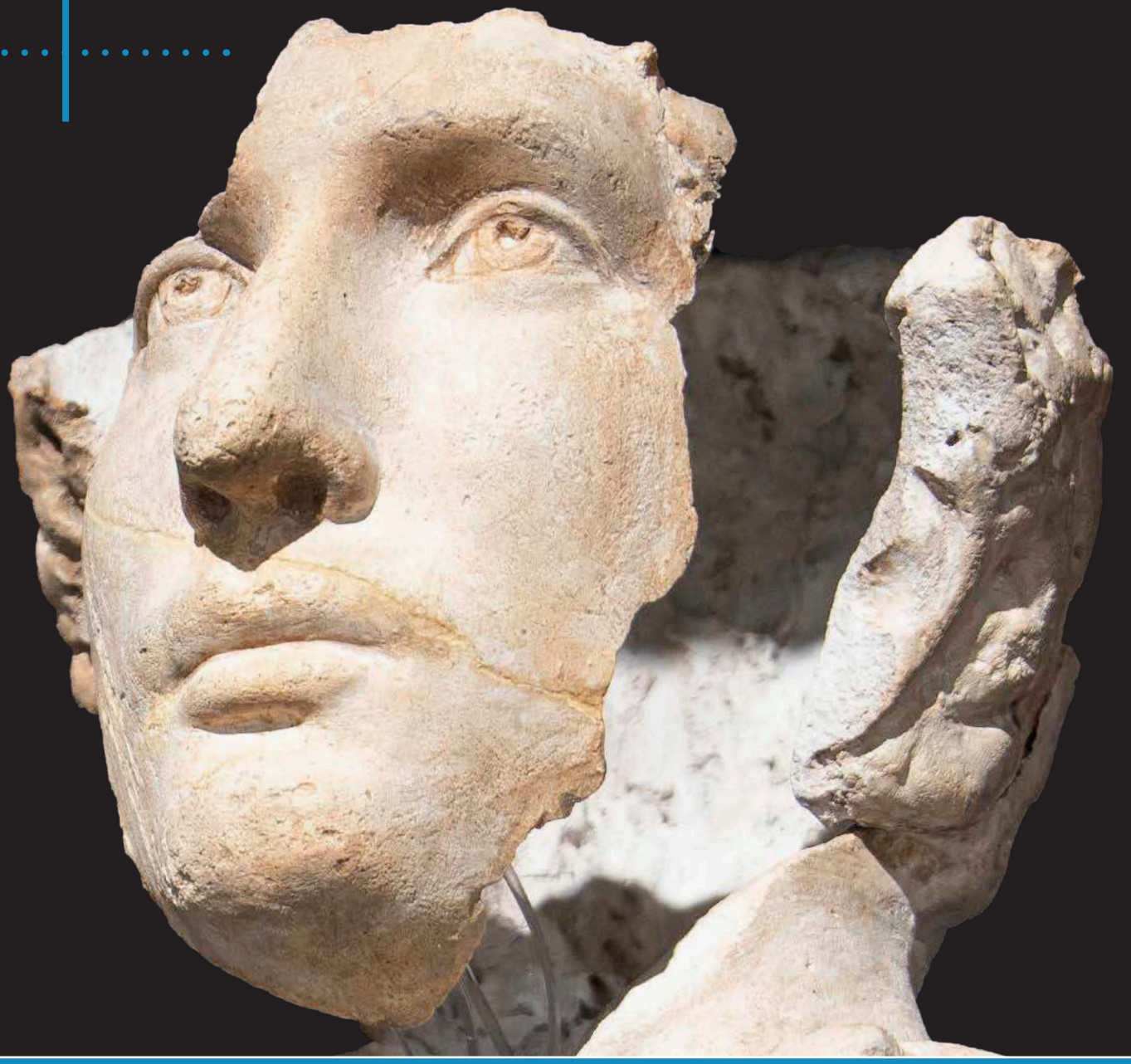
ANTENOR QUADERNI 52

BEYOND FORGERY

COLLECTING, AUTHENTICATION AND PROTECTION OF CULTURAL HERITAGE



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UNIVERSITÀ DEGLI STUDI DI PADOVA
DIPARTIMENTO DEI BENI CULTURALI

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Edited by
Monica Salvadori, Elisa Bernard, Luca Zamparo, Monica Baggio

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From Looting and Illicit Trade to Repatriation

Introduction

Monica Salvadori, Elisa Bernard, Luca Zamparo, Monica Baggio

Since the turn of the nineteenth century, critical research in art and archeological forgery has been carried out by connoisseurs and historians, art historians, archeologists, philologists, scientists, philosophers, and jurists. Many books, articles, conferences, exhibitions, and museums have been devoted to forgery ever since[1].

