

# Forgeries, False Attributions and the Art Market

[View Online](#)

---

1

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

2

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

3

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

4

Hector LC, Borthwick Institute of Historical Research. Palaeography and forgery. London: : St. Anthony's Press 1959.

5

Baudrillard J. Simulacra and simulation. Ann Arbor: : University of Michigan Press 1994.

6

Naylor RT. The underworld of art. Crime, Law and Social Change 2008;**50**:263–91.  
doi:10.1007/s10611-008-9140-6

7

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

8

Gilles Deleuze and Rosalind Krauss. Plato and the Simulacrum. October 1983;**27**:45-56.<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/778495>

9

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

10

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

11

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

12

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

13

Craddock PT. Scientific investigation of copies, fakes and forgeries. Oxford: : Butterworth-Heinemann 2009.

14

Muscarella OW. The lie became great: the forgery of ancient Near Eastern cultures.

Groningen: : Styx 2000.

15

Oda S, Keally C. A Critical Look at the Palaeolithic and 'Lower Palaeolithic' Research in Miyagi Prefecture, Japan. Journal of the Anthropological Society of Nippon 1986;**Vol. 94 (1986) No. 3 P 325-361**  
:325-61.[https://www.jstage.jst.go.jp/article/ase1911/94/3/94\\_3\\_325/\\_pdf](https://www.jstage.jst.go.jp/article/ase1911/94/3/94_3_325/_pdf)

16

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

17

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

18

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

19

Sander J, Dürer A. Stadtische Galerie im Stadelchen Kunstinstitut Frankfurt am Main.  
Albrecht Durer: his art in the context of its time. Munich: : Prestel 2013.

20

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

21

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

22

Naylor RT. The underworld of art. *Crime, Law and Social Change* 2008;**50**:263–91.  
doi:10.1007/s10611-008-9140-6

23

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

24

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

25

Bredius A. An Unpublished Vermeer. *The Burlington Magazine for Connoisseurs* 1932;**61**:144–5.  
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/865079>

26

Bredius A. A New Vermeer. *The Burlington Magazine for Connoisseurs* 1937;**71**:210–1.  
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/867022>

27

Craddock PT. *Scientific investigation of copies, fakes and forgeries*. Oxford: : Butterworth-Heinemann 2009.

28

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

29

Julius A. 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&)

30

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

31

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

32

Eldredge CC, Hayward Gallery, Museo del Palacio de Bellas Artes (Mexico City), et al. Georgia O'Keeffe: American and modern. New Haven, Conn: : Yale University Press 1993.

33

Fine R, O'Keeffe G, Lynes BB, et al. O'Keeffe on paper. Washington, D.C.: : National Gallery of Art 2000.

34

Udall SR, Marion Koogler McNay Art Museum. O'Keeffe and Texas. San Antonio, Tex: : Marion Koogler McNay Art Museum 1998.

35

Lynes BB, O'Keeffe G, National Gallery of Art (U.S.), et al. Georgia O'Keeffe: catalogue raisonné. New Haven, Mass: : Yale University Press 1999.

36

Paul S, McGraw M. 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

Marnham P. Showdown in Santa Fe.

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

38

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

39

28 O'Keeffe Paintings in Doubt as Experts Challenge Authenticity.

12AD.<http://articles.latimes.com/2000/mar/12/news/mn-8041>

40

Lewis JA. The Art That Went From Boon to Bust.

3AD.<http://www.washingtonpost.com/wp-srv/style/feed/a11324-1999dec3.htm>

41

Reynolds G. 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-what-is-it.html>

42

Lane J. Georgia O'Keeffe's Canyon Suites.

<http://www.jimlaneart.com/Artyfacts/5-11-00.html>

43

Hammer J. The Greatest Fake-Art Scam in History?

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

44

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

<http://www.spiegel.de/international/zeitgeist/the-hippy-and-the-expressionists-investigator-s-zero-in-on-massive-art-forgery-scandal-a-726982.html>

45

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

<http://www.spiegel.de/international/zeitgeist/the-7-million-fake-forgery-scandal-embarrasse-s-international-art-world-a-768195.html>

46

Irvin S. Appropriation and Authorship in Contemporary Art. *The British Journal of Aesthetics* 2005;**45**:123–37. doi:10.1093/aesthj/ayi015

47

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

48

Wieseman ME, National Gallery (Great Britain). *A closer look: deceptions and discoveries*. London: : National Gallery Company 2010.

49

Spencer RD, Ebooks Corporation Limited. *The expert versus the object: judging fakes and false attributions in the visual arts*. New York, NY: : Oxford University Press 2004.

<http://GLA.ebib.com/patron/FullRecord.aspx?p=439057>

50

Craddock PT. *Scientific investigation of copies, fakes and forgeries*. Oxford: : Butterworth-Heinemann 2009.

51

Keats J. Forged: why fakes are the great art of our age. New York, N.Y.: : Oxford University Press 2013.

52

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

53

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

54

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

55

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. <http://www.transnational-dispute-management.com.ezproxy.lib.gla.ac.uk/article.asp?key=2100>

56

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

57

Meisel F. Auctioneers and Misdescription: Between Scylla and Charybdis. The Modern Law Review 2010;**73**:1036–47. doi:10.1111/j.1468-2230.2010.00830.x

58



Singer KB. 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 1999;23  
<http://ezproxy.lib.gla.ac.uk/login?url=http://heinonline.org/HOL/Page?handle=hein.journals/cjla23&id=447&collection=journals&index=journals/cjla#447>

59

Weber M. 'Liability for the Acquisition of Faked or Wrongly Attributed Works of Art in US Law'. <http://www.wipo.int/export/sites/www/amc/en/docs/theurichbeitrag.pdf>

60

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

61

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

62

Peter Cartwright. Unfair commercial practices and the future of the criminal law. Journal of Business Law 2010;:618-37.  
<http://ezproxy.lib.gla.ac.uk/login?url=http://login.westlaw.co.uk/maf/wluk/ext/app/document?docguid=IA402CB4068EC11DDABB0CA62716D71C6&sp=ukuniglasg-1>

63

Geraint Howells. 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 Published Online First: 2009.  
<http://ezproxy.lib.gla.ac.uk/login?url=http://login.westlaw.co.uk/maf/wluk/ext/app/document?docguid=IA9EF13B1EF5111DDAC89E019443F967C&sp=ukuniglasg-1>

64

Janet Ulph. Markets and responsibilities: forgeries and the Sale of Goods Act 1979. Journal

of Business Law Published Online First:

2011.<http://ezproxy.lib.gla.ac.uk/login?url=http://login.westlaw.co.uk/maf/wluk/ext/app/document?docguid=I915D08C0434611E0BA68A00864A02571&sp=ukuniglasg-1>

65

Exercising Due Diligence in Art transactions.

66

Great Britain. The Statutes. 1950.

67

Great Britain. The Statutes. 1950.

68

Great Britain. The Statutes. 1950.

69

Charles Stanish. Forging Ahead. *Archaeology* 2009;**62**

.<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/41781288>

70

Fay E. Virtual Artifacts: eBay, Antiquities, and Authenticity. *Journal of Contemporary Criminal Justice* 2011;**27**:449–64. doi:10.1177/1043986211418887

71

Lowenthal D. Counterfeit Art: Authentic Fakes? *International Journal of Cultural Property* 1992;**1**. doi:10.1017/S0940739192000067