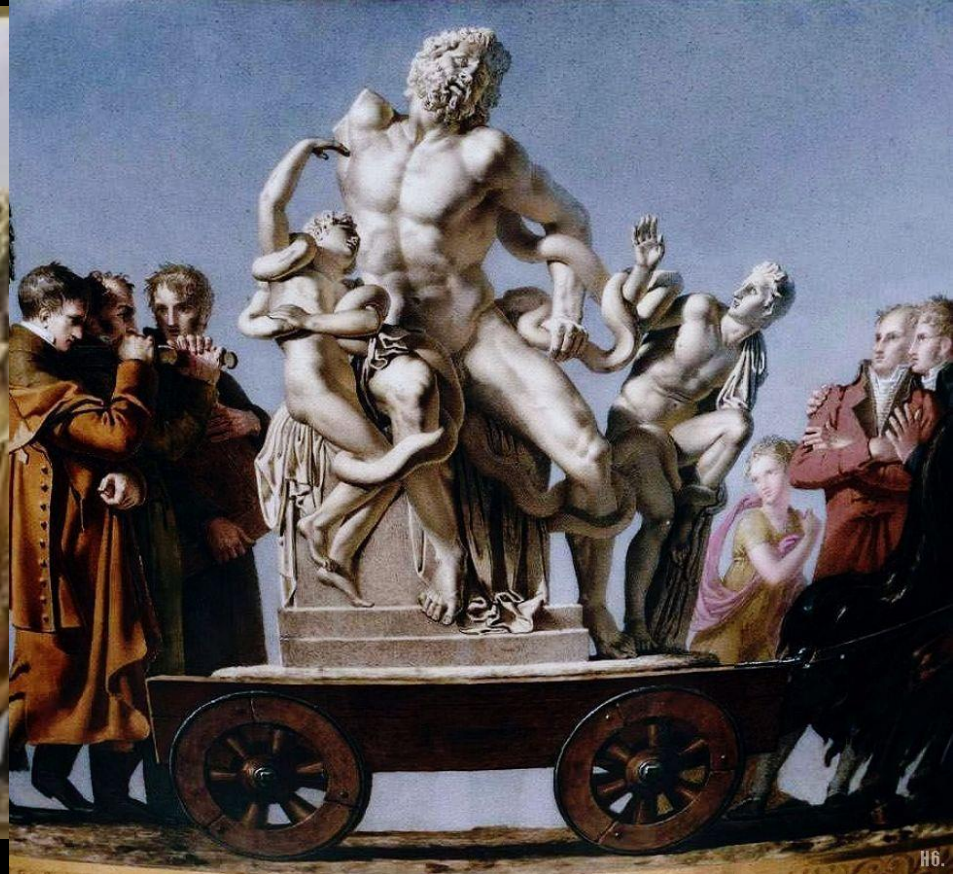
<http://www.express.co.uk/news/world/702860/al-qaeda-militant-Ahmad-al-Faqi-al-Mahdi>



Arch of Titus in Rome, c. 81 CE: triumphal procession featuring the spoils of Judea



The entrance into Paris of the works destined for the Musée Napoléon
Detail from a Sevres vase. 1813. Antoine Beranger. French. 1785-1867.
painted porcelain. <http://hadrian6.tumblr.com>





Hitler, accompanied by Goebbels, examines art at the Degenerate Art Depot in Berlin. (National Archives and Records Administration, College Park, MD)



Hitler with the Discobolus by Myron, from Classical Greece c. 450 BCE

https://news.artnet.com/art-world/identity-evropa-posters-art-symbolism-881747?utm_content=buffer48853&utm_medium=social+post&utm_source=facebook.com&utm_campaign=socialmedia



An Islamic State militant participates in the destruction of ancient ruins near the city of Nimrud, Iraq, in a video released by the Islamic State.

asiasociety.org/blog/asia/can-world-save-antiquities-under-terrorist-threat#RTp8MEoUY1C5BKwa.99



Winged genius from Assurnasirpal II's palace at Nimrud, c. 883 BCE at Mia

The palace at Nimrud was excavated between 1845 and 1851 CE by Sir Austin H. Layard working on behalf of the British Museum (partage). This panel was among a number of palace sculptures acquired at that time for private and public collections in the United States, making them the first examples of ancient Mesopotamian art to reach the Western world.

