

THE ART OF VALUE:

a discussion on the protection of our shared cultural heritage.

An International Specialised Skills Institute Fellowship.

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1. Acknowledgements

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The Fellow would also like to thank Sir James Gobbo (Founder/Board Member of the Ian Potter Foundation) and Mairead Phillips (Programme Manager of the George Alexander Foundation) for their decision to admit her into the GAF Community.

Alexandra is proud to be a Fellow and will always be grateful to the ISS Institute and GAF Community for making this opportunity accessible to her.

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The Fellow sincerely thanks The George Alexander Foundation for providing funding support for the ISS Institute and for this Fellowship. In 1972, George Alexander AM (1910 - 2008) set up an independent philanthropic Foundation as a way of sharing his wealth and giving back to the community. Today, the focus of The George Alexander Foundation is access to education for promising young people, particularly students with financial need and those from rural and remote areas.

The George Alexander Foundation (GAF) Scholarship and Fellowship Programs form the core of the foundation's work, operating in partnership with major tertiary institutions, while our Fellowships and other Education grants provide a variety of other unique and challenging educational experiences. George Alexander believed

in the notion of 'planting seeds and hoping they grow into pretty big trees.' The programs supported by the Foundation endeavour to support this ideal and as GAF students graduate and go on to contribute to the community, George's legacy and spirit lives on through their achievements. George Alexander came to Australia as a child migrant, and went on to become a mechanic, an entrepreneur and a businessman and later, a generous philanthropist, who held that you do not own the possessions you have, 'you're just minding them'. This philosophy guided him to give during his lifetime and to hope that through his example, he might inspire others to do the same.

Fellowship — The Association for Research into Crimes Against Art

Special recognition is directed to Lynda Albertson, Chief Executive Officer of the Association for Research into Crimes against Art (ARCA), who admitted the Fellow into ARCA's postgraduate certificate programme on Art Crime and Cultural Heritage Protection. Lynda Albertson provided editorial assistance as well as supervision during the construction of various blog posts and final thesis.

The Association for Research into Crimes against Art (ARCA) is a research and outreach organisation that works to promote the study of art crime and cultural heritage protection. The Association identifies emerging and under-examined trends related to this field, as well as advocates for the responsible stewardship of our shared artistic and archaeological heritage.

Each module of the postgraduate certificate programme in art crime and cultural heritage protection 'has been selected to underscore the value of, and necessity for, a longitudinal multidisciplinary approach to the study of this type of criminal behaviour, as well as its trends and motivating factors' (Art Crime Research 2020). The program exposed this Fellow to integrated, interactive and instructional learnings pertaining to provenance, art market due diligence, illicit trafficking, cultural property protection, and cultural security.

For further information on ARCA, refer to <https://www.artcrimeresearch.org/>

The Fellow would like to acknowledge the rest of the ARCA board, lecturers and peers, who were and continue to be an inspiring and dynamic group. The resulting Fellowship would not have been the same without their combined support, stimulus, and vision, which emboldened. Finally, this Fellow thanks Anthony Salmon for his unerring support and encouragement.

Final days with the 2019 ARCA cohort.



2. Executive Summary

Fellowship context

Art crime embodies illicit trafficking, smuggling, theft, fakes and fraud. Yet, the illicit trade in cultural property is so under-researched that basic empirical evidence is, for the most part, either unreliable or absent. Alterations in legislation and law enforcement are necessary but upholding supply chain due diligence and market transparency is likewise critical for implementing change. A conservator's capacity to authenticate, clean, restore, condition check and identify quality can disrupt the persistence of fakery and dishonest imitation: deceivers and dupes ousted by discoverers. 'Conservators clean and restore objects in such a way as to improve their appearance, longevity and ultimately desirability.' (Brodie, 2017, p. 3).

The process of conservation in cases of attribution and criminal/civil investigations relating to art fraud require a study that is both rigorous and multidisciplinary, one in which value in information about the origins of an artwork rests on the verifiability of the research outcomes obtained. The material experience and intellectual themes surrounding the process of authentication enumerate the many methods and techniques in examination and analysis. Securing the link between an artist and their work requires a rigorous approach that involves all disciplines related to provenance, materiality and technique.

The body of knowledge and desire to create a robust framework is there, highlighted time and again in cases of art theft, restitution, questionable authorship, artistic deception, indecent art market manipulation, falsified documentation and scholarship, etc. Regional, national and international crimes against art, antiquities and heritage require concrete evidence as proof, and although various levels of understanding coexist between all disciplines involved it's only by being open to

collaborating together that we can actively bridge the gap between problem and solution. Versatile integration generated by cohesive groupings of people welded by a universal dialogue will help to challenge these art crimes, particularly because being multidisciplinary encourages a wider scope to dealing with/understanding each aspect.

Conservation forms the backbone to the management of movable, immovable and virtual heritage collections. This Fellowship will address the conservator's role in this field by exploring art crime: what the term entails, its prevalence in the current market, and the investigative qualities offered by the sector that can advance its prevention.

Methodology

The postgraduate certificate in Art Crime and Cultural Heritage Protection was an intensive, twelve-course program that spanned three of the hottest months in Italy. After setting herself up at 89 Via Farrattini in Amelia it quickly became apparent to this Fellow that the "quaint town" in the heart of Umbria not only spoke relatively little English but also had a limited internet reception and no air conditioning in spite of the forecasted 30/40-degree weeks ahead, whose annual itinerary was so crammed with festivals that there wasn't a week that went by in which a celebration of some form did not take place.

Amidst dodging pappataci and smuggling ice-packs into class, this Fellow embraced the Italian lifestyle. The experience altogether honed her concentration to produce a curious sort of work ethic. With no distractions, few excursions, and being plonked straight into the cultural deep-end with nothing to remind one of

home, such an immersive, concentrated bubble produced the most incredible, passionate discussions and debates with fellow tutors and peers. There's very little this Fellow can compare such an experience with.

Classes took place in the 14th Century Franciscan Boccarini cloister or Biblioteca Comunale Luciano Lama and, following national custom, was structured around the mid-afternoon siesta. So class ran from 10:30 to 1pm and from 3pm to 5:30pm, Monday to Friday (and drifting into the occasional Saturday), producing several assignments and a final thesis. The course also included the 10th summer interdisciplinary Art Crime Conference, known as 'the Amelia Conference', which took place on the 21st of June. This event aimed to facilitate a critical appraisal of art crimes and brought together researchers and academics, police, and individuals from many of the allied professions that interact with the market.



Left and top: The 14th Century Franciscan Boccarini cloister where lectures took place.

