

Forgeries, False Attributions and the Art Market

[View Online](#)

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

Baudrillard, Jean. 1994. *Simulacra and Simulation*. Vol. The body, in theory. Ann Arbor: University of Michigan Press.

Bredius, A. 1932. 'An Unpublished Vermeer'. *The Burlington Magazine for Connoisseurs* 61 (355): 144–45. <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/865079>.

Bredius, Abraham. 1937. 'A New Vermeer'. *The Burlington Magazine for Connoisseurs* 71 (416): 210–11. <https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/867022>.

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

Charles Stanish. 2009. 'Forging Ahead'. *Archaeology* 62 (3). <http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/41781288>.

Craddock, P. T. 2009a. *Scientific Investigation of Copies, Fakes and Forgeries*. Oxford: Butterworth-Heinemann.

———. 2009b. *Scientific Investigation of Copies, Fakes and Forgeries*. Oxford: Butterworth-Heinemann.

———. 2009c. *Scientific Investigation of Copies, Fakes and Forgeries*. Oxford: Butterworth-Heinemann.

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

'Dirty Digger Unearthed'. 6AD. 6AD. <http://www.trussel.com/prehist/news225.htm>.

Dolnick, Edward. 2009. *The Forger's Spell: A True Story of Vermeer*. Vol. P.S. Harper Perennial.

Eldredge, Charles C., Hayward Gallery, Museo del Palacio de Bellas Artes (Mexico City), and Yokohama Museum of Art. 1993. *Georgia O'Keeffe: American and Modern*. New Haven, Conn: Yale University Press.

'Exercising Due Diligence in Art Transactions'. n.d.

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

Fay, E. 2011. 'Virtual Artifacts: eBay, Antiquities, and Authenticity'. *Journal of Contemporary Criminal Justice* 27 (4): 449-64.
<https://doi.org/10.1177/1043986211418887>.

Fiechter, Jean-Jacques, and Susan Schneider. 2009a. *Egyptian Fakes: Masterpieces That Duped the Art World and the Experts Who Uncovered Them*. English language ed. Paris: Flammarion.

———. 2009b. *Egyptian Fakes: Masterpieces That Duped the Art World and the Experts Who Uncovered Them*. English language ed. Paris: Flammarion.

Fine, Ruth, Georgia O'Keeffe, Barbara Buhler Lynes, Elizabeth Glassman, Judith C. Walsh, National Gallery of Art (U.S.), and Georgia O'Keeffe Museum (Santa Fe). 2000. *O'Keeffe on Paper*. Washington, D.C.: National Gallery of Art.

Gazda, Elaine K. 2002. *The Ancient Art of Emulation: Studies in Artistic Originality and Tradition from the Present to Classical Antiquity*. Vol. Supplements to the monographs of the American Academy in Rome. Ann Arbor, Mich: University of Michigan Press.

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

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

Gould, Charlotte, and Sophie Mesplède. 2012. *Marketing Art in the British Isles, 1700 to the Present: A Cultural History*. Farnham, Surrey: Ashgate.

Great Britain. 1950a. 'The Statutes'. London: HMSO.

———. 1950b. 'The Statutes'. London: HMSO.

———. 1950c. 'The Statutes'. London: HMSO.

Hague Academy of International Law. 1923. 'Recueil Des Cours: Vol. 1-'.
<http://www.unhcr.org/refugees/1923>.

Hammer, Joshua. n.d. 'The Greatest Fake-Art Scam in History?'
<http://www.vanityfair.com/culture/2012/10/wolfgang-beltracchi-helene-art-scam>.

Hector, L. C. and Borthwick Institute of Historical Research. 1959. *Palaeography and Forgery*. Vol. St. Anthony's Hall publications. London: St. Anthony's Press.

Institute of Art and Law (Great Britain). n.d. 'Art, Antiquity and Law'.

———. n.d. 'Art, Antiquity and Law'.

Irvin, S. 2005. 'Appropriation and Authorship in Contemporary Art'. *The British Journal of Aesthetics* 45 (2): 123–37. <https://doi.org/10.1093/aesthj/ayi015>.

Janet Ulph. 2011. 'Markets and Responsibilities: Forgeries and the Sale of Goods Act 1979'. *Journal of Business Law*.
<http://ezproxy.lib.gla.ac.uk/login?url=http://login.westlaw.co.uk/maf/wluk/ext/app/document?docguid=I915D08C0434611E0BA68A00864A02571&sp=ukuniglasg-1>.

Jones, Mark and FAKE Symposium. 1992a. *Why Fakes Matter: Essays on Problems of Authenticity*. London: British Museum Press.

