

Fakes, Forgeries and Fame in Art: The Art, Science and Psychology of Deception

Rembrandt painted about 700 pictures, of these, 3,000 are in existence.

Rembrandt scholar and expert, Wilhelm von Bode, ca. 1883.

Why and how does forgery fascinate? The art of deception: genius, pride, revenge, fame, crime, opportunism, money or power. This illustrated course will explore the culture of copies and what lies beneath and behind fakes and forgeries in art. The course explores definitions and the law, the earliest fakes in the history of art, the role of the connoisseur and the introduction of forensics in establishing authenticity, the psychology - minds, motives and methods - of forgers (or folk-heroes?), exhibitions of fakes, the role of families in the production of fakes, forger celebrities whose work is sought after and sold on the art market. Every class will feature one or more individual case studies of notable forgers to explore concepts, ideas and politics presented in class.

Lecturer: Erica Claus

Session: Late Spring 2017

Dates: Monday- Fridays, April 10 – May 29, 2017

Time: 10:00 – 12:30

Location: Room 124, Leeds House Building

Schedule of topics:

Week 1 Monday April 10 2017

(1) Fakes, Fear and Litigation: definitions; intent to deceive; the law.

(2) The earliest fakes in the history of art; cultural traditions of copying.

Examples: [Michelangelo Buonarotti 1475-1564] [William Sykes 18thC] [Chinese Porcelain] [Samson porcelain]

Week 2 Monday April 24 2017

(1) Psychology of a Forger: what lies behind a forgery; what are the intentions of the forger; how do they deceive?

(2) Famous forgers and their motivations.

Did you know? Your registration in the LinR program allows you to borrow materials from Carleton University's MacOdrum Library. To receive a temporary borrowing card, visit the circulation desk and identify yourself as a participant of LinR.

Examples: [Mark Landis 1955-] [Eric Hebborn 1934-1996] [Elmyr de Hory 1906-1976] [Ken Perenyi 1949-] [Wolfgang Beltracchi 1951-]

Week 3 Monday May 1 2017

(1) Authenticity or the Dictatorship of the Connoisseur: what are the essential pillars of authenticity; how do connoisseurs contribute to establishing authenticity; and how has forensics changed the authentication game? Trends and dangers for authentication boards for individual artists.

Examples: [Jackson Pollock 1912-1956]

(2) Notable forgery cases.

Examples: [Knoedler case New York]

Week 4 Monday May 15 2017

(1) Forgeries and the art market: Fooling prestigious auction houses, museums, collectors and art historians; exploring false provenance, historically accurate materials, certificates of authenticity; forgeries at all price points; valuation increase and decrease as a result of misattributions; what percentage of art on the market is fake?

Examples: [Tom Keating 1917-1984] [Icilio Federio Joni 1866-1946] [Han van Meegeren 1889-1947]

[John Myatt 1945-]

(2) Forensic Analysis: The art and science of fakes: microscopic analysis; materials analysis; chronology; dating analysis; x-ray; fibre probes; technical imaging; infrared; ultra-violet; digital finger printing; dating; fractal analysis; what do these tell us about art works?

Examples: [Jackson Pollock 1912- 1956] [Colette Loll] [Shaun Greenhalgh 1961-] [Nica Rieppi forensic analyst 2017]

Week 5 Monday May 29 2017

(1) An Archaeology of Forgery: Examining Contemporary Exhibitions: exhibiting fakes in museums; controversial issues; public education; curiosity; inherent polemic between apprenticeship and copying; the distinction between fakes and forgeries, and misattributions.

[*Close Examination*, National Gallery, UK, 2010] [*Intent to Deceive*, International Arts and Artists, 2014] [*Seconde Main*, Paris, 2010] [*Unearthing the Truth*, Brooklyn Museum, 2009] [*Fakes, Forgeries and Mysteries*, Detroit Institute of Arts, 2011] [*Fakes and Forgeries, Yesterday and Today*, ROM, 2011] [*Fake?*, Tel Aviv Museum of Art, 2016]

(2) Forgery a Family Matter: how are families involved; what role do they play in authentication; how does the abundance of forgeries impact them?

Recommended Readings:

Barrett Jr., John A., "Crimes Involving Art", *The Journal of Criminal Law and Criminology*, Vol. 87, No. 1, Northwestern University, School of Law, 1996.

Bellet, Harry, "L'historien d'art Werner Spies condamné pour avoir mal authentifié une toile de Max Ernst", *Le Monde*, 27.05.13.

Bryce, Alan D., "Art Smart: The Intelligent Guide to Investing in the Canadian Art Market", Dundurn, 2007.

Charney, Noah, "Mark Landis, an Art Forger Who Was Not in It for the Money", *BLOUIN ART INFO*, 18.01.11.

Charney, Noah, "The Art of Forgery: The Minds, Motives and Methods of the Master Forgers", Phaidon, 2015.S

Conklin, John E., "Art Crime", Westport, Praeger Publishers, 1994.

Davies, Serena, "The forger who fooled the world", *The Telegraph*, 05.08.06

De Waal, Edmund, "The White Road: Journey into an Obsession", Alfred A. Knopf Canada, 2015.

Dolnick, Edward, "The Forger's Spell", Harper, 2008.

Feilchenfeldt, Walter, "Van Gogh fakes: The Wacker affair with an Illustrated Catalogue of the Forgeries", *Simiolus: Netherlands Quarterly for the History of Art*, vol. 19, no. 4 (1989), pp. 289-316.

Forgy, Mark, "The Forger's Apprentice: Life with the World's Most Notorious Artists", Independent Publishing, 2012.

Larocque, Sylvain, "Alain Lacoursière le Columbo de l'art, Flammarion Québec, 2010.

Mones, Nicole, "A Cup of Light", Delta, 2002.

Perenyi, Ken, "Caveat Emptor: The Secret Life of an American Art Forger", 2013.

Wheelock Jr., Arthur K., "Issues of Attribution in the Rembrandt Workshop", in *Dutch Paintings of the Seventeenth Century*, National Gallery of Art Washington, NGA Online Editions, Washington, 2014.