Provenance = collecting history
Provenience = findspot

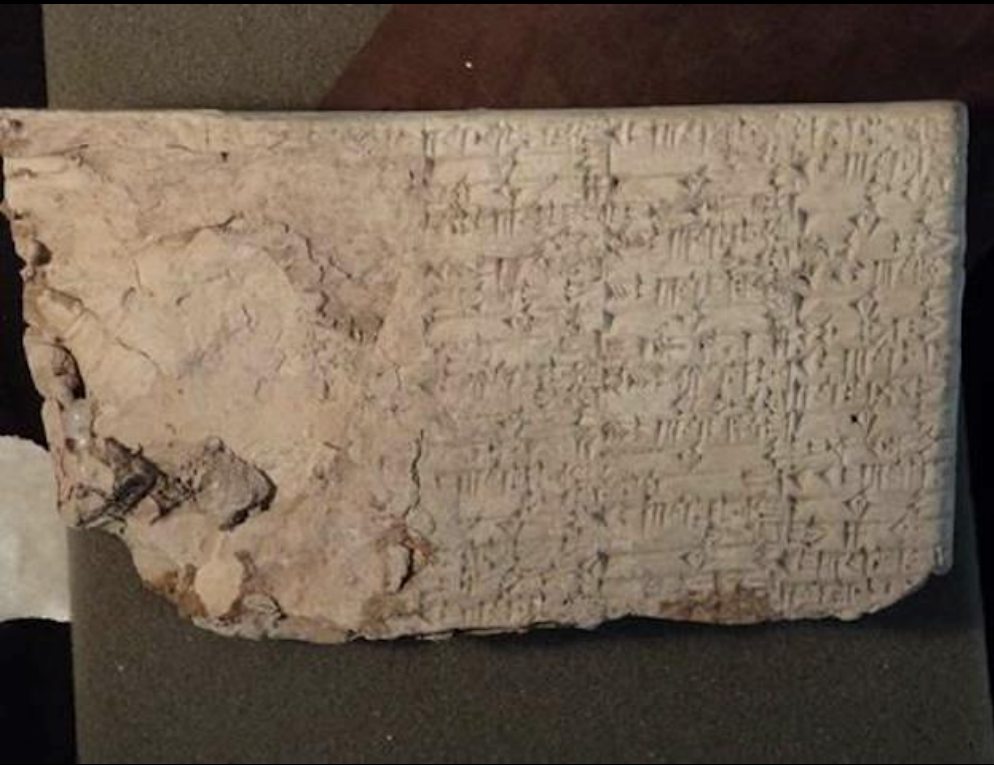


In March 2015, the Department of Homeland Security returned more than 60 artifacts to Iraq that had been smuggled to the United States. They included this statue of the head of Assyrian King Sargon II.

(U.S. Immigration and Customs Enforcement, Office of Homeland Security Investigations) <https://www.washingtonpost.com/news/powerpost/wp/2016/08/19/smithsonian-other-agencies-protect-artifacts-in-iraq-syria/>



Also, an estimated 30% of smuggled antiquities are forgeries



The United States of America v. Approximately Four Hundred Fifty (450) Ancient Cuneiform Tablets; and Approximately Three Thousand (3,000) Ancient-Clay Bullae (2017).

- 3450 objects forfeited
- \$3 million fine

A cuneiform tablet and clay bulla purchased by Hobby Lobby/the Green Family/Museum of the Bible (all images via Hyperallergic via justice.gov)



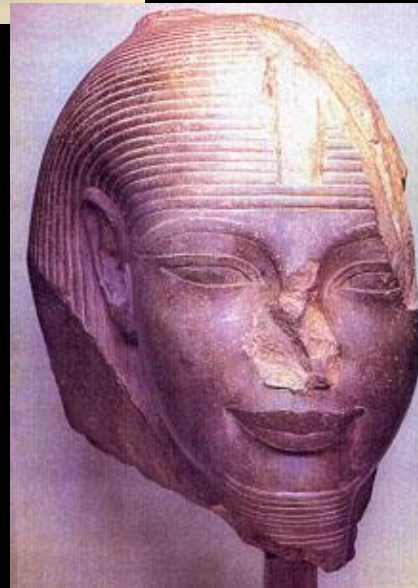


British “antiquities restorer” and dealer, with a moral philosophy degree from Cambridge!

