

Forgeries, False Attributions and the Art Market

[View Online](#)

-
1.
Kurz, O.: Fakes: a handbook for collectors and students. Faber, London (1948).
 2.
Lenain, T.: Art forgery: the history of a modern obsession. Reaktion Books, London (2011).
 3.
Jones, M., FAKE Symposium: Why fakes matter: essays on problems of authenticity. British Museum Press, London (1992).
 4.
Baudrillard, J.: Simulacra and simulation. University of Michigan Press, Ann Arbor (1994).
 5.
Gould, C., Mesplède, S.: Marketing art in the British Isles, 1700 to the present: a cultural history. Ashgate, Farnham, Surrey (2012).
 6.
Deleuze, G., Krauss, R.: Plato and the Simulacrum. October. 27, 45–56 (1983).

7.

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

8.

Lessing, A.: What Is Wrong with a Forgery? The Journal of Aesthetics and Art Criticism. 23, (1965).

9.

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

10.

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

11.

Ulmer, A.: Quirky Matisse exhibit rekindles art mystery in Venezuela.

12.

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

13.

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

14.

Factum Arte :: A facsimile of the Wedding at Cana by Paolo Veronese,
<http://www.factum-arte.com/pag/38/A-facsimile-of-the-Wedding-at-Cana-by-Paolo-Veronese>.

15.

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

16.

Rogers v. Koons, 751 F. Supp. 474 (S.D.N.Y. 1990) :: Justia.

17.

Copyright, Designs and Patents Act 1988. Statute Law Database.

18.

Fraud Act 2006. Statute Law Database.

19.

Niall, B.: True north: the story of Mary and Elizabeth Durack. Text, Melbourne, Victoria (2013).

20.

Cochrane, P.: Pastoral scions Mary and Elizabeth Durack were sisters of art and mercy.

21.

Parke, E., Jones, N.: Outrage as judge refuses to award Indigenous artists.

22.

Beckett, A.: Fakes: forgery and the art world. Richard Cohen Books, London (1995).

23.

Bambach, C.: Drawing and painting in the Italian Renaissance workshop: theory and practice, 1300-1600. Cambridge University Press, Cambridge (1999).

24.

Benhamou, F., Ginsburgh, V.: Is There a Market for Copies? The Journal of Arts Management, Law, and Society. 32, 37-56 (2002).
<https://doi.org/10.1080/10632920209597333>.

25.

Bowden, R.: What Is Wrong with an Art Forgery?: An Anthropological Perspective. The Journal of Aesthetics and Art Criticism. 57, (1999).

26.

Caplan, H.H.: The classified directory of artists' signatures, symbols & monograms. G. Prior, London, England (1982).

27.

Cole, S.: Connoisseurship All the Way down: Art Authentication, Forgery, Fingerprint Identification, Expert Knowledge. Journal of Art Crime. 85-88 (2010).

28.

Dutton, D. ed: The forger's art: forgery and the philosophy of art. University of California Press, Berkeley, California (1983).

29.

Levinson, J.: The Oxford handbook of aesthetics. Oxford University Press, Oxford (2005).

30.

Dutton, D. ed: The forger's art: forgery and the philosophy of art. University of California Press, Berkeley, California (1983).

31.

Eliav-Feldon, M.: Renaissance Impostors and Proofs of Identity. Palgrave Macmillan, Basingstoke (2012).

32.

Frey, B.S.: Arts & economics: analysis & cultural policy. Springer, Berlin (2003).

33.

Hebborn, E.: Drawn to trouble: confessions of a master forger: a memoir. Random House, New York (1993).

34.

Hoving, T.: False impressions: the hunt for big-time art fakes. Touchstone/Simon & Schuster, New York (1997).

35.

Association for Research into Crimes against Art: Art crime: terrorists, tomb raiders, forgers and thieves. Palgrave Macmillan, Basingstoke, Hampshire (2016).

36.

Johnson, H.: Is It Authentic - Who May Say - A Fresh Look at Connoisseurship and Its Role in Art Attribution. Journal of Art Crime. 47-54 (2015).

