

AUTHENTICATION IN ART

In this edition:

- The congress
- The attendees
- AiA partners & sponsors
- Latest news
- Food for thought

AUTHENTICATION IN ART

WHAT HAPPENS WHEN THE PAINTING YOU ARE BUYING
SELLING
INVESTIGATING
EXHIBITING
INSURING

URNS OUT TO BE A **FAKE** OR A (RE)DISCOVERY . . .

The congress

Unlike most other conferences, the 'Authentication in Art' congress is going to be a highly interactive and informative event. Prominent international art world professionals will present topics from many different perspectives and subsequently seek interaction with the audience during days one and two.

Congress day three is where workgroups that have been preparing for this conference since late 2012, present the outcome of their research during panel sessions. In direct contact with the audience they seek input and want to reach conclusions towards the establishment of qualified best practices and standard protocol development.

[Click here to see the program.](#)

The attendees

The emphasis will be on meeting the demands of a critical audience that is largely represented by collectors, collection managers, directors and curators of museums and galleries, art traders, appraisers, connoisseurs, advisors, auctioneers, insurers and investors, lawyers, authors and publishers of catalogues raisonnées, restorers, conservators, material scientists and art historians.

AiA sponsorship

In organising a high quality congress, deriving straight from the core of the art world, AiA is mainly relying on its own financial means. That's why AiA is happy to announce the support by ARIS Title Insurance Corporation (AiA lead sponsor), Bonhams, Christie's and Sotheby's and several distinguished private collectors.

The latest News

With the most recent arrest of the Russian Avant-Garde scholar dr. Elena Basner everyone in the field should consider this as a wake-up call. Ignoring this would only exacerbate the problems the Art Market is involved in.

[Watch the latest news by clicking here.](#)

Food for thought

"The state of methods and protocols used in attribution is a professional disgrace. Different kinds of evidence – documentation, provenance, surrounding circumstances of contexts of varied kinds, scientific analysis, and judgement by eye – are used and ignored opportunistically in ways that suit each advocate (who too frequently has undeclared interests). Scientific evidence is particularly abused in this respect. The status of different kinds of evidence is generally not acknowledged, particularly with respect to falsifiability. It is generally true to say that the most malleable of the kinds

of visual evidence
are those that bear in most specifically on issues of attribution (e.g. the individual
artist and precise date),
while those that are least malleable (e.g. pigment analysis) are only permissive (i.e.
nil obstat) rather than
highly specific.”

by Prof. dr. Martin Kemp

Register now by clicking on the button below:



We are looking forward to welcoming you at the AiA Congress 7-9 May 2014

Milko den Leeuw - Congress organizer
AiA - Authentication in Art - The Hague



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