Served 3 years after being sentenced to six years for each of 2 counts, plus another 8 months for passport fraud
Also convicted in absentia by the Egyptian court and sentenced to 15 years hard labor

Jonathan Tokeley-Parry (006 ½) poses with a falsified head of Amenhotep III.

<http://www.cbc.ca/radio/ideas/who-owns-ancient-art-part-1-1.3106590>



Laocoön and sons, by
Hagesandros,
Polydoros &
Athanadoros of
Rhodes, c. 50 BCE,
discovered 1506

- Hellenistic original?
- Hellenistic copy?
- Roman copy?
- Renaissance copy
by Michelangelo?!



Pliny the Elder (d. 79 CE), *Natural History* (XXXVI, 37) describes the best artwork, including:

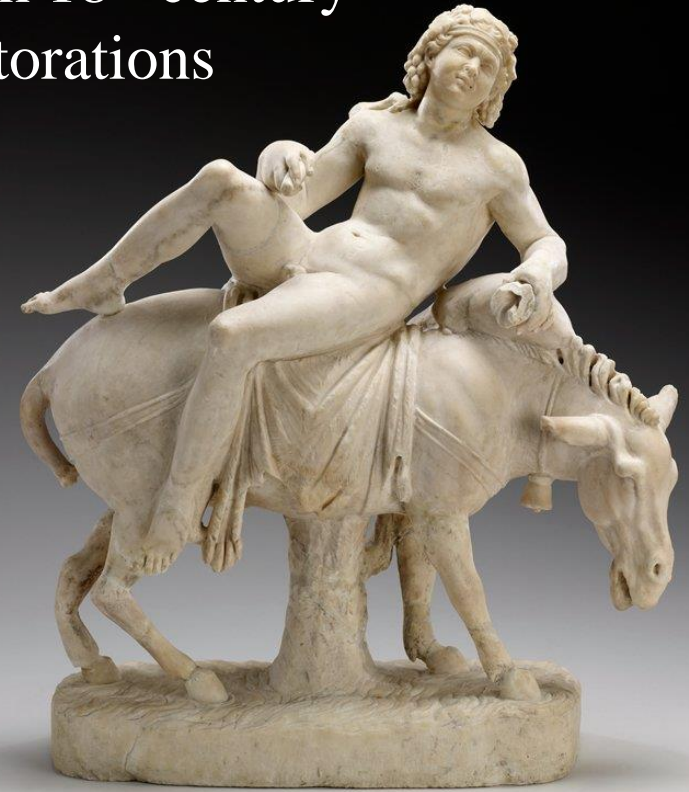
“the Laocoön, for example, in the palace of the Emperor Titus, a work that may be looked upon as preferable to any other production of the art of painting or of [bronze] statuary. It is sculptured from a single block, both the main figure as well as the children, and the serpents with their marvellous folds. This group was made in concert by three most eminent artists, Agesander, Polydorus, and Athenodorus, natives of Rhodes”