There has been a considerable increase in writing about forgery in the last two decades. Primary research avenues include the history of art forgery and the history of connoisseurship[2]; the value of originals, perfect copies, and forgeries[3]; the scientific and art historical investigation and authentication of fakes[4]; and the legal regulation of forgery and impact of the art market[5].

This volume is the sequel to *Anthropology of Forgery. A Multidisciplinary Approach to the Study of Archaeological Fakes*[6] and traces its genesis to an International Winter School that the editors organized in Padua, Vicenza, and Castelfranco Veneto, Italy, in February-March 2019[7]. It "breaks up" the notion of fake, the stimuli to fake, and the challenges and consequences fakes can bring about through a "prism" of disciplines ranging from archeology to art history, history, philosophy, museum studies, legal studies, psychology, and natural science. Its discourse on the notion(s) of original, fake, and copy, their implications, and how to study them floods into the realms of the collecting practice (which is a significant stimulus to forgery), the authenticity of the museum experience in the Google era, and the looting of and illicit trade in cultural material (which collecting also underpins and which, in its turn, might either trigger or, rather, discourage forgery).

What are the categories of fake cultural goods, their purposes, and how do they impact our understanding and appreciation of heritage and the past?

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[1] As some salient references among others, we may cite, in general, de Mortillet 1885; Evans 1893; Munro 1905; Eudel [1884] 1908; *id.* [1907] 1908; *id.* 1909; Türkel 1927; Albizzati 1932; Vaysonne de Pradenne 1932; Tzietze 1934; *id.* 1948; Friedländer 1942; Kurz 1948; Brandi *et alii* [1958] 1987; Ferrari 1958; Arnau 1960; Vlad Borrelli 1971; Savage [1963] 1976; Grafton 1990; Paul 1995; Hoving 1996. See also, for some exhibitions of art forgery, *Exhibition of 'Fakes' and Reproductions* 1916; *Catalogue of a Collection of Counterfeits* 1924; *Fälschungen und Faksimiles* 1926; *Gefälschte Kunstwerke* 1937; *Musée des faux artistiques* 1954; *True or False?* 1954; *Faux dans l'Art* 1955; *Fakes and Forgeries* 1973; *Vrai ou faux?* 1988; *Fake?* 1990; *Art d'imiter* 1997; *Falsi d'autore* 2004; *Âge du Faux* 2011; *Fineries of Forgery* 2018; *Irrtümer and Fälschungen* 2018; *Russian Avant-garde* 2021; *Falso nell'arte* 2021; specifically on literary forgery, Haiwood 1987; Canfora 2008; on forgery and aesthetics, Lessing 1965; Goodman 1968; Hoaglund 1976; Sagoff 1978; Danto 1981; *Forger's Art* 1983; Prieto 1991; Radnóti 1999; *infra*, note 3; on fake and contemporary art, Casarin 2015; *Image volée* 2016; *Gentle Art of Fake* 2019; on the scientific methods for authentication, Cole 1955; Fleming 1975; *Vie Mystérieuse* 1980; *infra*, note 4.

[2] See, for example, and among others, Brainerd 2007; Ferretti 2009; *Copia* 2010; Lenain 2011; Zeri 2011; Keats 2013; *Penser Le Faux* 2014; Amore 2015; Charney 2015; *Falso specchio* 2017; Preto 2020.

[3] Dutton 2003; Kulka 2005; *Falsi, contraffazioni e finzioni* 2006; Jaworski 2013; Sagoff 2014; Giombini 2019; *ead.* 2020; Bertinetto 2020.

[4] *Expert versus the Object* 2004; Craddock 2009; Scott 2016; *Arte non vera* 2018; *Falso!* 2020.

[5] Clark 2004; *Veri, falsi e ritrovati* 2008; Hardwick 2010; Day 2014; Penuelas I Reixach 2018; *Art of Fake* 2021.

[6] *Anthropology of Forgery* 2019.

[7] *Anthropology of Forgery. Art Collecting, Authentication and Innovative Tools for a Culture of Legality in Cultural Heritage* (Padua, Vicenza, Castelfranco Veneto, 25 February - 1 March 2019). The Winter School was part of the research project "MemO – The Memory of Objects", which aims at the study, digitization, and valorization of Greek and South-Italian pottery in the Veneto Region: https://memo.beniculturali.unipd.it/.