The twelve courses, titled: Tracking Stolen Art: Progress, Prospects and Limitations of Databases for Stolen Art; The High Stakes World of Art Policing, Protection and Investigation; Art and Heritage Law; The Minds, Motives and Methods of Master Forgers and Thieves; Research Methods and the Fundamentals of Academic Thesis Writing; Insurance Claims and the Art Trade; Provenance Research, Theory and Practice; How to Analyze Art Crimes Empirically; Practical Approaches to Safeguarding Culture: Security Measures and Risk Assessment for Museums and Cultural Heritage Sites; Unravelling the Hidden Market of Illicit Antiquities: Lessons from Greece and Italy; Art Crime in War; and Antiquities and Identity were taught by the following experts:

Dottore Stefano Alessandrini: Forensic Archaeologist, Consultant Avvocatura di Stato, Tribunale di Roma and the Ministero dei Beni e delle Attività Culturali

Dot.ssa Lynda Albertson: Chief Executive Officer at the Association for Research into Crimes against Art

Dr. Edgar Tijhuis: Criminologist, ARCA Trustee, Academic Director at the Association for Research into Crimes against Art

Dr. Samuel Hardy: Conflict Antiquities Archaeologist, Post Doc Researcher at the Norwegian Institute

Dr. Marcel Marée: Assistant Keeper, Department of Ancient Egypt and Sudan at the British Museum

Richard Ellis: Private Investigator, Asset Recovery and Investigation Detective and Founder, Metropolitan Police, New Scotland Yard Art and Antiques Squad (retired), Director of the Art Management Group

Dr. Duncan Chappell: Lawyer and Criminologist, Honorary Professor in the Faculty of Law at the University of Sydney, Member of the Australian National Cultural Heritage Committee, Former Chair of the International Advisory Board of the Australian Research Council's Center of Excellence in Policing and Security, Former Director of the Australian Institute of Criminology (1987-1994)

Dr. Noah Charney: Author, Journalist, Art History and Criminology Lecturer, Founder of the Association for Research into Crimes against Art, Adjunct Professor at the University of Ljubljana

Dorit Straus: Insurance Industry Expert, Independent Art & Insurance Advisory Services, Vice President and Worldwide Specialty Fine Art Manager for Chubb & Son, a division of the Federal Insurance Company (retired)

Marc J. Masurovsky: Co-founder of the Holocaust Art Restitution Project

Dr. Marc Balcells: Criminologist Professor at the Universitat Oberta de Catalunya, Associate of the Universitat Pompeu Fabra

Dick Drent: Museum Security Expert, Law Enforcement and National Security Expert, Founding Director of Omnirisk, Associate Director of SoSecure International and Holland Integrity Group, Corporate Security Manager of the Van Gogh Museum, Amsterdam (retired)

Dr. Christos Tsirogiannis: Forensic Archaeologist, Illicit Antiquities Researcher, Associate Professor at Aarhus University, Faculty of Arts, Museum of Antiquities, Forensic archaeologist and illicit antiquities researcher at the University of Cambridge

Judge Arthur Tompkins: District Court Judge, Wellington, New Zealand, Co-Founder of the New Zealand Art Crime Research Trust, Author of 'Plundering Beauty: A History of Art Crime in War' (Lund Humphries, London, 2018)

Dr. Valerie Higgins: Archaeologist, Associate Professor of Archaeology, Program Director at MA Sustainable Cultural Heritage

During the term three group excursions also took place. The first trip into Rome occurred on the 5th of June. Students travelled by taxi into the bustling metropolis for the L'Arte Di Slavare L'Arte exhibition at the Quirinal Palace. L'Arte Di Slavare L'Arte showcased the art and antiquities most recently salvaged by the Carabinieri of the Department for the Protection of Cultural Heritage (TPC). The cohort were fortunate enough to witness some of the most significant works recovered by the Carabinieri including the Euphronios krater, stolen in the '70s from one of Cerveteri's necropolises; the only complete Capitoline Triad, stolen from the Tenuta dell'Inviolata in 1992; the Il giardiniere by Vincent Van Gogh, stolen in 1998 from the Galleria Nazionale d'Arte Moderna in Rome; and a pair of fourth century marble griffins, stolen from the tomb of Ascoli Satriano in 1976. Over the last 50

years the Carabinieri Task Force has recovered about 3 million finds, but only with the help of a growing global network.



Fellow crouches next to the statue of two griffins gripping a fawn at L'Arte Di Slavare L'Arte in Rome.

for decades the very richness of these tumuli have made them subject to looting and depredation, as evidenced with the aforementioned Euphronios krater.



Walking around one of Cerveteri's tumuli..

The second field-trip took ARCA students to the Ancient Etruscan Necropolis of Banditaccia. Under the guidance of forensic archaeologist Stefano Alessandrini they toured the necropolis known as Banditaccia, near the city of Cerveteri. This is a UNESCO World Heritage Site that contains thousands of Etruscan tombs organized in a city-like plan with streets, small squares and neighbourhoods. These tombs provide the only surviving evidence of Etruscan residential architecture and



Dr. Stefano Alessandrini conducting a field trip in Cerveteri.

Finally, as part of Dick Drent's Risk Assessment and Museum Security course, the students participated in a group exercise that required conducting a risk analysis audit of a museum in Rome. The purpose of this audit was to provide participants of the programme with the information necessary to understand the implications of museum security, both for its guests and - more importantly - for its collection.

Encouraged by members of the Association this Fellow also participated in the annual procession for the Feast of Corpus Christi/Corpus Domini (Latin: 'Body of Christ'). During this Christian/Latin Rite Festival she joined the Amerini and several classmates to create amazing liturgical designs in the street using dyed woodchips and flowers. The procession trampled the beautiful patterned pathway into a lengthy grey mess, which only amplified the festival's underlying message: beauty is temporary



Annual procession for the Feast of Corpus Christi/Corpus Domini.



Amelia's Palio dei Colombi commandeered the entire month of August. It was a merry-go-round of knights and crossbowmen representing the town's five contradas ("districts"): Collis, Crux Burgi, Posterola, Platea and Vallis. Each contrada had its own horse and rider, drummers, crossbowman and archers dressed in their representative colours competing for the position of first place. Every night leading up to the final Palio numerous sagras, pop-up theatre performances and medieval parades took place, as has been the town's custom for centuries. All local residents got involved. Even the ARCA students were designated their own contradas, determined by the locations of their dwellings. This Fellow was baptised Crux Burgi, the contrada best known for its charisma. Although they didn't win the Palio this Fellow proudly donned the blue and red.



*Palio dei Colombi festival
in Amelia.*



Fellowship learnings

This Fellow explored the preconditions, processes and consequences of art and antiquities crime; contemporary perspectives in the field; the detection, investigation and prosecution of art crime; and the merits and limitations of connoisseurship, provenance, scholarly investigation and forensic science.

The Association for Research into Crimes against Art's postgraduate certificate program included comprehensive, multidisciplinary lectures; classroom-based discussions and presentations; and field trips to the necropolis of Cerveteri and Rome, to walk in the footsteps of tomb robbers, conduct a museum audit and visit the L'Arte Di Slavare L'Arte exhibition. The centro storico of Amelia hosted the majority of Fellowship learnings.

Fifteen experts who currently facilitate the critical appraisal for art and cultural heritage protection taught the courses. This group included researchers and academics, foreign and domestic law enforcement officials, security consultants, lawyers, archaeologists, insurance specialists, criminologists and police. Furthermore this arena of expertise widened to include attendees of the annual Art Crime Conference, which fell on the weekend of June the 21st. The conference highlighted topical issues of concern specific to antiquities, art and cultural heritage protection, and was geared toward international organisations, academics, national enforcement agencies, cultural institutions and professionals in the private sector.