Commemorative
Maiolica from
Urbino, c. 1530

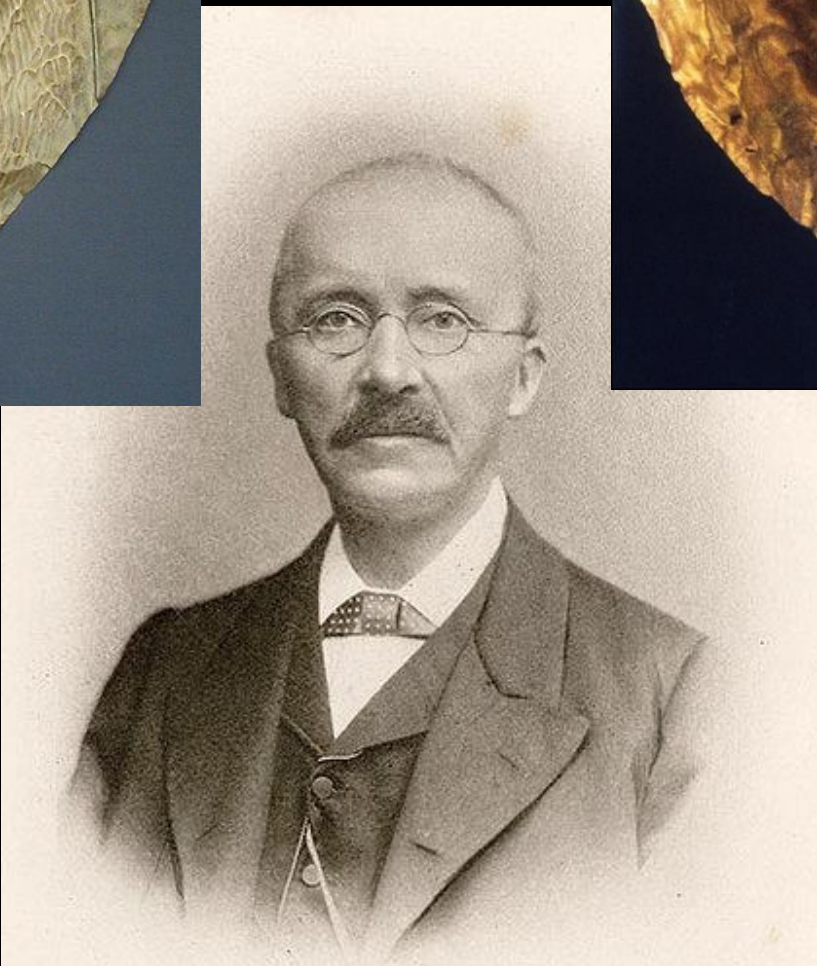
By I. Sailko, CC BY 2.5,
<https://commons.wikimedia.org/w/index.php?curid=6541456>

Dionysus on a Donkey,
2nd century, Roman (-ish)
with 18th century
restorations



Doryphoros (Spear Bearer), aka The Canon,
2nd c. BCE Roman copy of a bronze original by
Polykleitos, c. 450 BCE