How is the practice of collecting performed at both the private and public levels, and how can museums, be they physical or virtual, ensure and legitimize the authenticity of the items they showcase?

What are the state-of-the-art authentication methods, their scope and range of action, and (how) do they interact with each other?

Is there any relationship between forgery and illicit trade, and how should we counter them both to protect and valorize our cultural heritage?

These four questions determine the structure of this book, of which the following pages provide an overview. In addition, a series of cross-references to recurring arguments that contribute to tying together its multiple voices is highlighted.

The first part of the book, entitled *Cultural Heritage and Fakes: Functions and Challenges*, showcases the instantiations and purposes of the fakes and how they impact our knowledge of the past. The first part, *Restoring, Replacing, Deceiving, Educating*, comprises articles exploring what fakes aim at or the consequences they imply.

Since manipulation and replication of objects date to centuries ago, François Lissarague, in his article *Restaurer, imiter, falsifier: pour une philologie de l'image* [Restoring, Imitating, Faking: For a Philology of the Image], explores the practices of repairing, completing, imitating, and faking ceramic artefacts in antiquity and modern times. On the one hand, he spotlights a series of examples of antique repair, integration, and imitation of vases for reuse, value enhancement, and cultural and iconographic appropriation. On the other hand, mainly since the nineteenth century, restoration of ancient vases from fragments, filling lacunae in the vases' bodies or painted surfaces, and the practice of the pastiche have incited the conservation praxis to worm its way into the (misleading) reproduction. Forgery itself has spread out since the rise of the nineteenth-century post-imperial museums. The distortions the researcher in ancient vases' imagery can come across, in turn, Lissarague concludes, reveal what we might regard as the philology of the image. However, a history of the ancient and modern restorations between excavation, museum, and market has still to be written.

By contrast, in *Funzione e Materia. Note al Concetto di "Falsificazione" nel Mondo Romano* [Function and Material. Notes to the Concept of "Fake" in the Roman World] by Anna Anguissola, the modern production of fake Tanagra figurines sparks a reflection on the instantiation of fakes in the Classical world. On the one hand, concerning sacral imagination and ritual practices, literary sources like, for instance, Dionysius of Halicarnassus or Lybanius mention cases of deceptive duplications, or replacements, of unique religious or symbolic objects in which the power or authority of the original could not be transmitted to its replicas, however. On the other hand, regarding art collecting and connoisseurship, studies in the *Idealplastik* show that Roman copyists often signed their works without mentioning the models. Nonetheless, literary authors like, among others, Phaedrus and Martial prove that fake attributions were well-attested practices in their days. Also, Roman scholars like Pliny the Elder report cases of material falsifications. These aspects, Anguissola contends, testify to the lack of a stable notion of authenticity in the Roman world, differently from that established since the Renaissance.

Conversely, in *L'originalità dell'inautentico: qualche riflessione sulle dinamiche tra originale e copia nella fotografia archeologica di Elio Ciol* [The Originality of the Inauthentic: Some Reflections on the Dynamics between Original and Copy in the Archeological Photography of Elio Ciol] Monica Salvadori undertakes a journey from Classical antiquity to contemporary times and back again to explore the originality of "a copy of a copy". Setting off from a prologue on the notion(s) and function(s) of the copy from Classical antiquity to contemporary times, she focuses on the revolution brought about by photography since the mid-nineteenth century in art documentation, education, and research, as well as in the very making of art. Salvadori brings the example of the Italian photographer Elio Ciol and the pictures he took in the 1 : 1 copy of the Tomb of Kazanlak (end of the fourth century BC), Bulgaria, in the Eighties. The documentary photography and creative inspiration fuse; still, at the same time, Salvadori contends, the picture *d'auteur* can give the latest work of art "a certain originality" and offer the viewer an authentic aesthetical and cognitive experience through the eye of the artist.

On a different note, Gilberto Artioli's *Authentication and the perception of fakes. Forgeries of natural specimens* explores the concepts of authenticity and fake, and the nuances thereof, in natural

science. Taking as his starting point an analogy between geological samples, like minerals and fossils, and cultural goods – an analogy based on their common aesthetic, anthropological, and historical values –, Artioli provides an overview of the instantiations of fakes. Fakes go from synthetic material and objects produced ex novo to the over-cleaning and aesthetical enhancement of genuine pieces. Artioli also explores the stimuli to forgery, from money to ego. Furthermore, he underlines the ethical and institutional challenges raised by forgery in both the fields of cultural heritage and natural science as it relates to the way forgeries are preserved, studied, shared, and accessed. He argues that exhibiting forgeries might serve the same purpose as authentic artworks: education.

