

AUTHENTICATION
IN ART

Wishing you happy seasons holidays

Congress Programme

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Wednesday May 7 – Scene setting

- Javier Lumbreras (Congress Keynote Speaker):
'Facing the Sea Change: The Pivotal Role of the Congress in Aiding the Art Industry'
The art world, turned art market, turned art industry is undergoing a sea change. It is now a true global market. In contrast to attribution – a question originating with old masters paintings and based on a level of unattainable certainty because boundless debate is the de rigueur of scholarship – the art industry today must find ways to reach levels of reasonable certainty on the issue of authenticity. If it does not, then market events tell us that the art industry will become increasingly dysfunctional. As the AiA embarks on this 2014 Congress, we must ask ourselves whether this sea change is unstoppable – and if it is, then

what can stay, what might have to give way, and how does the AiA succeed in its vital role in this change?

- Prof. Thierry Lenain: *'The Cultural Status of art Forgery'*

The range of judgments on the status of art forgeries appear to stretch from one extreme to the other. Some say forgeries are full-fledged art-works, if not the most interesting art-works there is. To others, they are nothing artistic at all, only the illegitimate products of criminal activity. Starting from a reappraisal of these contradictory statements, the aim of the presentation will be to address the issue in a way that, while accounting for the appearance of such conflicting positions, allows some conceptual clarity and leads to a more philosophically nuanced answer.

- Prof. dr. Martin Kemp: *'It doesn't Look Like Leonardo'*

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. I will attempt to bring some systematic awareness into this area, which is a necessary first step in establishing some rational protocols. The case studies will be drawn from Leonardo.

Historical Developments in Painting Authentication

- Dr. Margaret Dalivalle: *'Picturarum verè Originalium: Inventing originality in early modern London'*

A 1691 London auction catalogue claimed the pictures it advertised were truly original, but how could such assertions be substantiated? What was the 'Intrinsic Worth', or distinguishable property, of an original painting? This problem spurred the pens of Matthew Prior, Joseph Addison, Bernard de Mandeville and Jonathan Richardson, resulting in the invention of the idea of artistic originality at the turn of the eighteenth century.

- Dietrich Seybold: *'A More of Certainty. Giovanni Morelli (1816–1891) or The Quest for Scientific Connoisseurship'*

In confronting some common ideas about Morelli with some rather unknown facts the presentation discusses the relevance of Morelli today. It shows that, beyond raising the fundamental question if connoisseurship could be turned into a science, Morelli's working methods (which encompassed more than the notoriously famous Morellian Method) raise a large number of questions, theoretical and practical. The presentation chooses to discuss some of them under a contemporary perspective, thereby showing how a historical approach to connoisseurship, which aims at exploiting historical experiences of all kinds,

theoretical and practical, and thereby taking a perspective from within, might be fruitful given the contemporary situation in the field.

- Prof. Frank James: *'Davy and Faraday: The early analysis of pigments'*
This talk will examine the contexts in which Humphry Davy both (1778-1829) and Michael Faraday (1791-1867) used chemical techniques to understand, conserve and record archaeological and artistic objects. Instances include pigments from vases excavated at Pompeii and the Lewis chess pieces as well as attempts to read the text of the Herculaneum papyri and understanding the state of the Elgin marbles.
- Dr. Anna Tummers: *'Formalisation of connoisseurship in the early 20th century'*
brief description being prepared
- Dr. Lynn Catterson: *'Stefano Bardini & the Art of Crafting Authenticity'*
On the basis of much recently discovered archival material in the state archive of Stefano Bardini in Florence, this presentation examines dealing practices in the late 19C specifically with respect to the complex ways in which authenticity was crafted and marketed to potential buyers. Bardini's business model included among other things, formulaic staged "discoveries," the use of texts such as Vasari's Lives to strengthen the case for authenticity, constructed provenances which involved ancient noble names and properties, as well as outright fabrications made to order according to the taste of the buyer which, in reality, was a taste that had been carefully cultivated by Bardini. By putting so many Bardini-branded objects into a concentrated circulation, Bardini created what would become the comparanda, and this in turn had an enormous effect on attribution, perceived authenticity and the development of connoisseurship to this present day.
- Prof. John Brewer: *'Berenson and the connoisseurs in the Duveen trial of 1929'*
The trial of Hahn.v.Duveen of 1929, over a disputed version of Leonardo's Belle Ferronniere, saw the expert testimony of connoisseurs such as Berenson, Venturi, Roger Fry and others rejected by a New York jury. Why did this happen, and what does it tell us about the relationship between connoisseurship and the burden of proof as understood in a court of law?
- Evan Hepler-Smith: *'Remaking the x-ray as an instrument of authentication'*
Beginning in the mid-1920s, a new means of examining paintings rose to prominence in America and Europe: the x-ray shadowgraph. In this presentation, I will describe how art historian-turned-technical expert Alan Burroughs refashioned the x-ray to fit the material, intellectual, and social contours of authentication and connoisseurship.