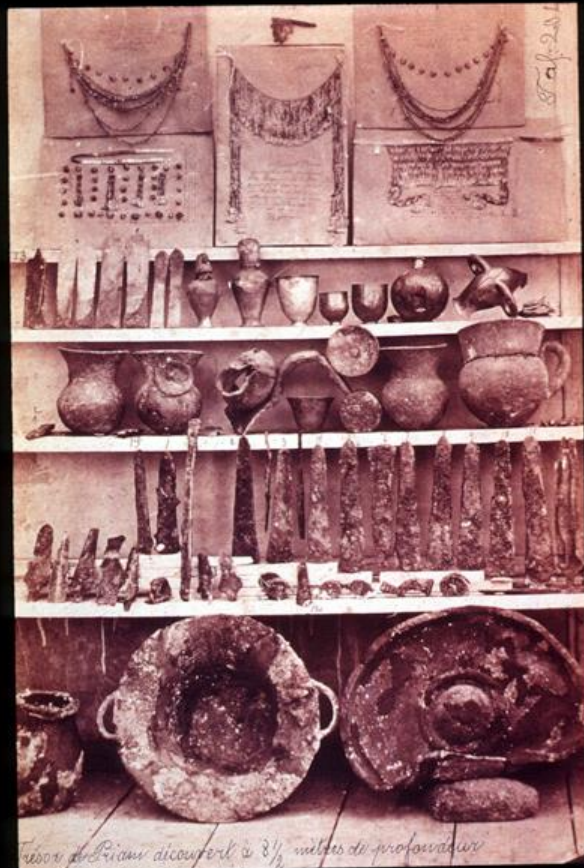


Funeral masks (left aka “Mask of Agamemnon”), Mycenae, c. 1600 BCE

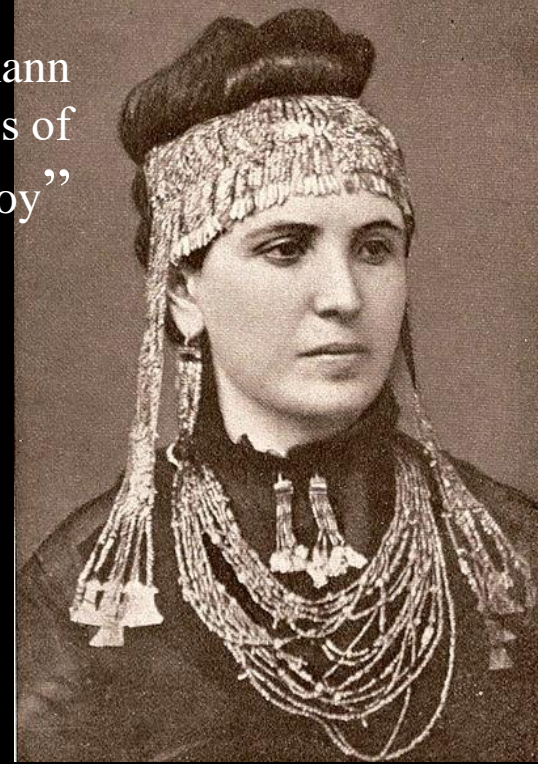
Heinrich Schliemann

“Priam’s Treasure” questions:

- Does the treasure belong in Turkey, Germany or Russia?
- Were all objects found together? (no)
- Are all objects authentic?



Sophia Schliemann
in “the jewels of
Helen of Troy”



- 1870s: Illegally removed from Anatolia to Berlin
- 1945: disappeared from a bunker beneath the zoo
- 1993: reappeared in the Pushkin Museum, Moscow
- 1998 Russian law legalizes looted objects as compensation

“Driven to a state of anxiety and depression due to the all-too-meager appreciation of my work, I decided, one fateful day, to revenge myself on the art critics and experts by doing something the likes of which the world has never seen before.”

—Han van Meegeren, 1945

Van Meegeren on trial for treason for selling Dutch national treasures to the Nazis





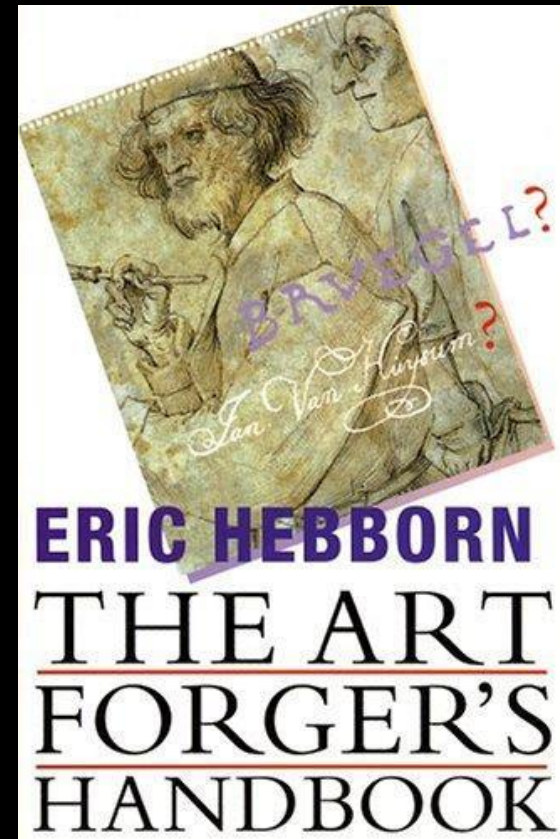


Anthony van Dyck, Christ Crowned with Thorns, and a forged preparatory drawing Eric Hebborn.

Photo: the British Museum, courtesy Brian Balfour-Oatts, London. <https://news.artnet.com/art-world/forger-eric-hebborn-unpublished-manuscript-327300>



2014: A collection of 234 pieces by the late English art forger Eric Hebborn sold at auction for over £50,000 (about \$79,000), more than five times their collective higher estimate. <https://news.artnet.com/market/master-forgers-drawings-spur-bidding-frenzy-143412>



WHY, BRAD, DARLING, THIS PAINTING IS A MASTERPIECE ! BUT, ISN'T IT A...FORGERY ?

NO FORGERY HONEY, IT'S A GENUINE FAKE.