How forgery challenges our cultural frameworks and should be dealt with in practical terms is further investigated by Thierry Lenain in *The Cultural Status of Art Forgery*. While some regard art forgeries as merely criminal products to be either destroyed, locked away out of sight, or at most confined to "crime museums", others consider them to belong to the domain of art. True, forgery (and its honest counterparts, like the copy) has been part of the history of art and the history of art criticism for centuries, Lenain concedes. Nevertheless he argues, it does not fulfill one of the significant conditions artworks should comply with to be identified as such, that is, authorship. He contends that forgeries are authorless since they miss the link with a structured social entity that can be considered as taking responsibility for its existence and giving it meaning and legitimacy. Therefore, not only cannot forgeries be seen as art but they can neither be displayed in art museums. Instead, Lenain concludes that art forgeries should be shown in temporary exhibitions or particular sections of art and archeological museums devoted to art fakes or in museum stores; in no case should they be destroyed.

The second section of Part 1, *Science Development and Cultural Pollution*, reflects the interplay between forgery, the development of archeology as a discipline, and the consequences of forgery to understand and appreciate our past and cultural diversity.

In *Archaeology as the "Age of Fake": Material Authenticity in Modern Times*, Marc-Antoine Kaeser reflects on the paradoxical coincidence between the establishment of archeology as a discipline and the blossoming of numerous forgeries in the Eighteen Hundred. Using the exhibition *"L'âge du Faux"* [The Age of the Fake] (Neuchâtel 2011) as a case in point to review various categories of fakes across the spectrum of time, Kaeser conceptualizes the emergence of the archeological discipline as the drawing of a line between the past and the present. This line was sketched in the Renaissance, hardened over the French Revolution, and became "impermeable" with Romanticism before the institutionalization of archeology in the second half of the nineteenth century. The very same line archeology drew between before and after, Kaeser contends, set in stone our notion of authenticity – the honest replication having become a forgery when toying with this temporal liminality, and ever since. According to the author, these are the reasons why the age of archeology, whose unearthed objects from the past were, and are, regarded as the reification of material authenticity, might also be regarded, according to the author, as "the age of the fake".

On the other hand, forgeries might challenge archeologists and compromise our study of past civilizations, as argued by Eleni Pipélia in *Objets contrefaits dotés d'une valeur supposée archéologique. Un sujet de recherche à la mode ou une menace réelle pour l'*étude *des cultures passées?* [Counterfeited Objects with a Supposed Archeological Value. A Fashionable Research Subject or a Real Threat to the Study of the Past Cultures?]. Pipélia takes the reader on a journey through the history and historiography of forgery from Classical antiquity to the present day while reflecting on the relationship between archeological forgery and illicitly traded material. Not only do they have in common that their provenience (i.e., findspot) and provenance are either inexistent or undocumented, doubtful, or faked, but also both the phenomena of forgery and illicit trade, Pipélia argues, were prompted by eighteenth-century anticomania and the establishment of national museums. Finally, at the end of the journey, she leaves the reader with an open-ended question – the same that seems to have inspired the title of her article: how does forgery impinge on the archeological discipline and our knowledge of the past?

Giuliana Calcani provides a first answer to the question in her article significantly entitled *The Cultural Pollution of the Fake: The Case of the Pseudo-Ancient Bronze of an "Artisan" at the Metropolitan Museum of Art*. Drawing on an analogy between archeological forgeries and environmental

pollutants, Calcani contends that undetected forgeries can misdirect scholarly research and even mystify history. She brings the example of a pseudo-Hellenistic bronze statuette of an artisan on view at the Metropolitan Museum of Art, New York, which she believes to be a pastiche created in France between the late eighteenth and the early nineteenth centuries. An object under the belt of the statuette has led to its identification with an artisan – even with Phidias, Daedalus, or the god Hephestus. The statuette has also been cited as evidence of the use of sketchbooks by artists in the Greco-Roman world, otherwise never documented. Also, the forger seems to have projected into Classical antiquity an idea of the artist as an intellectual that only began in the Renaissance. This series of false understandings and interpretations, Calcani argues, testifies to the fact that as long as archeological forgeries are not unmasked as such, they will pollute our knowledge of the past.