Festive reception and sit-down evening dinner with speakers and all congress attendees.

Thursday May 8 – Painting Authentication – current state

- Dr. Ella Hendriks: *'Evaluating technical and analytical studies of Van Gogh's paintings in support of attribution'*
This presentation contemplates the role of art-technological studies in the process of attributing and authenticating paintings by Vincent van Gogh in terms of consistency of the

materials and techniques used, also leading to improved connoisseurship by informing and therefore refining our perception of the artist's changing styles and techniques.

- Dr. Louis van Tilborgh and Teio Meedendorp: *'Van Gogh and his oeuvre: the attribution process evaluated'*

There is nothing new about intense discussions of authenticity concerning Van Gogh's oeuvre. These date from the very first beginnings of Van Gogh studies – namely, Baert de la Faille's oeuvre catalogue of 1928 -, and since then the toing and froing never stopped. Confusion had been being sown, and it had its impact on all connoisseurs, curators and conservators dealing with attribution problems in Van Gogh's oeuvre. In our presentation we will give an overview of the complicated history of the attempts to define his work, as it is common knowledge that the present generation of scholars has inherited something of a muddle. But we do not despair. Especially in the last decades substantial progress has been made. Nowadays we have developed a greater awareness of both the strength and limitations of the various scholarly tools at our disposal, and we will discuss the different elements of the attribution process, taking a contemplative approach. First of all, what is the value of provenance? Can it be decisive in particular cases? It is always believed that Van Gogh's letters could help to establish whether a particular work is authentic or not, but to what extent is this true? Can they indeed 'be used to support an aesthetic judgment and convince anyone who might still be wavering', as Scherjon wrote in 1930? Furthermore, we will also focus on style and technique and address the issue of the contribution of technical research in relation to traditional connoisseurship. To what extent can this kind of research be decisive, or does it support rather than prove? And we will end with the real question lurking behind it all: does a standard solution for the attribution process really exist?

- Dr. Ellen Landau: *'Conservation as a Connoisseurship Tool: Jackson Pollock's 1943 Mural for Peggy Guggenheim, A Case Study'*

Because his subject matter is located in innovative facture, Jackson Pollock provides an especially pertinent example for procedural examination. Using as its primary example the joint analysis of Pollock's 1943 painting Mural recently undertaken at the Getty, this presentation examines the value to connoisseurship of close collaboration between art historians, conservators and conservation scientists. While experts in these disciplines might speak disparate languages and focus attention differently, results of the Getty Mural project indicate the critical difference that weaving facts and perceptions from different disciplines can make.

- Colette Loll Marvin: *'The Utilization of Forensic Science Principles and Microscopic Trace Evidence Techniques'*

a case study that details the 20 year journey towards authentication of Jackson Pollock's last work with the most recent breakthroughs employing unique crime-scene forensic science and trace evidence techniques.