37.

Johnson, K.C.: Fakes and forgeries. [s.n.], Minneapolis (1973).

38.

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

39.

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

40.

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

41.

Marchi, N.D., Van Miegroet, H.J.: Art, Value, and Market Practices in the Netherlands in the Seventeenth Century. The Art Bulletin. 76,.

42.

Marshall, K.P., Forrest, P.J.: A Framework for Identifying Factors that Influence Fine Art Valuations from Artist to Consumers. Marketing Management Journal. 21, 111–123 (2011).

43.

Sander, J., Dyballa, K., Dürer, A., Stadtische Galerie im Stadel'schen Kunstinstitut Frankfurt am Main: Albrecht Dürer: his art in the context of its time. Prestel, Munich (2013).

44.

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

45.

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

46.

Portrait of the artist as an entrepreneur. *The Economist*. 401, (2011).

47.

Litchfield, D.R.L.: Thyssen-Bornemisza Dürer A Fake.

48.

Maxwell, S.W.S.: *Annals of the Artists of Spain*. Presented at the .

49.

Harris, E., Glendinning, N., Macartney, H.: *Spanish art in Britain and Ireland, 1750-1920: studies in reception in memory of Enriqueta Harris* Frankfurt. Tamesis, Woodbridge, Suffolk (2010).

50.

Baker, C., Howarth, D., Stirton, P., Heide, C., *National Galleries of Scotland: The discovery of Spain: British artists and collectors : Goya to Picasso*. National Galleries of Scotland, Edinburgh (2009).

51.

Wagner, D.: Why the Brooklyn Museum Can't Get Rid of All This Fake Art. *The Atlantic*. (2013).

52.

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

53.

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

54.

Dolnick, E.: The forger's spell: a true story of Vermeer, Nazis, and the greatest art hoax of the twentieth century. Harper Perennial, New York (2008).

55.

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

56.

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

57.

Craddock, P.T., Dawson Books: Scientific investigation of copies, fakes and forgeries. Butterworth-Heinemann, Oxford (2009).

58.

Ebooks Corporation Limited: Cultural property crime: an overview and analysis on contemporary perspectives and trends. Brill, Leiden (2015).

59.

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

60.

Dutton, D. ed: The forger's art: forgery and the philosophy of art. University of California Press, Berkeley, California (1983).

61.

Julius, A.: The Lying Dutchman,
http://www.nytimes.com/2008/06/22/books/review/Julius-t.html?_r=1&.

62.

Forger's Forgeries Attributed To Elmyr de Hory Withdrawn From Auction.

63.

Elmyr de Hory, Artist and Faker by Don Myers.

64.

Eve M. Kahn: Gleaning the true identity of an enigmatic forger. The New York Times.

65.

Briefel, A.: The deceivers: art forgery and identity in the nineteenth century. Cornell University Press, Ithaca, N.Y. (2006).

66.

Dutton, D. ed: The forger's art: forgery and the philosophy of art. University of California Press, Berkeley, California (1983).

67.

Modigliani's Genuine Fake Heads, <https://vimeo.com/ondemand/fakemodigliani>.

68.

Livorno plans to show fake Modigliani heads.

69.

Ebitz, D.: Connoisseurship as Practice. *Artibus et Historiae*. 9, (1988).

70.

Three Students and a Dockworker Put Their Heads Together and Confound the Art World.

71.

Paul Z. Rotterdam: Myth and Art. *Social Research*. 52, 423–439 (1985).

72.

Schwartz, G.: Connoisseurship: The Penalty of Ahistoricism. *Artibus et Historiae*. 9, (1988).

73.

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

74.

Adam, G.: Experts shed light on Modigliani's murky market with new research project. *The art newspaper*. (2016).

75.

Harris, G.: Modigliani Institute president arrested. *The art newspaper*. (2013).

76.

Modigliani nude sells for a record \$68.9m.

77.

Modigliani Expert Promises New Catalogue Raisonné.

78.

Modigliani nude fetches \$68.9M at auction.