Similar and further considerations emerge from Marta Nezzo's *Collecting African Art: authenticity as cultural interpretation and objective reality. Problems and meanings of modern forgery*. After discussing the contested concept of "African Art(s)" in the Western colonial and post-colonial world and the practice of collecting, studying, and exhibiting African artworks, she explores three nuances of authenticity. A first nuance refers to what Frank Willett termed the "tribal use" of African artworks: an authentic African artwork is made by an African artist for ritual or symbolic use within the community or cultural society he/she belonged to. The second definition of authenticity relates to identifying an artwork's authorship and history of production. What Nezzo identifies as "lower-class/rough forgeries" (that is, the kind of low-end forgeries flooding today's flea markets and e-commerce platforms) also "pollute" – to use the words of Calcani – our understanding of "African Art". Lastly, the third kind of authenticity includes how African artworks are exhibited in Western museums. A ritual artwork (like the Bundu) locked out in a cabinet not only does not provide the public with an idea of the authentic performative use of it but, if it is not displayed along with its traditional attributes (such as jewels or costumes), that artwork does neither provide the viewer with the authentic look of it. Thinking of today's debate over the restitution of African cultural heritage, restoring to "African artworks" part of their authenticity through proper preservation, study, and exhibition seems to Nezzo to promote a better understanding and appreciation of cultural diversity.

Nezzo's reference to collecting and the exhibition's authenticity serves as a *trait-d'union* with the second part of the volume, dedicated to *Cultural Heritage Collecting and Museums*. The first section of the part, titled *Collecting Cultural Heritage*, deals with the collecting practice from the perspective of administration, psychology, and the history of collecting.

In *Elogio di un'amabile follia. Collezioni, collezionisti (?) e la tutela archeologica* [Eulogy of a lovable folly. Collections, Collectors (?), and Archeological Heritage Protection], Elena Pettenò and Roberto Tasinato explore the notion of "collection" as cultural heritage under Italian Law and jurisprudence. They understand the collection as an orderly and finite series or set of objects of the same genre and species gathered systematically and subjectively. Using the case of the Todeschini Premuda collection of antiquities, awarded the declaration of value according to the law, the authors investigate the criteria (including typology, topography, acquisition strategies, history of the exhibition) and the procedure for a collection to be protected as one cultural good, even despite including some inauthentic items.

Like a pendant to the point of view of the law and the procedure discussed by Pettenò and Tasinato, Andrea Bobbio and Eleonora Porcaro's *The Psychology of Collecting: A Short Review* addresses the notion of collecting from the perspective of the psychological literature. The authors offer a review of the most relevant state-of-the-art theoretical perspectives and findings regarding the psychology of collecting, focusing on the stimuli and needs behind the collecting behavior. After defining the practice of collecting from the viewpoint of the psychological inquiry, Bobbio and Porcaro sketch different "types" of collectors and explore the process and the psychology of collecting in the light of research in dynamic psychology, social psychology, clinical psychology, and economic psychology. The authors argue that new avenues for future research might stem from a multidisciplinary approach to the study of collecting behavior.

Moving from private collecting to the museum, in *Il Museo di Scienze Archeologiche e d'arte dell'Università di Padova: dall'oggetto, alla collezione, al museo* [The Museum of Archeological

Sciences and Art of the University of Padua: From the Object to the Collection, to the Museum], Monica Baggio applies the observation that objects are means of social interaction contributing to the construction of social identity, an observation developed from the mid-twentieth century, to the museum objects and the museum itself – a "collector (of collections) of objects". From the objects depicted, for instance, on the Greek vases – which are to be regarded as symbols of genre, social, and cultural distinction –, to the antiquity collections which gathered those vases, and today's museums that are born in their turn from those collections, a narrative is sparked. This narrative, structured like a *mise en abyme*, clarifies the change of meaning and value the objects underwent across time and space, which the stratigraphy of the collections somehow returns to today's audience. Baggio brings the example of the Museum of Archeological Sciences and Art of the University of Padua: from the sixteenth-century *studiolo* of Marco Mantova Benavides to the 1970s' Merlin collection of figured vases and today's didactic museum, the collections and the objects that are survivals of much lost ancient art and social culture also tell the history of five centuries of collecting and connoisseurship.

The second section of Part 2, *Between the Physical and the Virtual: Museums as Education Hubs*, explores the way museums deal with authenticity in the physical and the virtual space.

Elisa Panero's *The Museum Object, the Museum Display, and the Quest for Authenticity: The Case of Turin's Royal Museums – Antiquities Museum* reflects on the nuances of the notion of authenticity in the museum. On the one hand, museum objects' authenticity relates to the correct identification and communication of their authorship and history of production, reuse, and restoration; on the other hand, compelling narratives regarding the objects' history of discovery and collection assure the museum displays' authenticity. Turin's Royal Museums – Antiquities Museum, which showcases fascinating fakes and has recently been wholly revamped, is a good case in point for a "behind the scenes" look at a museum refurbishment in the shadow of the authenticity imperative.

