

## AUTHENTICATION IN ART

In this edition:

- Congress venue
- Call for Papers
- New Strategic Partners
- New Workgroup members
- New Advisory Board member
- Preliminary congress agenda

### **Congress Venue**

The congress committee is extremely happy with the venue of the 2014 Congress: the Louwman Museum in The Hague. The museum is beautifully located and equipped with the latest facilities.



### **Call for Papers**

Authentication in Art invites submissions of proposals of 500–700 words (up to 3000 characters) for oral presentations, to be given at the conference in The Hague, The Netherlands, 7-9 May, 2014. The deadline for papers is Friday 13th September, 2013. Please go to <http://www.authenticationinart.org/call-for-papers/> to learn all about the process and the conditions.

### **New Strategic Partners**

Strategic Partner Membership of AiA is by invitation only. The various Strategic Partners of AiA are select art market, legal, and financial professionals who strongly support AiA's commitment to fostering the economic value of paintings in its cultural-social context. Our Strategic Partners are actively involved in AiA's endeavors at the global, regional and industry levels, contributing their expertise and resources in order to help formulate and advance AiA's initiatives. Specifically, AiA's Strategic Partners are actively involved in the

development of key policy positions affecting art authentication, including the development of sound business practices. AiA actively seeks the vision, opinion and consensus views of its Strategic Partners in structuring its goals and agenda. We take great pleasure and pride in introducing our newest Strategic Partners (clicking on the logo's takes you straight to the partners website)



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For a complete list of the AiA Strategic Partners [click here](#).

**New AiA workgroup members**

In the preparation process of the congress workgroups have been formed to discuss and decide on the congress content. The workgroup members were established during a preliminary meeting held on May 25, 2012 at the Netherlands Institute for Art History (RKD), The Hague. Meanwhile groups are developing and expanding. Please join us in welcoming:

**Prof. John Brewer** - is Eli and Edye Broad Professor in the Humanities and Social Sciences at the California Institute of technology. He has taught at Cambridge, Yale, Harvard, the University of Chicago, and the European University Institute in Florence. He has held visiting positions at the Ecoles des Hautes Etudes en science sociale Paris, and the Institute for Advanced Studies at the University of Munich. He has received grants and awards from the National Endowment of the Humanities, the Mellon Foundation, The Getty Trust, and the Guggenheim foundation. His more than a dozen books include *The Sinews of Power* (1989), *The Pleasures of the Imagination* (1997 winner of the Wolfson Prize), *Sentimental Murder* (2004), and, most recently, *The American Leonardo* (2007), which examines expertise and connoisseurship in the old-master art world of the nineteenth and twentieth centuries. He is currently working on a project on Vesuvius in the nineteenth century.

**Dr. Margaret Dalivalle** - is James M. Osborn Fellow in English Literature and History, 2013-14, at Yale University. She studied Art History at Oxford University, where her doctorate, completed in 2011, concerned the cultural value of copies and the emergence of the idea of artistic originality in seventeenth-century England. She is currently preparing a monograph: *The Invention of Originality*, which examines early modern theories of authenticity in art and traces the evolution of the 'original' as a category of object. In 2008 she was invited to join the team of scholars led by Dr. Robert Simon investigating the newly discovered painting by Leonardo da Vinci, Christ, as Salvator Mundi. Her research demonstrated for the first time the presence of such a painting in the collection of King Charles I, and tracked the provenance of the painting during the seventeenth and eighteenth century in England. She consults for private clients and art dealers, undertaking and project managing research into Renaissance and early modern paintings and drawings.