- Dr. Gunnar Heydenreich: *'Campendonk – or not? Collaborative studies on paintings by Heinrich Campendonk within the context of the Beltracchi forgery scandal.'*

When in the case one of Germany's greatest art scandals, the Beltracchi forgery case (2012) the Cologne District Court emphasized that the auction house had to reimburse the buyer of a forged Campendonk because the authentication relied on connoisseurship only and no "scientific analysis" of the painting was undertaken, it became clear, that there is still the need to define what "scientific analysis" means today in this context and what it may contribute in the complex authentication processes of modern and contemporary art. This paper discusses possibilities and limitations of art technological studies and material analysis of paintings by Heinrich Campendonk and of forgeries.

- Dr. Jørgen Wadum: *'The Eye or Chemistry? Connoisseurship and Technical Art History for Authentication'*

description being prepared

- Dr. Heike Stege: *'Authenticity expertises at the Doerner Institut – a look on current practice and future necessities with focus on organic pigment analyses'*

description being prepared

- Elke Cwiertnia: *'Examining artworks attributed to Francis Bacon (1909-1992) to aid authentication'*

The Francis Bacon research project at Northumbria University is an example of a multidisciplinary collaboration between art historians and art technology researchers for a catalogue raisonné. In the last 45 years a few of the paintings in the previous catalogue raisonné (1964) have been destroyed, while some early works have reappeared which had been omitted or were believed to have been destroyed. Since many of these paintings are entirely or partly undocumented the present research project has been deemed especially helpful, by the authors of the catalogue raisonné, in terms of providing terminus dates and in the accurate description of media. The presentation will illuminate the practical approach during the project from the viewpoint of the art technological examiner and analyst and the framework under which examination of paintings and analysis of samples were carried out. The importance of the contextualisation of the analytical results will be highlighted.

Round table discussion:

'Economic Impact of Authenticity Issues on the Art Market'

This moderated discussion will focus on the impact on the market of the current state of the authenticity issue and, alternatively, if the market becomes better able to opine on this question through combined scientific and observational expertise and opinions that are more digestible by the market and courts internationally, drawing on multiple perspectives ranging from those of the legal and academic communities to market economics.

Panel: Dr. Friederike Gräfin von Brühl, William Charron, Randell Willette, Drs. Jeroen Euwe and Dr. Anna Dempster, chaired by Lawrence Shindell.

Friday May 9 - Future developments and improvements

- Dr. Nicholas Eastaugh: ‘A Materialist Perspective: Developing a theoretical framework for technical art history’s role in authentication’
description being prepared
- Milko den Leeuw: ‘Design for a Future Mobile Lab for Technical Art History in Authentication Research’
description being prepared

Plenary panel sessions

Common Terminology

‘Authentication Protocols: Common Terminology & Understanding’

Panel: Drs. Ingeborg de Jongh – Prof. Thierry Lenain – Dr. Jilleen Nadolny –
Dr. Daniela Pinna – Iris Schaefer – Dr. Eddy Schavemaker

Standards for scientific and technological research

‘Authentication Protocols: Art Industry / Innovative Technical Developments’

Panel: Karoline Beltinger – Prof. John Brewer – Dr. Nicholas Eastaugh –
Evan Hepler-Smith – Dr. Jilleen Nadolny – Iris Schaefer – Dr. Henk Tromp –
Dr. Anna Tummers

Education and Training

‘Academic Education and Training’

Panel: Dr. Jaap Boon – Dr. Gunnar Heydenreich – Prof. Frank James –
Prof. dr. Christoph Krekel – Dr. Jane Sharp – Prof. Robyn Sloggett – Dr. Jørgen Wadum

Cataloguing and Publishing

‘Integrating Art History with Technical Research – blueprint Catalogue Raisonné’

Panel: Vivian Barnett – Dr. Ella Hendriks – Prof. Thierry Lenain – Katy Rogers –
Dr. Eddy Schavemaker – Dr. Dietrich Seybold – Dr. Chris Stolwijk – Marije Vellekoop

Art and Law

‘Recommended Standards/Technical Requirements for Expert Opinion Reports (Authenticity of Paintings)’

Panel: Dr. Friederike Gräfin von Brühl – Dr. Anna Dempster – Milko den Leeuw –
Filippo Petteni – Prof. dr. Nico Schrijver – Lawrence Shindell

congress programme subject to changes without notice

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