Personal, professional and sectoral impact

Irit Narkiss and Mark Furness from the Museum of Manchester and John Iris Library reflected upon their experience of art crime in the Gilding & Decorative Surfaces Group Symposium: Devotional Objects at the Little Ship Club in London on 6th of March 2020. The talk focussed on how cultural heritage institutions respond to claims of repatriation/restitution, and the consequences of their actions.

A delegation of Traditional Owners from the Australian Institute of Aboriginal and Torres Straits Studies (AIATSIS) have been working with the Manchester Museum, part of The University of Manchester, on a project that has the scope to facilitate the return of cultural heritage back to Country. Funded by the Australian Government to mark the 250th anniversary of Cook's first voyage to the East Coast of Australia, the project not only involved initial secondary source research of institutional holdings but was also followed up with the targeted investigation of online collections and direct contact with community stakeholders.

Narkiss and Furness refined their 'First Pass' collections report during custodian meetings on Country, promoting cross-cultural collaboration and revitalisation. This dialogue has since led to specific reacquisitions being made. The University of Manchester has identified and plan to return 43 secret sacred and/or ceremonial objects to the Aranda, Gangalidda Garawa, Nyamal, and Yawuru peoples (ICON 2020). Repatriation is by no means an easy process and the work currently being implemented at the Museum of Manchester not only addresses unrequited colonialism, which promotes healing and reconciliation, but draws attention to the lasting impact of art crime.

This Fellow is inspired by international efforts to expose art crime. By developing conversations around the future of their collections and, critically, taking action, the Museum of Manchester leads by personal, professional and sectoral example. 'Repatriation is not about what is lost but about what is gained' (ICON 2020).

In conservation the principles and ethics resulting from a science-based agenda, inspired by universal values inherited from the Enlightenment, incites detachment from object biographies. As conservators we remove, obscure or bring to the fore specific elements relating to the tangible with often less consideration of the intangible. How we as individuals treat objects is reflective of the discipline as a whole.

Considerations / recommendations

In the Manchester Museum example it was the act of bringing those secret sacred objects back to Country that was most important and necessary for cultural revitalisation. The act unlocked the objects' lore, history, tradition and story and in turn highlights the art of value. Objects don't have needs; they only have the needs of the people that care about them.

Many international statutes for the protection of our shared cultural heritage exists, such as the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects and Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. However countries consciously avoid ratification by not transitioning these soft laws into national legislation. Gerstenblith (2012, p. 433) summarises that loopholes even exist in the Statute of Limitations, which 'does not begin to run until the owner demands that the possessor return the stolen property and the possessor refuses.' While The Statute of Limitations works well for the recovery of stolen art works and antiquities it has been criticised from a policy perspective.

The intersection between art, law and cultural heritage is inherently interdisciplinary, drawing on history, art history, anthropology, archaeology, economic and international relations (Gerstenblith 2012, p. xvii). There are many differing police structures, jurisdictions, laws, policies and procedures that exist in active trade zones. Mutual assistance does exist but there are several reasons why there is a lack of art market transparency, such as: law enforcement officers not being trained in fine art; customs authorities not having the power to seize stolen goods; the existence of too many solo, unrefined and restricted art loss databases; cultural property crime not being considered a big issue; an alarming lack of responsibility.

Scholars often highlight the conservator's responsibility in legitimising dubious antiquities. 'Looted, unprovenanced, or stolen items can be granted respectability through academic scholarship and conservation work, often directly resulting

in an increase in an object's monetary value, which perpetuates the cycle of illegal acquisition' (Allen 2020). Conservators are relied upon for their knowledge of materials and techniques, interpreting context and unmasking counterfeit documentation. The power of forensic science in being able to divulge information about an object's creation, and drawing comparison to its art historical qualities, cultural significance and blueprint of provenance, are unprecedented skills that have the potential to aid art crime investigations.



A recent archaeological dig uncovering the Roman road beneath the main street in Amelia.

3. Fellowship Background

Fellowship Context

By expanding upon what she learnt during her Masters in Conservation this Fellow aimed to better comprehend the various methods and techniques by which examination, investigation and analysis proceed. This Fellowship developed personal and professional comprehension of the trends and motivational factors in criminal behaviour; the challenge behind recovering looted assets; the issues with policing and investigation; art market due diligence and cultural property protection/security.

Fellowship Methodology

Two platforms were created to report on what this Fellow learnt during her postgraduate certificate programme in Art Crime and Cultural Heritage Protection: a blog titled The Art of Value (<https://theartofvalue.blog/>) and its associated Instagram account (@theartof_value). To encourage congeniality between peers,

ARCA subject immersion and advocacy for the protection of our shared cultural heritage this Fellow offered other postgraduates an opportunity to publish their articles on the Art of Value blog. The Fellow would like to acknowledge the following guest authors who've contributed to the blog: Max van Steen, Georgina Tall, Mehar Chohan and Gretchen Allen. Their fresh ideas are inspiring and have helped to develop this steadily growing platform. When published, alerts were posted on Instagram, Facebook, Twitter, LinkedIn and via email. Several important subscribers follow the blog, including Judge Arthur Tompkins from New Zealand.

The Art of Value advocates topics relative to the discussion and research of crimes against art. The most recent article, 'The Case of Cornelius Gurlitt', reached 269 views and was shared by several major bodies including the Centre d'Analyses et de Recherche en Art et Archéologie (CARAA), Axel Kerep and the Journal of Cultural Heritage Crime. As of today the article's global blueprint includes the following countries: the United States, United Kingdom, Pakistan, France, New Zealand, Germany, Italy, Australia, Canada, Turkey, United Arab Emirates, Switzerland, Denmark, Spain, Poland, Brazil, Ireland, Singapore, Belgium, Lithuania and Greece.



the Art of Value logo

This Fellow has had the opportunity of meeting with this field's most actionable, knowledgeable and experienced men and women. She has since been offered the chance to publish her thoughts in various platforms, such as the International Institute of Conservation (Taylor 2019, a.).