By contrast, in *Physical and Virtual Hands-on Learning through Reproductions of Classical Antiquities*, Gina Salapata presents Massey University's Tanya Jermaine Collection of reproductions of ancient artworks. It consists of resin casts of Greek sculptures and "Thetis Authentics Ltd"-branded museum-quality copies of Greek vases made using ancient manufacturing techniques and provides students with a hands-on learning resource with which to experiment. Also, off-campus students can look at the artworks through digital media, like tablets, and academic explorations become virtual. The University is currently working on showcasing its collection online, too: the Teaching and Learning Team is developing AR resources to be installed even on mobile devices. "Should we relinquish our insistence on privileging original works of art?", Salapata asks, quoting a recent article. No, despite lacking the "aura" of the originals, she concludes that physical and virtual reproductions are effective educational tools. They provide engaging experiences and assure inclusive accessibility.

Cristiana Barandoni further explores the use of virtual reality and digital technologies to enhance the museum visitor experience and entice multichannel engagement of audiences in *Da Firenze all'Indiana. Analisi dei progetti di comunicazione digitale del Dipartimento di Antichità Classica delle Gallerie degli Uffizi – biennio 2014-2016* [From Florence to Indiana. Analysis of the Digital Communication Projects of the Department of Classical Antiquities of The Uffizi Galleries – Biennium 2014-2016]. She presents and discusses several projects of the Uffizi Galleries. In "Gold Unveiled", QR codes, like a figurative *fil rouge*, link to online resources accessible to onsite and remote visitors a series of Classical sculptures with traces of ancient coloring and gilding scattered across the museum. The hashtag #uffiziarcheologia marked the Galleries' entrance to the social media world, in which it became a trending topic. Finally, "The Uffizi Digitization Project", started in 2016 in collaboration with the Indiana University and the Polytechnic of Milan, creates a permanent online and open access repository of the museum's collection of antiquities for diverse audiences across the world to explore and interact with. These digital communication and dissemination strategies, Barandoni argues, entice visitors' engagement and promote more inclusive access to and better understanding and appreciation of cultural heritage.

On the other hand, questions might be raised concerning whether or not virtual reality and digital museums would nuance the authenticity of the museum objects. Bernadette Biedermann shares her reflections around this question in *Museum Objects and Fake Authenticity. Representing Museum*

Objects in the Virtual Space. After giving some insights on what "being authentic" might mean in the perspective of various disciplines, she focuses on the perspective of museology: museums objects might be seen as authentic both concerning their intrinsic material or aesthetic qualities and owing to their "having been there" at special events, times, places, or circumstances. Virtual representations of such objects – so her argument goes – are digital objects in their own right: on the one hand, their metadata assure their authenticity in terms of their uniqueness, reliability, and sustainability; one the other hand, they are linked to the unique contextual information of the physical object, that is, to its (hi)-story and narratives – in one word, to its "having been-thereness".

The third part, *Authentication of Cultural Heritage: Art Historical and Scientific Connoisseurship*, showcases the methods and tools to assess the authenticity of archeological and art objects. The first section titled *Theoretical Agendas*, comprises general discourses on the interplay between art-historical and scientific opinions.

In opening the section, David A. Scott's *Authenticity and Art: Issues and Conflicts in Scientific Connoisseurship* intertwines the threads of two significant issues and questions explored in the first and the second sections: how forgeries might undermine and distort our understanding of an artwork or a society (see in particular the articles by Calcani, Nezzo, and Pipelia) and how the threat of non-authenticity is dealt with in museum display (Lenain, Kaeser, and Panero). He comes to these reflections by exploring the possible dyscrasia between scientific and art historical connoisseurship to authenticate artworks. Scott discusses a series of case studies in which either the scientific and art historical opinions have clashed (like the Getty's *Philosopher Plate*) or neither scientific examination nor art historical evaluation has been able to unequivocally tell the authentic and inauthentic apart (such as Totonac ceramic artworks, whose corpus contains many forgeries by Brigidio Lara that have polluted our knowledge of ancient West Mexican societies) or, lastly, both scientific and art historical evaluation have vacillated without reaching any conclusion (like the *Getty Kouros*). These cases also testify to different ways of dealing with a suspected forgery in a museum. While the *Philosopher Plate* was once exhibited as "Byzantine or Renaissance", many Totonac ceramics attributed to Brigidio Lara have been dismissed from the display, and so was recently the *Getty Kouros*.

