

# Forgeries, False Attributions and the Art Market

[View Online](#)

---

[1]

28 O'Keeffe Paintings in Doubt as Experts Challenge Authenticity: 12AD.  
<http://articles.latimes.com/2000/mar/12/news/mn-8041>.

[2]

Arts in America - If It's Not an O'Keeffe, Exactly What Is It? 7AD.  
<http://www.nytimes.com/2000/03/07/arts/arts-in-america-if-it-s-not-an-o-keeffe-exactly-wh-at-is-it.html>.

[3]

Baudrillard, J. 1994. *Simulacra and simulation*. University of Michigan Press.

[4]

Bredius, A. 1937. A New Vermeer. *The Burlington Magazine for Connoisseurs*. 71, 416 (1937), 210–211.

[5]

Bredius, A. 1932. An Unpublished Vermeer. *The Burlington Magazine for Connoisseurs*. 61, 355 (1932), 144–145.

[6]

Canyon Suite Watercolors - Georgia O'Keeffe: <http://www.thepaperfixer.com/OKeeffe.htm>.

[7]

Charles Stanish 2009. Forging Ahead. *Archaeology*. 62, 3 (2009).

[8]

Craddock, P.T. 2009. *Scientific investigation of copies, fakes and forgeries*. Butterworth-Heinemann.

[9]

Craddock, P.T. 2009. *Scientific investigation of copies, fakes and forgeries*. Butterworth-Heinemann.

[10]

Craddock, P.T. 2009. *Scientific investigation of copies, fakes and forgeries*. Butterworth-Heinemann.

[11]

Dirty digger unearthed: 6AD. <http://www.trussel.com/prehist/news225.htm>.

[12]

Dolnick, E. 2009. *The Forger's Spell: A True Story of Vermeer*. Harper Perennial.

[13]

Eldredge, C.C. et al. 1993. *Georgia O'Keeffe: American and modern*. Yale University Press.

[14]

Fay, E. 2011. Virtual Artifacts: eBay, Antiquities, and Authenticity. *Journal of Contemporary Criminal Justice*. 27, 4 (Nov. 2011), 449–464.

DOI:<https://doi.org/10.1177/1043986211418887>.

[15]

Fiechter, J.-J. and Schneider, S. 2009. Egyptian fakes: masterpieces that duped the art world and the experts who uncovered them. Flammarion.

[16]

Fiechter, J.-J. and Schneider, S. 2009. Egyptian fakes: masterpieces that duped the art world and the experts who uncovered them. Flammarion.

[17]

Fine, R. et al. 2000. O'Keeffe on paper. National Gallery of Art.

[18]

Gazda, E.K. 2002. The ancient art of emulation: studies in artistic originality and tradition from the present to classical antiquity. University of Michigan Press.

[19]

Georgia O'Keeffe's Canyon Suites: <http://www.jimlaneart.com/Artyfacts/5-11-00.html>.

[20]

Geraint Howells 2009. The end of an era - implementing the Unfair Commercial Practices Directive in the United Kingdom: punctual criminal law gives way to a general criminal/civil law standard. Journal of Business Law. (2009).

[21]

Gilles Deleuze and Rosalind Krauss 1983. Plato and the Simulacrum. October. 27, (1983), 45-56.

[22]

Gould, C. and Mesplède, S. 2012. Marketing art in the British Isles, 1700 to the present: a cultural history. Ashgate.

[23]

Great Britain 1950. The Statutes. HMSO.

[24]

Great Britain 1950. The Statutes. HMSO.

[25]

Great Britain 1950. The Statutes. HMSO.

[26]

Hague Academy of International Law 1923. Recueil des cours: Vol. 1-. (1923).

[27]

Hector, L.C. and Borthwick Institute of Historical Research 1959. Palaeography and forgery. St. Anthony's Press.

[28]

Institute of Art and Law (Great Britain) Art, antiquity and law.

[29]

Institute of Art and Law (Great Britain) Art, antiquity and law.

[30]

Irvin, S. 2005. Appropriation and Authorship in Contemporary Art. *The British Journal of Aesthetics*. 45, 2 (Apr. 2005), 123–137. DOI:<https://doi.org/10.1093/aesthj/ayi015>.

[31]

Janet Ulph 2011. Markets and responsibilities: forgeries and the Sale of Goods Act 1979. *Journal of Business Law*. (2011).

[32]

'Japan Scandals - This Time It's Archaeology: A Preliminary Report': 17AD.  
<http://www.t-net.ne.jp/~keally/Hoax/pal-hoax-1.html>.

[33]

Jones, M. and FAKE Symposium 1992. *Why fakes matter: essays on problems of authenticity*. British Museum Press.

[34]

Jones, M. and FAKE Symposium 1992. *Why fakes matter: essays on problems of authenticity*. British Museum Press.

[35]

Jones, M. and FAKE Symposium 1992. *Why fakes matter: essays on problems of authenticity*. British Museum Press.

[36]

Kansas City's dubious O'Keeffes - the sale that turned to scandal a year ago was built on sand: <http://kcsweb.kcstar.com/projects/canyonsuite/content/file/sellingof.html>.

[37]

Keats, J. 2013. *Forged: why fakes are the great art of our age*. Oxford University Press.