**Dr. Anna Dempster** - leads the Art Business and Research Methods units and contributes to their teaching. She has a BA in History and an M.Phil in Historical studies from Cambridge, and completed her PhD in Management Studies at the Judge Business School, Cambridge for which she was awarded the Annual Emerald/EFMD Outstanding Doctoral Research Award. She has developed and taught undergraduate and postgraduate courses in Strategic Management, Management of Innovation, Entrepreneurship, Creative Industries and Research Methods. For the past six years she has held a tenured lectureship at Birkbeck College, University of London becoming Programme Director of the MA in Creative Industries. She has research and teaching experience at leading institutions including London Business School, Rotterdam School of Management (Erasmus University) and the Judge School of Management (University of Cambridge). From 2006 to 2009 Anna served as the Research Director of the Creative Industries Observatory at the University of the Arts London, a UK government funded project designed to support the development of the creative sectors in key world markets, including the UK, China and India. She has worked as a policy adviser contributing to government and sector-specific agencies including the National Endowment for Science Technology and the Arts (NESTA), Department for Culture Media and Sport (DCMS), the Design Council and the Work Foundation. Her research appears in management journals of nation and international standing and she regularly consults for industry.

**Dr. Evan Hepler-Smith** – is a historian of modern science with research interests in the relationship between art and science (focusing on the early use of x-rays in authentication and criticism), representation in chemistry, medical and premedical pedagogy, and digitization and computing. Currently, Evan is a doctoral candidate in Princeton University's Program in History of Science and a 2013-14 Fellow of the Chemical Heritage Foundation in Philadelphia. His dissertation, a study of the history of systematic nomenclature in organic chemistry, describes how debates over chemical naming at the beginning of the twentieth century both reflected and shaped chemists' assumptions about the structure and identity of chemical substances, technologies for maintaining and circulating chemical information, and methods of chemical education.

**Prof. Frank James** – is Professor of the History of Science at the Royal Institution, where he is also Head of Collections and Heritage. His main research concentrates on the physical sciences in the nineteenth century and how they relate to other areas of society and culture, for example art, business, media, religion, technology and the military. He edited the *Correspondence of Michael Faraday*, now complete in six volumes published between 1991 and 2012, and a number of essay collections including ' *The Common Purposes of Life* ' – a set of essays on the Royal Institution. His *Michael Faraday: A Very Short Introduction* was published in 2010 by OUP who the following year also published his sesquicentenary edition of *Faraday's Chemical History of a Candle*. His current research is on the practical work of Humphry Davy, including his analysis of ancient Roman pigments and his attempts to unroll chemically the papyri excavated from Herculaneum. He has been President of the British Society for the History of Science, the Newcomen Society for the History of Engineering and Technology, and the History of Science Section of the British Science Association. He is chair of the National Organising Committee for the XXIVth International Congress for the History of Science, Technology and Medicine to be held in Manchester in July 2013. He was elected a member of the Academia Europaea in 2012; he is also a Corresponding Member of the Académie internationale d'histoire des sciences and a Liveryman of the Worshipful Company of Scientific Instrument Makers.

**Prof. Thierry Lenain** - born 1960, is an art historian and a philosopher. He is a professor in aesthetics, visual culture and the art theory at the Université Libre de Bruxelles. His focus is on topics involving the borders of the art-field. Books in English : *Art Forgery. The History of a Modern Obsession* (Reaktion Books, London, 2011); *Monkey Painting* (Reaktion Books, London, 1997); *Bernar Venet. A Path Along the Edge of Art* (Flammarion, Paris, 2007), and as an editor, with Matthew Rampley and others: *Art History and Visual Studies in Europe: A Handbook* (Brill, Leyden, 2012).

**Filippo Petteni** – is Head of Follett Stock LLP’s London office and Art Law department. He is an Accredited Civil and Commercial Mediator in the United Kingdom and an INADR Certified Mediator in the United States. His expertise in Art Law, an area in which he has practised for over 15 years, covers both contentious and non-contentious work where he advises galleries, artists, collectors, auction houses and other professionals in the art market. The non-contentious side of his department’s practice spans such diverse areas as copyright, trusts and employment and advising on the commercial agreements and terms underpinning the broad range of transactions at the heart of art industry including terms and conditions, consignment agreements, contracts and loan documentation. His main focus and background however is dispute resolution and dealing with high value commercial and multiparty litigation. He regularly deals with art based litigation and has handled a number of high profile disputes concerning authenticity both in and out of court.