Similarly, in *Interactions between Science, Authenticity and the Illicit Antiquities Trade*, Paul T. Craddock challenges the vulgate assumption that scientific authentication methods (namely TL) are more objective and reliable than stylistic and art-historical ones. He does this by discussing a series of case studies laying bare paradoxes, conflicts, and enigmas: wrong reasons might lead to the right conclusion just as wrong conclusions might follow from right reasons. Instead, in other instances, evidence of forgery is only accepted reluctantly, or scientific authentication is not fully reconciled with contextual evidence. Craddock develops his argument like a sort of *Ringkomposition*: he begins and concludes his paper by questioning whether results of scientific and technical investigation of archeological artworks should be published – or the very analyses even performed. Not only might invaluable information on manufacturing processes and techniques also reach (potential) forgers, Craddock argues, but in many cases, exposing fakes triggers the looting of genuine artifacts, which, instead, can be unambiguously authenticated.

The relationship between forgery and looting (already dealt with by Pipelia in the first section) and the interplay between scientific and art historical authentication methods is also at the heart of Elisa Chiara Portale's *Old Controversies, New Data: Assessing Again the Polychrome Vases from Centuripe*. A thorough review of the research in Centuripe vases and terracotta figurines, Portale's paper puts together evidence of forgery, retouching, and over-restoration of looted artworks with evidence of genuine archeological finds from scientific excavations, in a diachronic perspective. She also calls for integrating multiple art-historical and scientific approaches to detect forgeries and falsifications and study originals from documented excavations, their functions and technical and stylistic features, and the society that produced them.

Such an integration of art historical and scientific authentication techniques is exemplified in *Falsi archeologici in mostra al Museo dei Brettii e degli Enotri di Cosenza: per un approccio legale all'archeologia* [Archeological Forgeries on Display at the Museo dei Bretii e degli Enotri of Cosenza: Towards a Legal Approach to Archeology] by Maria Cerzoso, Armando Taliano Grasso,

Natalia Rovella, and Mauro Francesco La Russa. Setting off from the exhibition *Bello ma falso: tutta un'altra storia!* (Cosenza 2017), the authors discuss a series of examples in which the synergy of archeological and scientific analyses has allowed to detect falsifications and forgeries of ancient Greek vases. Still, there are also cases in which both evaluations have failed in unequivocally penetrating the veil of doubt which surrounds the artworks and their misleading effect on the archeological and cultural assessment of ancient Greek civilizations.

The second section of Part 3, *Practical Applications*, includes case studies about applying art-historical evaluation solely or coupled with original non-invasive techniques like 3D modeling, Polynomial Texture Mapping, and macrophotography. All the artworks examined come from private collections (the first three articles relate to objects in the Marchetti Collection, Padua). The first contribution is about glass, the other three concern pottery.

Cristina Boschetti's *So dirty, so ancient, or the beauty of weathered glass. Some reflections on forging archaeological glass* discusses the results of the visual examination carried out on the four glasses in the Marchetti collection. She concludes that none is genuine: two Roman-like *unguentaria* and a Phoenician-like head-pendant are proved forgeries, and a third vessel is revealed to be a modern Venetian *vetro scavo*. The analysis of the Marchetti glasses also allows Boschetti to reflect on the aesthetics of ancient glass weathering (*patina*), which is highly sought and appreciated by collectors. The two forgers of the Marchetti glasses paid much attention to imitating surface iridescence and its rainbow effects. The *vetro scavo* testifies to how the modern glass industry itself has explored the aesthetic potentials of surface weathering.

In *Fake Greek and South-Italian vase inscriptions in the "Marchetti Collection" (University of Padua)*, Alessandra Coppola and Serena Evelina Peruch present the results of the epigraphic analysis performed on nine vases with inscriptions in the Marchetti collection to gauge their authenticity. The epigraphs mainly consist of names identifying the mythological characters, signatures by famous potters and painters, and *kalos* inscriptions. The authors argue that all these epigraphs (and, very likely, their supports) are fake. For some of them, they could even guess a plausible model that the forger has usually modified; other inscriptions are used in unconventional contexts, others include spelling mistakes, and some more are nonsenses. The expertise of the Marchetti vases with inscriptions also sparks some considerations on the forger(s)' *modus operandi* and culture indeed.