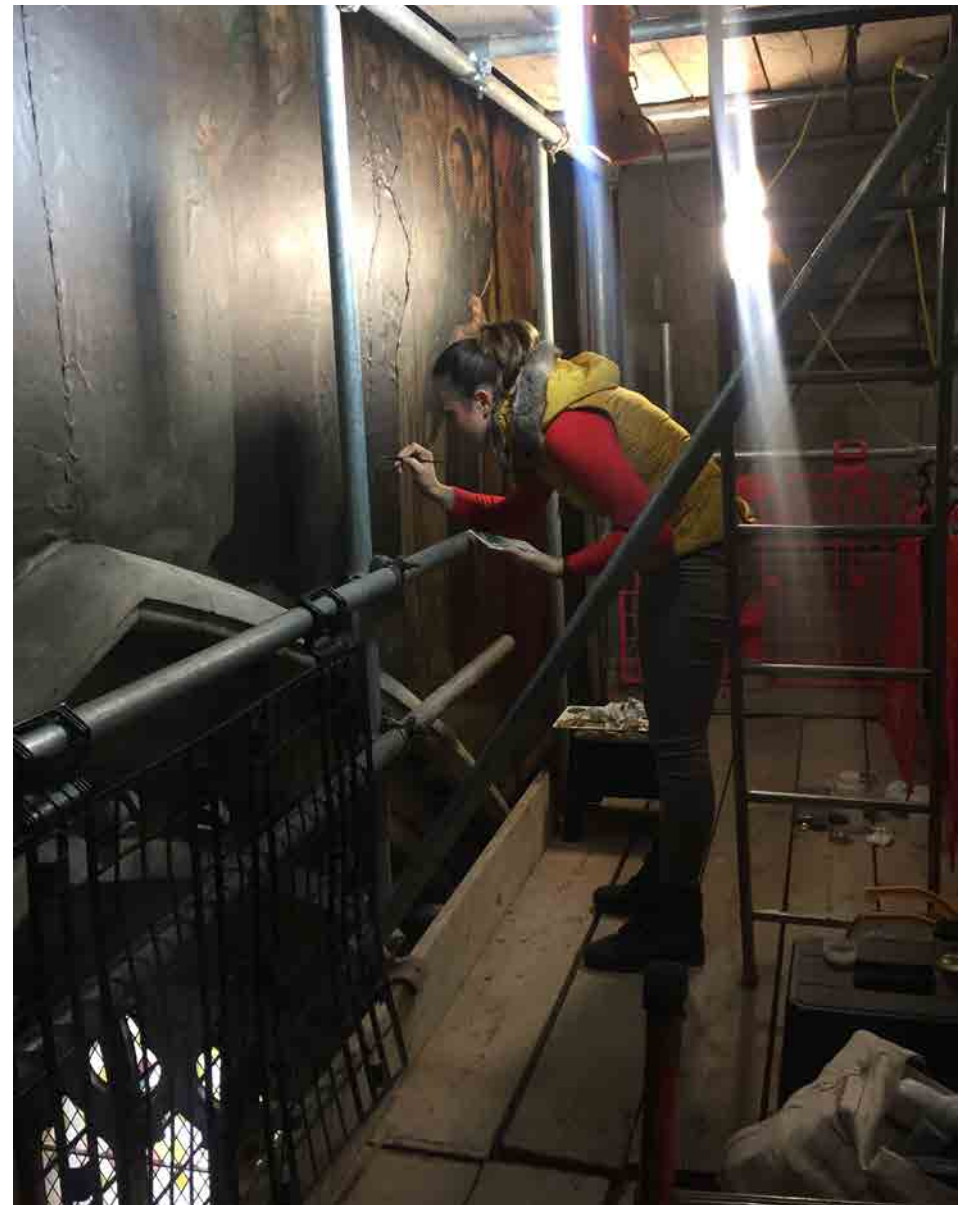
On the 24th of February 2020 this Fellow was asked to review the Institute of Conservation's (ICON) Demystifying the Art Market talk at the Robing Room, Freemasons Hall, London. The talk at Freemasons Hall attracted those interested in how the role of conservation interrelates with public and commercial galleries, auction houses, curators and critics. This review will be published in the next issue of ICON, to be dispersed in June 2020.

Fellowship Period

The postgraduate certificate programme in art crime and cultural heritage protection began on the 31st of May 2019. This Fellowship concluded upon reception of the ARCA certificate on the 28th of March 2020.

Fellow's Biography

Alexandra Taylor holds a BFA (Hons.)/BA conjoint degree in Fine Arts (paintings specialisation), double majoring in English and Ancient History. She completed her Masters in Conservation (paintings specialisation) in 2018 at the University of Melbourne. This Fellowship endorsed Alexandra to partake in the postgraduate certificate programme on Art Crime and Cultural Heritage Protection with the Association for Research into Crimes against Art in Amelia, Umbria, Italy. Alexandra holds membership status with the Institute of Conservation (ICON), International Institute for Conservation (IIC), British Association of Paintings Conservator-Restorers (BAPCR) and Historic Scotland. She currently works at Saltmarsh Paintings Conservation as an Assistant Easel Paintings Conservator in Cambridge, England, United Kingdom.



Retouching a painting attributed to Nathaniel Westlake in the Church of Our Lady and the English Martyrs, Cambridge

4. Fellowship Learnings

In May 2019 Alexandra created her blog, the Art of Value, and began her Fellowship journey by first exploring what “value” actually means. ‘Why is it so important for us to categorise things by degrees of importance, worth or usefulness?’ (Taylor 2019, b.). Only by first understanding the relativism or absolutism of the thing itself can one then designate the appropriate response. In simpler terms, when something is desired – whether real or imaginary – we institute the state of value; value is the interest attitude. George Santayana adopts the view, ‘Impulse makes value possible; and the value becomes actual when the impulse issues in processes that give it satisfaction and have conscious worth’ (Santayana 1906, p. 223).

The context of this Fellowship is cultural. Art, antiquities and heritage inspire vigorous response, particularly because assessing their value is a complicated business. As Amore (2019) jokingly contends, ‘It’s enough to give a tax accountant reason to choose another profession’. For example the attribution of an artwork can metamorphose at the drop of a hat, simply by the discovery of an uncharacteristic brushstroke or incorrect pigment – and with it millions of dollars can disappear into the void. Take the painting *Salvator Mundi* for example. How much of this work was actually created by the hand of Leonardo DaVinci? That very question has been in constant debate since the work’s discovery in 1958. *Salvator Mundi* presents the ultimate conundrum. It was purchased for £45 and sold almost 60 years later for \$450 million yet the true value of the work does not rest in its recently allotted monetary value, for no one is sure which figure is closer to the truth.

Value is why the art trade ranks right up there with the distribution of illicit substances as being one of the world’s most unregulated trades. Our debt to art as one of the ancient instigators of language, of consciousness, is oft times sadly misplaced – even tarnished. Throughout our shared history art has been looted, destroyed, interfered with and imitated over and over again for trifling and far less valuable things: money and status. Experts avoid litigation, bringing about correlative concerns for the judge or jury to determine the outcome of cases in civil or criminal courts. Unless compelled some will avoid legal proceedings in fear of rousing adverse publicity, such as discouraging potential buyers and sellers.

The theft of Van Gogh’s *Spring Garden* from the Singer Laren Museum on the 30th of March 2020 highlights the prevalence of art crime today. Entering a state of lockdown during the coronavirus pandemic without first securing/managing all potential risks was the perfect petri dish for the eventuating criminal activity. Criminals are always ready to adapt to new scenarios; we can’t continue to underestimate the value of art. It is this plea for better awareness of the risks involved, and the importance of protecting our heritage from those whose greed overrides integrity, that has inspired this Fellowship into being.



Roof depicting Signorelli's frescoes, Duomo di Orvieto.

THE MARKET: issues, needs and education

Cultural exchange for the benefit of all mankind promotes mutual respect and appreciation between various societies but it is when archaeological sites in Iraq, Syria and Egypt are transformed into vast, pockmarked lunar landscapes to fill auction house podiums in lands far away that the trade dichotomises. Australia is 'especially active' in the acquisition of cultural assets and reserves the right to interpret obligation in order to avoid providing new specific legislation to deal with the issue (Manacorda & Chappell 2011, p. 33). As recently as 2015, Egypt's Department for Restitution of Antiquities prevented an auction house in Australia

from selling artefacts that had been looted in the crisis since the Arab Spring (Hardy 2016, p. 10).