**Dr. Daniela Pinna** - graduated in Biology at Padua University in 1976. Since 1987 she has been working as a biologist at Italian Cultural Heritage Ministry and she was coordinator of the scientific laboratory of Opificio delle Pietre Dure, Firenze, Italy in the period 2003-2012. Since 2011 she has been lecturing ‘Biodeterioration and degradation of bioarcheological materials’ at the same University (International Degree Course Science for the Conservation-Restoration of Cultural Heritage). She has been involved in the European Projects EU-ARTECH (Access Research and Technology for the Conservation of the European Cultural Heritage – 2004 to 2009) from, and CHARISMA (Cultural Heritage Advanced Research Infrastructures: Synergy for a Multidisciplinary Approach to Conservation/Restoration – 2009-present). She was awarded the following grants: 1996-1998 Grant from Italian National Research Center for the research ‘Endolithic lichens on limestone: ecological and physiological study. Evaluation of suitable control methods’. 2008 Grant by Florence municipality to carry out the scientific study of Neptune stone statue and bronze statues located in Piazza della Signoria, Florence. 1988 Grant from Italian National Research Center for the organization of the course ‘Lichens and deterioration of stones’, Villa Adriana, Tivoli (Roma), 17-22 September 1990. January – March 2010 Grant as Conservation Guest Scholar at the Getty Conservation Institute, Los Angeles, US. Project title: Assessment of methods and products applied for the control of biodeteriogens growing on artificial and natural stone objects. State of the art and perspectives. October 2012 – January 2013 Grant as Guest Scholar at the Metropolitan Museum, New York, US. Project title: Darkening alterations occurring on marble statues located at Orsanmichele Church (Florence, Italy). What is their origin? Daniela is involved in the activity of CEN/TC 346 (CEN – European Committee for Standardization and TC346 is in charge for standards related to conservation of cultural heritage). Her main research fields are biodeterioration of heritage objects, prevention and control methods against biodeteriogens, water repellent and consolidant products for stone objects, assessment of past conservation interventions. She is author of ‘*Scientific Examination for the Investigation of Paintings: A Handbook for Conservator-Restorers*’, two other books and almost one hundred articles.

**Dr. Dietrich Seybold** – is an independent scholar based in Basel, Switzerland (Ph.D. at University of Basel in 2004) who has conducted research on the history of Leonardo da Vinci-scholarship and on the history of connoisseurship. After providing the first book on Leonardo da Vinci and the Oriental world (*Leonardo da Vinci im Orient. Geschichte eines europäischen Mythos*, 2011) he is about to publish a biography (forthcoming in 2013) of the Leonardo scholar and connoisseur Jean Paul Richter (1847-1937), a figure between the two Olympians of connoisseurship, Giovanni Morelli and Bernard Berenson. Generally interested in the history of connoisseurship and the combination of historical and theoretical thinking it requires (next to an analysis of art historical mythologies) he is currently preparing a book on Morelli and works towards an actual history of connoisseurship. Other interests are the history of collecting and the question how to write histories of collections (commissioned by the Bibliotheca Hertziana, Rome, he has recently provided a brief history of the collection of Henriette Hertz). Last but not least he is especially interested in contemporary painting.