[38]

Keats, J. 2013. *Forged: why fakes are the great art of our age*. Oxford University Press.

[39]

Keats, J. 2013. *Forged: why fakes are the great art of our age*. Oxford University Press.

[40]

Kurz, O. 1948. *Fakes: a handbook for collectors and students*. Faber.

[41]

Kurz, O. 1948. *Fakes: a handbook for collectors and students*. Faber.

[42]

Lenain, T. 2011. *Art forgery: the history of a modern obsession*. Reaktion Books.

[43]

Lenain, T. 2011. *Art forgery: the history of a modern obsession*. Reaktion Books.

[44]

Lenain, T. 2011. *Art forgery: the history of a modern obsession*. Reaktion Books.

[45]

Lenain, T. 2011. *Art forgery: the history of a modern obsession*. Reaktion Books.

[46]

Lenain, T. 2011. *Art forgery: the history of a modern obsession*. Reaktion Books.

[47]

Lisle, L. 1987. *Portrait of an artist: a biography of Georgia O'Keeffe*. Heinemann.

[48]

Lowenthal, D. 1992. Counterfeit Art: Authentic Fakes? *International Journal of Cultural Property*. 1, 01 (Jan. 1992). DOI:<https://doi.org/10.1017/S0940739192000067>.

[49]

Lynes, B.B. et al. 1999. *Georgia O'Keeffe: catalogue raisonné*. Yale University Press.

[50]

Meisel, F. 2010. Auctioneers and Misdescription: Between Scylla and Charybdis. *The Modern Law Review*. 73, 6 (Nov. 2010), 1036–1047.  
DOI:<https://doi.org/10.1111/j.1468-2230.2010.00830.x>.

[51]

Muscarella, O.W. 2000. The lie became great: the forgery of ancient Near Eastern cultures. *Styx*.

[52]

Naylor, R.T. 2008. The underworld of art. *Crime, Law and Social Change*. 50, 4–5 (Dec. 2008), 263–291. DOI:<https://doi.org/10.1007/s10611-008-9140-6>.

[53]

Naylor, R.T. 2008. The underworld of art. *Crime, Law and Social Change*. 50, 4–5 (Dec. 2008), 263–291. DOI:<https://doi.org/10.1007/s10611-008-9140-6>.

[54]

Oda, S. and Keally, C. 1986. A Critical Look at the Palaeolithic and 'Lower Palaeolithic' Research in Miyagi Prefecture, Japan. *Journal of the Anthropological Society of Nippon*. Vol. 94 (1986) No. 3 P 325-361, No. 3 (1986), 325-361.

[55]

Olsburgh, C. and Institute of Art and Law (Great Britain) 2005. *Authenticity in the art market: a comparative study of Swiss, French and English contract Law*. Institute of Art and Law.

[56]

Peter Cartwright. 2010. Unfair commercial practices and the future of the criminal law. *Journal of Business Law*. (2010), 618-637.

[57]

Röbel, S. and Sontheimer, M. The \$7 Million Fake: Forgery Scandal Embarrasses International Art World - SPIEGEL ONLINE.

[58]

Robinson, R. 1990. *Georgia O'Keeffe: a life*. Bloomsbury.

[59]

Sander, J. et al. 2013. *Albrecht Durer: his art in the context of its time*. Prestel.

[60]

Showdown in Santa Fe: 8AD.  
<http://www.telegraph.co.uk/culture/4721533/Showdown-in-Santa-Fe.html>.

[61]

Singer, K.B. 1999. Sotheby's Sold Me a Fake - Holding Auction Houses Accountable for Authenticating and Attributing Works of Fine Art. *Columbia-VLA Journal of Law & the Arts*. 23, (1999).



[62]

Spencer, R.D. and Ebooks Corporation Limited 2004. The expert versus the object: judging fakes and false attributions in the visual arts. Oxford University Press.

[63]

The Art That Went From Boon to Bust: 3AD.

<http://www.washingtonpost.com/wp-srv/style/feed/a11324-1999dec3.htm>.

[64]

The Greatest Fake-Art Scam in History?

<http://www.vanityfair.com/culture/2012/10/wolfgang-beltracchi-helene-art-scam>.

[65]

The Lying Dutchman: 22AD.

[http://www.nytimes.com/2008/06/22/books/review/Julius-t.html?\\_r=1&](http://www.nytimes.com/2008/06/22/books/review/Julius-t.html?_r=1&).

[66]

Udall, S.R. and Marion Koogler McNay Art Museum 1998. O'Keeffe and Texas. Marion Koogler McNay Art Museum.

[67]

Weber, M. 'Liability for the Acquisition of Faked or Wrongly Attributed Works of Art in US Law'.

[68]

Wieseman, M.E. and National Gallery (Great Britain) 2010. A closer look: deceptions and discoveries. National Gallery Company.

[69]

Exercising Due Diligence in Art transactions.

[70]

Fakes, Fears, and Findings - Disputes over the Authenticity of Artworks - Journal - TDM Journal (Transnational Dispute Management) - The Network for International Arbitration, Mediation and ADR, International Investment Law and Transnational Dispute Management.

[71]

The Hippy and the Expressionists: Investigators Zero in on Massive Art Forgery Scandal - SPIEGEL ONLINE.