Manacorda and Chappell (2011, p. 33) believe that by refusing to oblige antique dealers to maintain a register recording the origin of their collectibles imposes 'a very significant redimensioning of the field of application for domestic legislation containing penal sanctions'. With this in mind, is it possible to warn potential buyers of the risk of being defrauded? Due diligence is the process of gathering/disclosing relevant and reliable information about a prospective sale, purchase, contract, etc. The aide-memoire to due diligence regards corroborating all information gathered; in practice it is about asking the right questions, obtaining and verifying information and then applying common sense.

You might ask what does due diligence have to do with the art market? Marinello and Hasler (2016, p. 316) believe the answer falls somewhere 'between maintaining the market's integrity and mitigating risk within it'. It is evident that due to the endemic cycle of secrecy in the art market autoregulation and self-regulation do not work. It is therefore up to the individual or institution to practice due-diligence and keep a work's history up to date and record clean.

In Australia the criminal justice system would appear to be well suited to meet the challenge of art crimes, in particular fraud-related offences. There are nine jurisdictions in Australia 'each of which will have its own specific statutes' (Alder, Chappell & Polk 2011, p. 193). However, success is only attained with clever, manipulative traversing of this legal minefield on the part of investigators and prosecutors. In the context of Aboriginality alone the traditions, issues of responsibility and custodianship in Indigenous life create a variety of challenges.

Elizabeth Durack, otherwise identified by the better-known pseudonym Eddie Burrup, isn't the only non-Indigenous person who has or will take advantage of the popularity of Aboriginal art. In *R v John Douglas O'Loughlin* (2002) NSWDC the wrongful defendant and fraudster O'Loughlin claimed that Clifford Possum had made him an honorary "cousin", giving him to right to embellish and complete

his paintings. This case raises the issue of authorship based on thematic content, 'a consideration quite absent from traditions of European art' (Alder, Chappell & Polk 2011, p. 199). How does one begin to navigate authorship of Dreamings in art through law, as exemplified in this case?

The issue of authorial ethics gets even more complicated when, as with Turkey Tolson or Ginger Riley, ingenuine works are signed legitimately or produced collectively. The complexity of these situations may inspire new questions such as: is the object an authentic Aboriginal work and is the artist in fact Aboriginal? Are they entitled to use the thematic material he/she is projecting? Since the 1970s Aboriginal art in Australia has been driven by market demand, setting forth an evolution of styles, and whilst legal proceedings require consideration of authenticity 'issues are likely to shift to the question of deliberate deception, and the nature of intentional dishonest conduct involved' (Alder, Chappell & Polk 2011, p. 203). This creates a complexity not associated with historical or curatorial art attribution enquiries. The system needs investigators who can work across several disciplines, professions, and jurisdictions. Conservation has come to be regarded as just such an interdisciplinary profession: strongly informed by cultural context with a major scientific element that can provide verifiable, forensic proof (Cook 2011 et al.).

AUTHENTICATION: means and methods

Connoisseurship

How is authenticity translated, transmitted and preserved? What is coherent truth? The value of art is all about perception = (perceived) rarity + (perceived) authenticity + (perceived) demand. Serotonin reacts on a subconscious level; we can't help but look for answers that feed our assumptions. As such, this section's opening questions have haunted art experts throughout the centuries.

Much of art-historical scholarship as a means for interrogating the claims of

generative style is based on the Morellian method, whereby identification of morphological traits is deemed positivist, objective and scientific (Ebitz 1988, p. 208). The stakes are raised when connoisseurship treats style as evidence for contingent cause. To claim that one can determine the "authorship" of a painting 'requires an entirely different level of empirical support than simply showing that one has an experienced-based way of seeing' (Cole 2016, p. 31). The approach taken in the exemplary debate between two prestigious representatives at Museum Boijmans van Beuningen stems from Morelli's science of pictology.

Ernst van de Wetering, of the Rembrandt Research Project, and Museum curator Jeroen Giltaij expressed contradictory opinions when asked whether or not the painting Tobit and Anna should be attributed to Rembrandt (MBVB 2012 a.; MBVB 2012 b.). Both experts deploy their arguments in ways that can be seen to establish the very essence of what makes connoisseurship controversial – when acuity or perception drifts from authenticity to claims of authorship. Whilst there is no danger in using general terms to class an object as 'merely or trivially, taxonomic' to ascribe Rembrandt van Rijn's very own personal style as proof of attribution can tip the scales towards treating speculation as inferred fact (Neer 2005, pp. 11-12).

The Federal Court of Australia's guide on Expert Evidence & Expert Witnesses states that an expert witness can be expected to 'give opinion evidence' and/or 'express an opinion that may be relied upon in alternative dispute resolution'. Therefore the problem lies not in opinion alone but rather in whether that opinion has sufficient foundation.

However the level of proficiency required of an expert, whereby unconscious competence or higher performance in practice is natural/automatic, takes several years of competent training. The system therefore needs investigators who can work across several disciplines, professions, and jurisdictions. The "Novice to Expert" scale as a route map for conservators paves the stepping-stones required for skill development (Ashley-Smith 2016, p. 121). Self-confidence and

understanding strengthens the ability to make autonomous decisions in the face of complexity but requires a level of ability that takes time and training to mature.



Caravaggio's *Calling of St. Matthew*. See <https://theartofvalue.blog/2019/07/09/fingers-limp-and-sticky/> for context

Provenance

Provenance is the accurate reconstruction of past events. For a work to enter the art market at its maximum value it is expected that secure documentation accompany it, but how reliable are provenance claims? Ideally an unbroken list/chain of ownership could provide crucial information to a work of art, but what if the work itself is forged? What if the documentation that follows a work into market is forged? And what if forged works are accompanied by forged documentation?

Artworks, artefacts and antiques held within public/private collections often have no documentation to support claims of authenticity. In contrast, some hold significant provenance trails with no means to explicate the accompanying names, dates and places. Such was the case with *A Nude* by Moise Kisling (Masurovsky 2019). The provenance trail can take you to established archives, filing systems, libraries, catalogues, indexes, and inventories – anything that informs a work's genesis or history. It is a record of more than just the “social life” of an object.

Art dealer John Drewe's expert understanding of the power of provenance gave him ‘unlimited access’ (Nall 2014, p. 102). Over several years Drewe ingratiated himself with major institutions such as the Tate, Victoria and Albert Museum and the Institute of Contemporary Art. He infiltrated their official records to include both digital and hardcopy provenance documentation, proving to prospective buyers that associate fraudster John Myatt's fake Giacometti's, Braque's and Klee's etc. were ‘genuine’ (James 2000, pp. 2, 3; Chappell & Polk n.d., p. 400). The “secure” home for countless works' proof of derivation was ransacked and all it took was ‘the skill of a painter, the hubris of a con man and the organised, planned co-operation of a team of lesser accomplices’ to successfully thwart the system (Nall 2014, p. 102).

Understanding the amenability of forged documentation can better prepare an investigator with the skills necessary to avoid the provenance trap. Pre-emptive strategising to digitally eradicate fake or forged provenance is underway. At the ARCA

Art Crime Conference Massimo Sterpi (2019) presented on current platforms being used to fight concerns around provenance. He discussed Verisart, a Blockchain-based artificial intelligence that seek to combine transparency, anonymity and security to protect records of creation and ownership of artworks and collectibles. Verisart 'will fight art forgery' by providing an "airtight" authentication methodology that allows for real time verification of artworks using a distributed ledger and hi-resolution image-recognition technology (Sterpi 2019).