'Genuine Fake (in the Style of Roy Lichtenstein)' by John Myatt

<https://www.ft.com/content/57b02f00-8ee3-11e6-a72e-b428cb934b78>

Art forger John Myatt photographed in his studio

by Jon Super for the FT © FT



Authentication involves 3 basic techniques:

- Stylistic analysis (aka connoisseurship)
 - This involves comparing the piece to authentic pieces
 - Connoisseurship is largely subjective
- Provenance research (the collecting history of an object)
 - Often very challenging due to the nature of the market
- Scientific Analysis
 - Includes analysis of manufacturing techniques and materials that can help date or locate artworks, such as:
 - casting or carving techniques
 - composition of materials (alloy, clay, paint, etc.)
 - Scientific tests can be more objective and may expose a fake, but can rarely prove that a piece is authentic

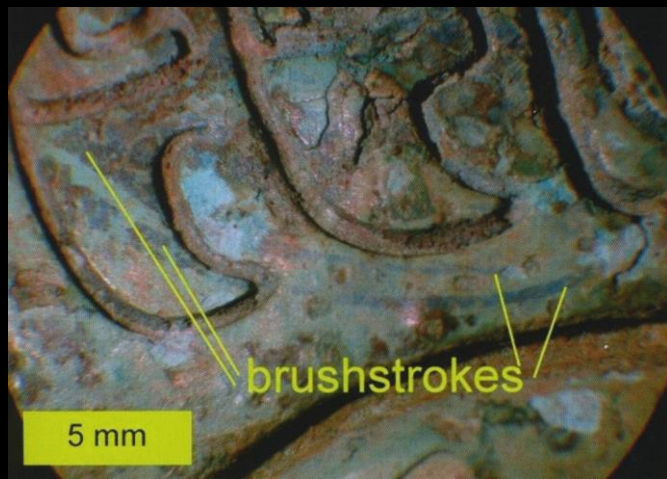


Aghayan bust, Details: irregular tool marks, traces of mercury gilding on crown; Interior showing cracks and copper corrosion products as well as iron corrosion products

<http://muse.jhu.edu/article/584330>

https://www.academia.edu/10388400/Style_and_Substance_A_Bust_of_a_Sasanian_Royal_Woman_as_a_Symbol_of_Late_Antique_Legitimacy





Details of a bronze tiger forged after an original from Xingan with visible brushstrokes in applied patina and crusty patina created from ground malachite, which is soluble in organic solvents (Chase 2008, 63)



A few scientific authentication techniques:

- Materials and manufacturing technique analysis
 - Are the techniques and materials correct for the era or artist?
 - These analyses may expose fakes, or suggest that an object *could* be authentic
- Dendrochronology
 - Tree-ring dating determines when the tree was cut down
 - +/- a few years - - usually...
- Carbon-14
 - Can be used on organic materials only, e.g., wood products, bone
 - +/- 40 year margin (80 total)
 - Sample size may be prohibitive
- Thermoluminescence
 - Dates roughly when terracotta was fired
- Surface alterations or deterioration
 - – especially useful for metal
 - Measures how corrosion eats into the underlying structure of the piece



RARE PAINTED JUG PITCHER WITH HANDLE

3000BC no reserve

\$175.00

Time Remaining: 23h 17m



RARE Ancient Jerusalem Israel PITCHER JUG

TIME OF JESUS 100AD

\$250.00

Time Remaining: 23h 16m



Ancient Roman Glass or Desert Glass Pitcher

Ewer or Vase with One Handle

\$1,250.00

Time Remaining: 15d 2h 18m

Buy It Now for only: \$1,250.00



Imperial Roman Terracotta Pottery Trefoil

Oinoche Pitcher ca 100 400AD w COA

\$145.00

Time Remaining: 3d 12h 1m

Buy It Now for only: \$145.00

CT (Computed Tomography) scans of a Nok figure built from a pastiche of age-appropriate terracotta fragments that resulted in expected results during earlier TL tests (Rasmussen 2008, 24)



Some closing thoughts:

What makes looted and forged artwork so difficult to track and stop?

- The unique nature of the objects
- The closed and largely unregulated nature of the art market
- The crossing of international borders
- The allure of new discoveries
- Our perception of art thieves & forgers

The Blue Head, 20th-century forgery in the style of the late 18th Dynasty, blue glass, Department of Egyptian Antiquities, E 11658. Photo (c) 2008 Musée du Louvre/Georges Poncet.

“The Louvre and the Masterpiece”

<https://blogs.mprnews.org/state-of-the-arts/2009/10/a-mini-louvre-in-minneapolis/>