**Dr. Anna Tummers** – is curator of old masters at the Frans Hals Museum in Haarlem, the Netherlands. She wrote *The Eye of the Connoisseur, Authenticating Paintings by Rembrandt and his Contemporaries* (Amsterdam University Press and Getty Publications, 2011), a pioneering study of connoisseurship in the field of Dutch and Flemish seventeenth-century painting. Beginning with a review of art connoisseurs' working methods since 1945, the author analyzes the role of the expert's intuition, as well as efforts to develop objective, scientific techniques. Tummers then turns to an investigation of the nature of art connoisseurship in the seventeenth century, arguing that in order to evaluate the authenticity and quality of a painting by Rembrandt or Frans Hals, one must understand what these terms meant when the paintings were created. She discusses the understanding of an 'original' versus a 'copy' at a time when painters routinely produced multiple versions of a single work, probes the paradoxical meaning of a work 'by the master's hand' when paintings were often produced with the help of assistants, and analyzes the meaning of style at a time when some artists intentionally varied their style depending on the subject matter of the work or its audience. Since 2008 Tummers has been working at the Frans Hals Museum, where she (co)curated various international loan exhibitions, including *Judith Leyster, the first woman to become a master painter* (2009-2010), *Celebrating in the Golden Age* (2011-2012) and *Frans Hals: Eye to Eye with Rembrandt, Rubens and Titian* (2013). Previously, she worked as a lecturer and research associate at the University of Amsterdam (2003-08), as curatorial assistant to Arthur Wheelock in the department of northern baroque painting at the National Gallery of Art in Washington D.C. (2000-03), and as research assistant at the print room in Windsor Castle (1999-2000).

**Dr. Marije Vellekoop** - Van Gogh Museum's Head of Collections, Research and Presentation, studied art history at Utrecht University and has worked at the Van Gogh Museum since 1995, holding the position of Curator of Prints and Drawings from 1999 until 2012. In her capacity of authentication expert of works on paper she researched the drawings for many years and the results have been published in a series of collection catalogues. The most significant new insights pertained to Van Gogh's use of materials and the relationship of his drawings to his paintings and letters. As Head of the Art department (since January 2013) she is responsible for the museums entire authentication process and the spokeswoman to the press on this very topic. Vellekoop has been responsible for a variety of exhibitions, such as *Vincent van Gogh: The drawings* (2005-2006) in partnership with the Metropolitan Museum in New York and *Heartfelt lines* (2008) at the Albertina in Vienna. She has also regularly organised displays, such as *Van Gogh's scribbles* (2008) and *Beauty in abundance* (2012). Since 2008, she has led the research project *Van Gogh's studio practice*, heading a team of specialised researchers taking responsibility for various publications presenting the

results of this research. An international symposium on Van Gogh's working methods will be organised under her auspices and held in June 2013, and she is also responsible for the exhibition Van Gogh at work at the Van Gogh Museum.

For a complete overview of all workgroup members [click here](#).

## **Advisory Board**

The Advisory Board of AiA is an informal board of distinguished academics and art market professionals who offer periodic advice and direction to the Foundation's Board of Directors to assist in organisation of the Congress and the promotion of its various initiatives. We are happy to welcome:

**Dr. Chris Stolwijk** - Director of the Netherlands Institute for Art History (RKD), The Hague, an internationally acclaimed institute, that collects, conserves, manages and gives access to art historical information, but also stimulates research and publications and (co-)organizes exhibitions. The RKD is currently in the process of forming an institute of excellence in art historical research in cooperation with the Rijksmuseum in Amsterdam. Chris Stolwijk studied Political science and Art history and received his PhD in 1997 at Utrecht University. Since late 1996 he has been working at the Van Gogh Museum, where his last function was Head of Art (Collections, Research and Presentation). In that capacity he has co-organised several exhibitions including Van Gogh and the colors of the night at MoMa & Van Gogh Museum and published works on nineteenth-century art and the art market including Theo van Gogh: art dealer, collector and brother of Vincent and A decade of collecting. Chris Stolwijk is a member of CODART since 2008.

[Click here](#) to see a complete list of all board members.

## **Preliminary congress agenda**

The congress covers the following major topics:

- Common terminology and understanding
- Standards for scientific and technological research
- Education and Training
- Cataloguing and Publishing
- Art and Law
- History of authentication of paintings
- Connoisseurship and the issuing of opinions

These will be addressed in a different perspective at every congress day.

May 7

Historical developments in Authentication from c.1700 – c.1940

May 8

Authentication – status quo

May 9  
Future developments and improvements

### **Congress registration commences in August**

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