Other examples that involve extracting metadata through automatic web scraping include: Plantoid, a database created by artist Primavera de Filippi that theorises an on-going and automatic chain of contract; Chronicled embeds artworks with micro-chips, which can be scanned to attain information and indubitably tracked; Magnus, compiled through crowdsourcing, contains more than ten million works and their prices; Sothebys' Thread Genius identifies objects and then recommends similar images to the viewer; Maecenas incorporates tokenisation into its cryptography, thus making it impossible to falsify transaction sales. These are just a few examples of artificial intelligence programmes set to aggregate statistics for future provenance claims.

Forensic science

Scholarly research, connoisseurship and provenance are necessary for any investigatory framework with which one interrogates the substantiality of materials and techniques but '[forensic science] provides contestable and verifiable evidence of the kind required in legal cases' (Sloggett 2014 b., p. 1). To rely solely upon connoisseurship and provenance presents a misnomer or burden of diligence that risks loss (Fox, 2018).

Lord Duveen was sued for slander of title in the 1920s after publicly claiming that Mrs Andréé Hahn's Leonardo da Vinci was not what it was purported to be (Sloggett 2014 b. p, 2). He put forward a worthy panel of art critics, art historians, several museum directors and a chemistry professor but despite his varied collection of experts Hahn's forensic and scientific analysts trumped Duveen's

defence. Hahn's evidence, which included X-radiography, was enough to convince nine of the twelve jurymen that forensic science was the more authoritative source in this case.

Science presents a framework for processing and understanding certain types of information. To understand a given phenomenon the following cyclic pursuit plays out: making an observation, formulating a hypothesis and performing experiments. Forensic science is frequently called upon in authentication cases to present a 'different kind of evidence' that works as a less-adversarial model (Fox, 2018 n.p.).

The use of raking light and microscopic examination is particularly useful for visual examination because close inspection of the materials is required. Ultraviolet (UV) light and infrared (IR) can be used to determine whether any lasting remnants of existing varnish or preparatory layers exist. The increasing need for non-destructive techniques in the investigation of paintings has encouraged the use of nuclear instruments. For example, the portable x-ray fluorescence spectrometer (XRF) can be used to take an elemental map of regions of different colours from the surface of a work. XRF can help discern the painter's palette, and answer whether or not it is consistent with the attributed artist.

XRF readings present a compact analysis of all layers, surface to preparatory, and their elements. In other words the 'characteristic X-rays from elements in pigments in under layers, down to (and perhaps even including) the ground layer will be present in the spectrum' (Glinsman 2005, p. 8). Therefore it may be difficult to determine any definitive outcomes from the data provided as ambiguous results are inconclusive. Although there is no substitute for examining the materials and techniques of an artist, a credible database from which to reference one's findings is needed before any definitive statement can be reached.

The long list of analytical tools available for the forensic investigation of materials and techniques include Polarising Light Microscopy, Raman Spectroscopy and Fourier Transform Infrared Reflectography. Beyond this, Gas Chromatography and Mass Spectrometry with more recent additions of Synchrotron beam line

techniques are used to inform art crime investigations (Kowalski & Sloggett n.d., p. 4). If visual examination and non-destructive techniques are proving insufficient, sampling with the client's permission can also take place. A sample of artwork, less than a millimetre in diameter, can be subjected to instrumental analysis. This section usually accommodates several paint layers. Another tool used in art authentication for the purposes of providing closer inspection of the pigments in a paint sample would be a scanning electron microscope (SEM).

New technologies to assist authenticators are always being developed. For example Rutgers University in New Jersey and Atelier for Restoration and Research of Paintings in the Netherlands are currently undertaking studies using Deep Recurrent Neural Network (DRNN). DRNN conducts machine-based algorithms that have been programmed to look for specific features in line drawings by Picasso, Matisse, and Modigliani amongst others. DRNN aims to analyse the mark making of questionable works by orienting the “push” and has so far successfully identified the artist in 80% of examinations undertaken (Sterpi 2019).



Visiting the studio of Amelia's very own painting conservator, Daniela Montaldo.

REFLECTIONS: from reactive to pre-emptive

‘Conservation: all actions aimed at the safeguarding of cultural material for the future. Its purpose is to study, record, retain and restore the culturally significant qualities of an object with the latest possible intervention’ (Cook 2011 et al.).

Cook’s definition alongside section 4.14 and 4.15 of ICON’s Code of Conduct presents firm indication that it is up to the conservator to judge what to do when presented with stolen or illicitly traded cultural objects.

‘You must establish to the best of your ability that you are not agreeing to work on stolen or illicitly traded cultural objects, unprovenanced archaeological material or any items wrongfully taken, unless to establish wrongdoing or exceptionally to save the object from rapid ongoing deterioration. You must contact authorities and the current custodian or owner if you uncover in the course of your work evidence that items could have been disguised, stolen or illicitly traded. If you hold a reasonable suspicion that the current possessor is not the rightful owner, relevant authorities must be informed.’ (ICON, 2014, p. 2).

Our principles and practices inform critical, technical examinations and treatments, and can also aid the recovery of lost, stolen, damaged, imitated or illicitly traded heritage. It begins with advocating for the significance of art, antiques and cultural heritage. In Charles Blackman and *ORS v. Peter Gant and Anor* (2010) VSC 229 the police were reluctant to cooperate largely due to reasons of indifference (Alder, Chappell & Polk 2011, p. 205). The crux of the issue therefore rests in how people generally relate to art.

We are daily witnessing the adverse effects of being desensitised to art crime, often considered ‘more prankster than gangster’ (Charney 2019). This is why the current estimate is that 10 per cent of the Australian art market is ‘fake or problematic’ and only ‘a fraction of these works are ever identified’ (Nall 2014, p. 108; Polk 2000 et al., p. i). The hidden and less conservative estimate or dark figure of crime will continue to persist with no consistent reporting mechanism in

place. It is paramount that we acknowledge the scale and capacity of art crime and take the matter seriously.



Looking through the sunflower field onto the town of Amelia, perched on the hill in the background.

5. Personal, Professional and Sectoral Impact

Han van Meegeren circumvented the age-test by using genuine 17th Century materials based on De Wild's list to create his fake Vermeers in the 1930s (BBC 2018). He also mixed a thermosetting resin called Bakelite into his works (American Chemical Society 1993). Bakelite caused the binder to become heat-resistant and hard, giving the oil paint an impression of maturity, whilst subsequent baking of the rolled canvas stimulated craquelure. Current technical analysis can now detect the use of Bakelite by sourcing its main component, phenol formaldehyde, but there were less invasive options available at that time.

What could have been the greatest flaw in Meegeren's grandiloquent plan went under the nose of Hermann Goering himself. In order to imitate the accretion of dirt, Meegeren filled the craquelure with Indian Ink and, despite convincing some of the greatest art critics of the century that his Vermeer's were genuine, a simple visual analysis with a magnifying glass would have exposed the illusion. Sometimes all it takes is a little common sense, a splash of criticality and a loud bid for integrity to see things right.