———. 1992b. *Why Fakes Matter: Essays on Problems of Authenticity*. London: British Museum Press.

———. 1992c. *Why Fakes Matter: Essays on Problems of Authenticity*. London: British Museum Press.

Julius, A. 22AD. 'The Lying Dutchman'. *NYTimes*. 22AD.
http://www.nytimes.com/2008/06/22/books/review/Julius-t.html?_r=1&.

Keats, Jonathon. 2013a. *Forged: Why Fakes Are the Great Art of Our Age*. New York, N.Y.: Oxford University Press.

———. 2013b. *Forged: Why Fakes Are the Great Art of Our Age*. New York, N.Y.: Oxford University Press.

———. 2013c. *Forged: Why Fakes Are the Great Art of Our Age*. New York, N.Y.: Oxford University Press.

Kurz, Otto. 1948a. *Fakes: A Handbook for Collectors and Students*. London: Faber.

———. 1948b. *Fakes: A Handbook for Collectors and Students*. London: Faber.

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

Lenain, Thierry. 2011a. *Art Forgery: The History of a Modern Obsession*. London: Reaktion Books.

———. 2011b. *Art Forgery: The History of a Modern Obsession*. London: Reaktion Books.

———. 2011c. *Art Forgery: The History of a Modern Obsession*. London: Reaktion Books.

———. 2011d. *Art Forgery: The History of a Modern Obsession*. London: Reaktion Books.

———. 2011e. *Art Forgery: The History of a Modern Obsession*. London: Reaktion Books.

Lewis, Jo Ann. 3AD. 'The Art That Went From Boon to Bust'. *Washington Post*. 3AD.

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

Lisle, Laurie. 1987. *Portrait of an Artist: A Biography of Georgia O'Keeffe*. London: Heinemann.

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

Lynes, Barbara Buhler, Georgia O'Keeffe, National Gallery of Art (U.S.), and Georgia O'Keeffe Foundation. 1999. *Georgia O'Keeffe: Catalogue Raisonné*. New Haven, Mass: Yale University Press.

Marnham, Patrick. 8AD. 'Showdown in Santa Fe'. *The Telegraph*. 8AD. <http://www.telegraph.co.uk/culture/4721533/Showdown-in-Santa-Fe.html>.

Meisel, Frank. 2010. 'Auctioneers and Misdescription: Between Scylla and Charybdis'. *The Modern Law Review* 73 (6): 1036–47. <https://doi.org/10.1111/j.1468-2230.2010.00830.x>.

Muscarella, Oscar White. 2000. *The Lie Became Great: The Forgery of Ancient Near Eastern Cultures*. Vol. *Studies in the art and archaeology of antiquity*. Groningen: Styx.

Naylor, R. T. 2008a. 'The Underworld of Art'. *Crime, Law and Social Change* 50 (4–5): 263–91. <https://doi.org/10.1007/s10611-008-9140-6>.

———. 2008b. 'The Underworld of Art'. *Crime, Law and Social Change* 50 (4–5): 263–91. <https://doi.org/10.1007/s10611-008-9140-6>.

Oda, Shizuo, and Charles Keally. 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): 325–61. https://www.jstage.jst.go.jp/article/ase1911/94/3/94_3_325/_pdf.

Olsburgh, Carolyn and Institute of Art and Law (Great Britain). 2005. *Authenticity in the Art Market: A Comparative Study of Swiss, French and English Contract Law*. Leicester: Institute of Art and Law.

Paul, Steve, and Mike McGraw. n.d. '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>.

Peter Cartwright. 2010. 'Unfair Commercial Practices and the Future of the Criminal Law.' *Journal of Business Law*, 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>.

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

Röbel, Sven, and Michael Sontheimer. n.d. 'The \$7 Million Fake: Forgery Scandal Embarrasses International Art World - SPIEGEL ONLINE'.

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

Robinson, Roxana. 1990. Georgia O'Keeffe: A Life. London: Bloomsbury.

Sander, Jochen, Albrecht Dürer, and Stadtische Galerie im Stadelchen Kunstinstitut Frankfurt am Main. 2013. Albrecht Durer: His Art in the Context of Its Time. Munich: Prestel.

Singer, Kai 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.

<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>.

Spencer, Ronald D and Ebooks Corporation Limited. 2004. The Expert versus the Object: Judging Fakes and False Attributions in the Visual Arts. New York, NY: Oxford University Press. <http://GLA.ebib.com/patron/FullRecord.aspx?p=439057>.

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

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

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

Weber, M. n.d. "'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>.

Wieseman, Marjorie E. and National Gallery (Great Britain). 2010. A Closer Look: Deceptions and Discoveries. London: National Gallery Company.