



Art, Law and Crises of Connoisseurship

Tuesday 1 December 2015

The Society of Antiquaries of London, Burlington House, Piccadilly, London

In the public realms of law and the art world, a 'connoisseur' must be recognised as being an expert, as being capable of giving credible testimony regarding the subject, and as remaining actively engaged with the world in which attributions and authentications are made. This public recognition takes years of work and is hard-won.

Yet, does this public recognition of expertise signify accuracy or truth in the claims that a connoisseur makes about art? This one-day conference investigates the always-interrelated and often mutually-troubled processes by which connoisseurship is constructed in the fields of art and law, and the ways in which these different fields come together in determining the scope and clarity of the connoisseur's 'eye'.

All enquiries to

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Tickets

£90; £80 (early bird, before 15 November 2015); **£75** (students)

Registration

<https://www.eventbrite.co.uk/e/art-law-and-crises-of-connoisseurship-tickets-19150584915>



8.30am - 9am

Registration

9am - 12.15pm

Part I: Morning Session

The Making of Art and the Power of Its Testimonies

Welcome and Keynote Paper

Like/Unlike; Interests/Disinterest

Michael Daley (UK)

Director, ArtWatch UK

Perception, Hype and the Rubens Police

Euphrosyne Doxiadis (Greece)

Painter/scholar, author of *The Mysterious Fayum Portraits: Faces from Ancient Egypt* (1996)

Why the Mona Lisa would not survive modern day conservation treatment

Jacques Franck (France)

Art historian and Permanent Consulting Expert to the Armand Hammer Center for Leonardo Studies at UCLA

Leonardo's Geology: The Authenticity of the Virgin of the Rocks

Ann Pizzorusso (US)

Geologist and a Renaissance scholar

Discussion/Questions

Moderator: Irina Tarsis (US)

Art historian and attorney; founder and director of Center for Art Law

10.30am - 11am

Coffee

Can science deliver its promises to art?

Segolene Bergeon-Langle (France)

France's Honorary General Curator of Heritage, former Head of Painting Conservation in the Louvre and the French National Museums, and former Chair of the ICCROM Council (Rome)

Overlooked Witnesses: The Testimony of Copies

Michel Favre-Felix (France)

President of ARIPA (association for the respect of the integrity of artistic heritage) and director of the review *Nuances*

How reliable are today's attributions in art?

The case of "La Bella Principessa" examined

Kasia Pisarek (Poland/UK)

Art historian and research specialist on attributions

Discussion/Questions

Moderator: Irina Tarsis (US)

Art historian and attorney; founder and director of Center for Art Law

12.15pm - 1.15pm

Lunch

1.15pm - 3.45pm

Part II: Afternoon Session
Righting the Record – Diverse Experts as Authority

Introduction

Moderator: Tatiana Flessas
Cultural Heritage Law, LSE Law

***Throwing the baby out with the bathwater –
the Demise of Connoisseurship since the 1980s***

Brian Allen (UK)
Former Director of Studies at the Paul Mellon Centre for Studies in British Art,
Chairman of the London Old Master dealers Hazlitt Ltd

***Reconciling Connoisseurship with Different Means of Production of
Works of Art***

Peter Cannon-Brookes (UK)
Museum curator with strong interests in conservation and security

Demotion and promotion: the asymmetrical aspect of connoisseurship

Charles Hope (UK)
Former Director of the Warburg Institute

Fact vs. Interpretation: the Art Historian at Work

Martin Eidelberg (US)
Professor emeritus of art history at Rutgers University

Discussion/Questions

Moderator: Tatiana Flessas
Cultural Heritage Law, LSE Law

Owzat! The great cricket fakes operation

Robin Simon (UK)
Editor of The British Art Journal and Honorary Professor of English, UCL

Sleepers at auction: Boon or bane?

Anne Laure Bandle (Switzerland)
Guest lecturer at LSE, director of the Art Law Foundation, trainee lawyer at law firm
Froriep in Geneva

Connoisseurship: Its Use, Disuse, and Misuse in the Study of Ancient Art

Elizabeth Simpson (USA)
Professor at the Bard Graduate Center in New York, NY; consulting scholar at University of
Pennsylvania Museum of Archaeology and Anthropology in Philadelphia, PA

Round table discussion

Moderator: Tatiana Flessas
Cultural Heritage Law, LSE Law

3.45pm - 4.15pm

Tea

4.15pm - 6pm

Part III: After-Tea Session

Wishful Thinking, Scientific Evidence and Legal Precedent

Introduction

Moderator: Charles Hope (UK)
Former Director of the Warburg Institute

***Reputation is no Substitute to Due Diligence:
Lessons from the closure of the Knoedler Gallery (1857-2011)***

Irina Tarsis (US)
Art historian and attorney; founder and director of Center for Art Law

The Challenge of Science: Does 'Fine Art Forensics' Really Exist?

Dr Nicholas Eastaugh (UK)
Founder and director of Art Analysis and Research Ltd, London

Trends in Authentication Disputes

Megan E. Noh (USA)
Associate General Counsel of Bonhams

Final Discussion/Questions

Moderator: Charles Hope (UK)
Former Director of the Warburg Institute

Closing remarks

Moderator: Irina Tarsis (US)
Art historian and attorney; founder and director of Center for Art Law

6.30pm - 8pm

Reception

Bonhams, 101 New Bond Street, London W1S 1SR

Bonhams

How to get to Burlington House

The entrance to Burlington House, also home to the Royal Academy of Arts, is on the north side of Piccadilly, half-way between Green Park and Piccadilly Circus underground stations. The Society of Antiquaries of London is at the north-west corner of the Burlington House courtyard.

Buses 9, 14, 19, 22 and 38 stop outside Burlington House.