Only so much can be gleaned from proffering aspirational statements to the void and claiming integrity, by suggesting more advanced security measures, endorsing the act of restitution, and highlighting the importance of integrity in the art market. Therefore this Fellow will continue her subscription to the Art of Value, submit papers to various Conservation forums, aid activists and partake in research projects to build her art crime repertoire.

Since the submission of her final thesis this Fellow has taken it upon herself to build up her practical skills-based knowledge as an assistant easel paintings conservator at Saltmarsh Paintings Conservation in Cambridge. There are so many possibilities for skills development in this area, and once COVID-19 has been given the "all clear" and the world returns to pseudo-normal this Fellow will take every opportunity she's presented with to pursue a career in this field.

6. Recommendations and Considerations

In February 2012 Bavarian authorities raided the apartment of 75-year-old Cornelius Gurlitt and discovered over 1400 works of art. The collection had once belonged to Cornelius' father Hildebrand Gurlitt, one of four art dealers who collaborated with the Third Reich after 1933 and during World War II (1939-1945). 'The scandal had opened up a can of worms on the long-forgotten debate about justice for the heirs of World War II victims whose property had been looted and confiscated under the Nazi regime; (Chohan 2020). This most recent article, published on the Art of Value blog on 13th of March this year, engages us to consider the current lack of transparency in the art world. It is impossible to remain isolated and introspective within such a fast-paced environment, therefore there's no time like the present to integrate a framework that proactively endorses the protection of cultural heritage, art and antiques.

Whilst science is politically attractive the Arts are not (Sloggett 2009, p. 171). Contingent valuation questionnaires regarding the economics of cultural heritage have surfaced to provide proof that growing awareness around cultural policy exists but there is a need for comprehensive groups to unite and, ideally, challenge the existing model (Mourato & Mazzanti 2002, p. 52). The fragmentary dialogue concerning art crime requires better interdisciplinary cohesion. Training modules like ARCA's postgraduate certificate programme and allocating funding towards specific research endeavours, such as the Trafficking Culture (<https://traffickingculture.org/>), has and will continue to generate vital interest. As exemplified time and again throughout this report countries are starting to talk to each other but presently the dialogue around art crimes seems to be really fragmented. The L'Arte Di Slavare L'Arte exhibition highlights the power of international cooperation, and indicates that successes can be achieved with universal support, acknowledgement and response.

Communities look to us for advice and leadership in the arena of cultural heritage protection because we hold positions of immediate and unparalleled power. In these positions we can implement the necessary growth and change in the way heritage, art and antiquities are understood, respected and valued. The conservation lab/studio is not a neutral space and we can no longer pretend that what we do to objects doesn't 'count' as part of that object's biography. Objects don't have needs; they only have the needs of the people that care about them. Our role, as stewards, should include making our clients aware of the broader issues related to art crime and to speak out when we see ignoble and dishonourable acts taking place.

Sunset looking out from front door at 89 Via Farratini, Amelia.



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CASES

- Charles Blackman and ORS v. Peter Gant and Anor (2010) VSC 229
- R v John Douglas O' Loughlin (2002) Unreported, NSWDC, 23 February 2002

CONFERENCES/LECTURES/SEMINARS/SYMPOSIUMS/TALKS

Charney N 2019, 'Provenance Trap: Understanding the Modus Operandi of Art Forgers', The Association for Research into Crimes Against Art, lecture, Amelia, 25 June 2019

Institute of Conservation (ICON) 2020, 'The return of cultural heritage project: what does it take to unconditionally repatriate?' in Gilding & Decorative Surfaces Group Symposium: Devotional Objects, Little Ship Club, 6th of March 2020.

Sterpi M 2019, 'Collision or Collaboration: the Economic Impact of Cultural Heritage in Stakeholder Territories' in ARCA Art Crime Conference, Amelia, Umbria, 22 June 2019

VIDEOS

Museum Boijmans van Beuningen (MBVB) 2012 a., Rembrandt? No, I don't recognise him! 20 March, viewed 20 August 2019 <<https://www.youtube.com/watch?v=dfE73puKbSU>>

Museum Boijmans van Beuningen (MBVB) 2012 b., Rembrandt? Yes, it has to be him! 27 March, viewed 20 August 2019 <<https://www.youtube.com/watch?v=CJ6oX8XWDPk>>

8. Appendix

Date	Country and location	Organisation	Type of activity and purpose
28-05-19	Melbourne, Australia to Abu Dhabi, United Arab Emirates	Etihad Airways	Flight EY461 21:45 – 05:55
29-05-19	Abu Dhabi, United Arab Emirates to Rome, Italy	Etihad Airways	Flight EY83 08:50 – 13:00
29-05-19 to 31-05-19	Hotel d'Este, via Carlo Alberto 4/B, Stazione Termini, Rome 00185, Italy	Booking.com	Shuttle direct to accommodation.
30-05-19	Rome, Italy.	Personal	Explore Rome. Visit Villa Giulia Museum. The Villa Giulia museum was where Rizzo, one of the leading experts in the Medici case, based herself. Worth visiting for course context.
31-05-19	Rome Termini, Italy to Orte, Umbria, Italy. Orte, Umbria, Italy to Amelia, Umbria, Italy.	Roma Termini Train at the Intercity 588 platform. Taxi service arranged by ARCA.	Meet fellow students Dayna Rowland and Meredith Mollohan at Roma Termini Train Station. Together will catch 10:30 train to Orte and taxi from there to Amelia.
31-05-19 to 25-08-19	Via Farrattini, 89, Amelia, Umbria 05022, Italy.	Airbnb	Accommodation

Date	Country and location	Organisation	Type of activity and purpose
31-05-19	Via Farrattini, 73, 05022 Amelia TR, Italy.	ARCA	Participant arrival and apartment check-in followed by welcome cocktail at Porcelli Tavern.
01-06-19	Amelia, Umbria, Italy.	ARCA	Program orientation and city familiarity/necessities walk.
02-06-19	Amelia, Umbria, Italy.	ARCA	Cultural Heritage Tour.
03-06-19 to 07-06-19	Biblioteca Comunale Luciano Lama, Largo Caduti delle stragi di Nassiriya e Kabul, Amelia, TR 05022, Italia. (ARCA campus location) Courses run from 10:30 – 13:00 and 15:00 – 17:30	ARCA Dottore Stefano Alessandrini, Forensic Archaeologist Dr. Samuel Hardy, Conflict Antiquities Archaeologist Dr. Marcel Mareé, Assistant Keeper, Department of Ancient Egypt and Sudan, British Museum Lynda Albertson, CEO of ARCA	COURSE 1 Tracking Stolen Art, Prospects and Limitations of Databases for 'Stolen Art'.
10-06-19 to 12-06-19 and 17-06-19 to 19-06-19	ARCA campus location.	ARCA Richard Ellis, Private Investigator and past Asset Recovery and Investigation Detective and Founder of the Metropolitan Police New Scotland Yard Art and Antiquities Squad	COURSE 2 The High Stakes World of Art Policing, Protection and Investigation.