79.

Patricia Cohen: A Modigliani? Who Says So? The New York Times. (2014).

80.

Lisle, L.: Portrait of an artist: a biography of Georgia O'Keeffe. Washington Square Press, New York, N.Y. (1986).

81.

Robinson, R.: Georgia O'Keeffe: a life. Bloomsbury, London (1989).

82.

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

83.

Fine, R., O'Keeffe, G., Lynes, B.B., Glassman, E., Walsh, J.C., National Gallery of Art (U.S.), Georgia O'Keeffe Museum (Santa Fe): O'Keeffe on paper. National Gallery of Art, Washington, D.C. (2000).

84.

Udall, S.R., Marion Koogler McNay Art Museum: O'Keeffe and Texas. Marion Koogler McNay Art Museum, San Antonio, Tex (1998).

85.

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

86.

Marnham, P.: Showdown in Santa Fe. The telegraph. (8) AD.

87.

Mark Stevenson Paper Conservation - Authentication - Canyon Suite Watercolors - Georgia O'Keeffe.

88.

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

89.

Washingtonpost.com: The Art That Went From Boon to Bust.

90.

If It's Not an O'Keeffe, Exactly What Is It?

91.

Lane, J.: Artyfact.

92.

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

93.

Maloney, J.: The Deep Freeze in Art Authentication.

94.

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

95.

Elia, R.J.: The world cannot afford many more collectors with a passion for antiquities. The Art Newspaper. (1994).

96.

Craddock, P.T., Dawson Books: Scientific investigation of copies, fakes and forgeries. Butterworth-Heinemann, Oxford (2009).

97.

Discovery of Crosby Garrett Helmet in 2010.

98.

Exhibition and summary of sale of Crosby Garrett Helmet,
<https://www.youtube.com/watch?v=2M8tOM1IIV8>, (5) AD.

99.

End of exhibition of Crosby Garrett Helmet in 2014.

100.

'Japan Scandals - This Time It's Archaeology: A Preliminary Report' 17 November 2000.

101.

Dirty digger unearthed.

102.

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

103.

Craddock, P.T., *Dawson Books: Scientific investigation of copies, fakes and forgeries*. Butterworth-Heinemann, Oxford (2009).

104.

Sagoff, M.: On Restoring and Reproducing Art. *The Journal of Philosophy*. 75, (1978).

105.

forgery | The Chicago School of Media Theory,
<https://lucian.uchicago.edu/blogs/mediatheory/keywords/forgery/>.

106.

Desperately seeking Rubens.

107.

Kleiner, E.: *Infamous Piracy: How the Lucrative Market for Forgeries is Transforming the World of Fine Art*.

108.

ARCA's network assists in getting two fake de Hory forgeries withdrawn from sale.

109.

Ebooks Corporation Limited: Cultural property crime: an overview and analysis on contemporary perspectives and trends. Brill, Leiden (2015).

110.

Roodt, Christa: Forgers, Connoisseurs, and the Nazi Past. *Journal of Information Ethics*. 24,.

111.

Copying the Expressionists: Germany's Mega-Forgery Scandal Gets Even Bigger.

112.

The \$7 Million Fake: Forgery Scandal Embarrasses International Art World.

113.

Art forger Wolfgang Beltracchi's multimillion dollar scam.

114.

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

115.

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

116.

Foster, S.M., Curtis, N.G.W.: The Thing about Replicas—Why Historic Replicas Matter. *European Journal of Archaeology*. 19, 122–148 (2016).
<https://doi.org/10.1179/1461957115Y.0000000011>.

117.

Jones, S.: Experiencing Authenticity at Heritage Sites: Some Implications for Heritage Management and Conservation. *Conservation and Management of Archaeological Sites*. 11, 133–147 (2009). <https://doi.org/10.1179/175355210X12670102063661>.

118.

Jones, S.: Negotiating Authentic Objects and Authentic Selves: Beyond the Deconstruction of Authenticity. *Journal of Material Culture*. 15, 181–203 (2010). <https://doi.org/10.1177/1359183510364074>.