Date	Country and location	Organisation	Type of activity and purpose
12-06-19 to 14-06-19 and 19-06-19 to 21-06-19	ARCA campus location.	ARCA Dr. Duncan Chappell, Lawyer and Criminologist and Honorary Professor in the Faculty of Law at the University of Sydney	COURSE 3 Art and Heritage Law.
14-06-19	The Ancient Etruscan Necropolis of Banditaccia, Cerveteri RM, Italy.	ARCA Dottore Stefano Alessandrini, Forensic Archaeologist	Site visit to the necropolis, known as Banditaccia, near the city of Cerveteri.
15-06-19	Località Giardino, 01020 Bomarzo VT, Italy.	Parco dei Mostri	Group trip to see the Park of Monsters or “Parco dei Mostri,” in the Garden of Bomarzo. Commissioned in 1552 by Prince Pier Francesco Orsini, it was an expression of grief designed to shock. Full of monster statues.
21-06-19 to 23-06-19	Collegio Boccarini Cloister, Piazza Augusto Vera 05022, Amelia, Italy.	ACRA's Annual Art Crime Conference	The 10th summer interdisciplinary art crime conference known as ‘the Amelia Conference’. This weekend-long event aims to facilitate a critical appraisal of art crimes and the protection of art and cultural heritage and brings together researchers and academics, police, and individuals from many of the allied professions that interact with the art market, coming together to discuss issues of common concern.
23-06-19	Amelia, Umbria, Italy.	Personal	Annual procession for the Feast of Corpus Christi / Corpus Domini.

Date	Country and location	Organisation	Type of activity and purpose
24-06-19 to 26-06-19	ARCA campus location.	ARCA Dr. Noah Charney, Author, Art History and Criminology Professor, ARCA Founder	COURSE 4 The Minds, Motives and Methods of Master Forgeries and Thieves.
24-06-19 to 25-06-19	ARCA campus location.	ARCA Dr. Noah Charney, Author, Art History and Criminology Professor, ARCA Founder	BONUS COURSE Research Methods and the Fundamentals of Academic Thesis Writing.
26-06-19 to 28-06-19	ARCA campus location.	ARCA Dorit Strauss, Insurance and Industry Expert on Independent Art and Insurance Advice, also retired Vice President and World Specialty Fine Art Manager for Chubb & Son - a division of the Federal Insurance Company	COURSE 5 Insurance Claims and the Art Trade.
29-06-19	Orvieto	Noah Charney as tour guide.	Orvieto is a city and commune in the Province of Terni, Umbria. Noah offered to take several students for a tour.
01-07-19 to 05-07-19	ARCA campus location.	ARCA Mark J. Masurovsky, Co-founder of the Holocaust Art Restitution Project	COURSE 6 Provenance Research, Theory and Practice.

Date	Country and location	Organisation	Type of activity and purpose
06-07-19	Narni, Umbria, Italy.	Lynda Albertson as tour guide.	Narni is an ancient hill-town and commune of Umbria. Lynda offered to take five of us for a tour.
08-07-19 to 12-07-19	ARCA campus location.	ARCA Marc Balcells, Criminologist and Professor at Universitat Oberta de Catalunya Dr. Edgar Tjihuis, Criminologist and ARCA Trustee	COURSE 7 How to Analyse Art Crimes Empirically.
13-07-19 to 18-07-19	Hotel Trattoria Pallotta, San Rufino 6, 06081, Assisi, Italy.	Personal	Program hiatus for student travel. During this time will visit stay in Assisi.
20-07-19 to 24-07-19	ARCA campus location.	ARCA Dick Drent, Museum Security Expert, Law Enforcement and National Security Expert, Founding Director of Omnirisk	COURSE 8 Practical Approaches to Safeguarding Culture: Security Measures and Risk Assessment for Museums and Cultural Heritage Sites.
22-07-19	Museo Nazionale Cerite, Piazza Santa Maria, 00052 Cerveteri RM, Italy.	ARCA Dick Drent, Museum Security Expert, Law Enforcement and National Security Expert, Founding Director of Omnirisk	As part of Dick Drent's Risk Assessment and Museum Security course, I will participate in a group exercise that requires we spend a half-day conducting a risk analysis audit at the Museo Nazionale Cerite. The purpose of this audit is to provide participants of the programme with the information necessary to understand the implications of museum security, both for its guests and - more importantly - for its collection.

Date	Country and location	Organisation	Type of activity and purpose
24-07-19 26-07-19 29-07-19 to 31-07-19	ARCA campus location.	ARCA Dr. Christos Tsirogiannis, Forensic Archaeologist, Illicit Antiquities Researcher, Associate Professor, Aarhus University, Faculty of Arts, Museum of Antiquities, University of Cambridge	COURSE 9 Unravelling the Hidden Market of Illicit Antiquities: Lessons from Greece and Italy.
31-07-19, 02-08-19 05-08-19 to 07-08-19	ARCA campus location.	ARCA Judge Arthur Tompkins, District Court Judge, Wellington, New Zealand	COURSE 10 Art Crime in War.
03-08-19	Narni, Umbria, Italy.	Via Giuseppe Garibaldi.	Group trip to see Carmen opera at the Municipal Theatre of Narni.
07-08-19 to 09-08-19 12-08-19 to 14-08-19	ARCA campus location.	ARCA Dr. Valerie Higgins, Archaeologist and Associate Professor of Archaeology	COURSE 11 Antiquities and Identity.
07-08-19	Unconfirmed	ARCA	Last day of class and departure dinner.
15-08-19	Amelia, Umbria, Italy.	Personal	Final of Palio dei Colombi festival in Amelia.
25-08-19	Rome, Italy to London, England.	British Airways	Flight BA2541 19:45 – 21:25

Date	Country and location	Organisation	Type of activity and purpose
25-08-19 to 23-09-19	14 Gannel Hill View, Fishcross, Clackmannanshire, Stirling FK103GN, Scotland	Personal	Staying with family.
30-08-19	Hamilton Kerr Institute, Mill Lane, Whittlesford CB22 4NE, England.	Hamilton Kerr Institute Sara Harrup, Administrator	Meeting to discuss the Conservation of Easel Paintings Internship programme at the Hamilton Kerr Institute.
05-09-19	Stirling Castle, Scotland	Historic Environment Scotland ICON	9:30 – 12:30 Prof. Dr. Gerald Ziegenbalg & Dr. Claudia Dietze. 'Nanolime for the consolidation of stone, mortar, plaster and wall painting.' 13:30 – 16:30 Fokus GmbH (Gunnar Siedler) 'Digital Image Rectification and Mapping with Metigo MAP Software'.
16-09-19 to 20-09-19	The Prince Philip Maritime Collection Centre, Nelson Mandela Way, Kidbrooke SE39QS	Modular Cleaning Workshop	Workshop lead by Chris Stavroudis. Topics covered are: aqueous cleaning (chemistry of water, acids and bases, conductivity and ionic strength, chelators, and surfactants); solvent theory and Carbopol solvent gels; polymeric stabilized emulsions; silicone solvents; and cleaning acrylic paint surfaces. Everyone will learn to use the MCP software package.
16-11-19	Thesis due date	Supervisors: Lynda Albertson and Edgar Tijhuis	Deceivers, dupes and discoverers: authentication from education to profession This thesis addresses the conservator's role in art crime and cultural heritage protection.

Date	Country and location	Organisation	Type of activity and purpose
28-03-20	Certificate	ARCA	ARCA certificate issued to commemorate completion of programme.
14-04-20	Unconfirmed.	George Alexander Foundation Fellowship.	Report due date and completion of Fellowship.



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