119.

Cornelius Holtorf: On pastness: a reconsideration of materiality in archaeological object authenticity. *Anthropological Quarterly*.

120.

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

121.

Fay, E.: Virtual Artifacts: eBay, Antiquities, and Authenticity. *Journal of Contemporary Criminal Justice*. 27, 449–464 (2011). <https://doi.org/10.1177/1043986211418887>.

122.

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

123.

A.L. Bandle: *Fakes, Fears, and Findings - Disputes over the Authenticity of Artworks*. Transnational Dispute Management (TDM).

124.

Bandle, A.L.: Fake or Fortune? Art Authentication Rules in the Art Market and at Court. *International Journal of Cultural Property*. 22, 379–399 (2015).
<https://doi.org/10.1017/S0940739115000107>.

125.

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

126.

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

127.

Sale of Goods Act 1979. Statute Law Database.

128.

Misrepresentation Act 1967. Statute Law Database.

129.

Limitation Act 1980. Statute Law Database.

130.

Prescription and Limitation (Scotland) Act 1973. Statute Law Database.

131.

The Consumer Protection from Unfair Trading Regulations 2008. Queen's Printer of Acts of Parliament.

132.

High Court of Justice (Queen: 1998 WL 1044211.

133.

P. No. 1223Queen: [1983] 1 W.L.R. 1315.

134.

Slade , Nourse and Stuart-Smith L.Jj. 1989 Nov. 2; Dec. 15(c) Incorporated Council of Law Reporting for England & Wales: [1985 L. No. 2051].

135.

High Court of Justice Queens Bench Division8 March 2002Before: The Honourable Mr Justice Buckley Friday 8th March, 2002, Hearing dates : 30, and 31 January, 1, 4, 5, 6, 7, 8, 11 and 14 February 2002.Crown copyright: Neutral Citation No. [2002] EWHC 294 (QB).

136.

De Balkany v Christie Manson and Woods Ltd.

137.

(Jack, J.):May 19, 20041: [2004] EWHC 1101.

138.

Jonathan Hirst Q.C.March 18, 2003 1: [2003] EWHC 467 (Comm).

139.

SELTZER v. MORTON LLP.

140.

HAHN v. DUVEEN, 133 Misc. 871 (N.Y. Misc. 1929).

141.

Directive 2004/48/EC of the European Parliament and of the Council of 29 April 2004 on the enforcement of intellectual property rights.

142.

Misrepresentation Act 1967. Statute Law Database.

143.

Martin Kemp's This and That: Attribution. Science and Judgement by eye, <http://martinkempsthisandthat.blogspot.co.uk/2015/04/attribution-science-and-judgement-by-eye.html>.

144.

Briefel, A.: The deceivers: art forgery and identity in the nineteenth century. Cornell University Press, Ithaca, N.Y. (2006).

145.

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

146.

Fleming, S.J.: Authenticity in art: the scientific detection of forgery. Institute of Physics, London (1975).

147.

Craddock, P.T., Dawson Books: Scientific investigation of copies, fakes and forgeries. Butterworth-Heinemann, Oxford (2009).

148.

Affidavits concerning the Wax Bust of Flora. The Burlington Magazine for Connoisseurs. 17, (1910).

149.

Did Da Vinci or R.C. Lucas Create 'Flora?': The Question as to Who Made the Bust Agitates England and Germany. New York Times (1857-1922).

150.

Briefel, A.: The deceivers: art forgery and identity in the nineteenth century. Cornell University Press, Ithaca, N.Y. (2006).

151.

David Grann: The mark of a masterpiece. The New Yorker.

152.

Bella Principessa and the hazard of expert opinions.

153.

Kemp, M., Cotte, P.: La bella principessa di Leonardo da Vinci: ritratto di Bianca Sforza. Mandragora, Firenze (2012).

154.

Cotte, P., Kemp, M.: La Bella Principessa and the Warsaw Sforziad.

155.

'It's not a da Vinci, it's Sally from the Co-op'. Sunday Times (London, England).