Further insights on the *modus operandi* of the forgers of the Marchetti vases are offered in *Structured light for De-structuring Fake Ceramic Artefacts: The Case Study of a Kylix from the Marchetti Collection* by Giuseppe Salemi, Emanuela Faresin, and Luca Zamparo. They apply a multidisciplinary approach, including visual examination and art historical comparison, structured light 3D scanning, and Polynomial Texture Mapping, and conclude that all the "Gnathia vases" in the Marchetti collection are fake. Furthermore, the authors reflect on the forger(s)' mistakes, which relate mainly to iconography, anachronistic production, decoration techniques, and aging methods. 3D models and hyper-realistic images of the artifacts, they add, also allow to carry out safe and accurate research from remote and emphasize details. The opportunity to share the models online, they add, might promote accessibility and ease comparative studies.

An original, multidisciplinary, non-destructive, and non-expensive approach to assess the authenticity of ancient figured vases (or deemed to be so) and lay bare the forger(s)' *modus operandi* is showcased by Ludovico Rebaudo and Alessandra Cannataro's *Expertise and macro photography as non-invasive methods to detect forgeries. A pseudo-Attic vase in a private collection in Gorizia* as well. They use visual examination, stylistic comparison, and macro photography to assess the authenticity of a black-figured neck-handled amphora "à la Amasis" in a private collection in Gorizia and conclude that the amphora is a fake by showing iconographic inconsistencies, decorative anachronisms, and epigraphic mistakes. Furthermore, using macro photographs that exalt subtle micro-details of the vase's surface and comparing the fake with an original of the same period and technique, they spot several technical features peculiar of the forger only.

The book concludes with a part dedicated to *Protecting Cultural Heritage against Forgery and Illicit Trade*. The articles in the first section, titled *Legal Perspectives on Forgery,* explore the legal issues of forgery in Italy and Germany from theoretical and practical viewpoints.

In *Fake Truth: The Legal Issue of Art Forgery*, Paolo Moro questions the concept of truth in a legal procedure. Using a series of case studies, namely Michelangelo's *Sleeping Cupid* and van Meegeren's Vermeers, he compares art forgery and fake artwork – which can have an effect of truth – and seeks to explain the legal meaning of authentication. When controversy is permanent, Moro proposes a dialectical model to be achieved through the adversarial model of trial for the authentication of artworks instead of the correspondence theory of truth – of which he provides a critic. Also, he explores the nuances of "the non-true" as embodied by the F words (forge, false, fake, fictional): as *fiction iuris* equals "real truth" with legal truth, Moro argues, the fake artwork preserves the profound ambiguity of truth in fiction.

Switching from theoretical to practical aspects, Lorenzo Pella's *Il Comando Carabinieri Tutela Patrimonio Culturale e l'azione di prevenzione e repressione dei falsi d'arte* [The Carabinieri Command for the Protection of Cultural Heritage and the Action of Prevention and Repression of Art Forgery] provides an insight on the Italian Carabinieri Command for the Protection of Cultural Heritage's action of preventing and repressing art forgery crimes and disseminating a culture of legality and ethics regarding cultural property in the eyes of academicians, practitioners, and the general public. Through and alongside Italian National Law (42/2004, art. 178) and jurisprudence, Pella explains the criminal offenses and the regulations and procedures that aim to reconstruct and counter the criminal constellations of actors behind such a crime. Echoing Thierry Lenain, Pella also discusses where confiscated art forgeries end up: either destroyed or given to specialized university departments for research and education's sake.

Like an unintended follow-up to Pella's discourse, Luca Zamparo's *Smascherare i falsi archeologici: l'opinione dell'esperto* [Unmasking Archeological Forgeries: The Expert's Opinion] discusses how archeologists and art historians can contribute to forgery trials both in the civil and penal courts. He sets off from a fresco of the post-modern society's economic welfare and renovate interest in art and antiquities collecting, often targeted by forgers, and offers a thorough overview of the cases in which an expert witness might be asked to provide the court with a statement of opinion on authenticity and attribution matters. Zamparo also presents and discusses the documents the expert should deliver and their structure, and the investigation methods to rely on – namely visual evaluation and art historical comparison, scientific analysis, and provenance research (already dealt with in section 3). That of the expert witness, Zamparo adds, might also be an exciting, multidisciplinary work aspiration for cultural professionals.

Moving from Italy to Germany, *Warranties in the German Art Market* by Julia Weiler-Esser reviews the regulations and procedures of warranties for defective items – including forgeries – in the art and antiquities market. It explores the duties and rights of both dealers and buyers in the German legal system. On the one hand, the dealer – whose reputation and business might be seriously damaged in case of a warranty for defect – must exercise due diligence in assessing the objects' provenance and authenticity. On the other hand, the unwary buyer, Weiler-Esser explains, can claim for substitution of the defective good or, more likely, for cancellation of contract or price reduction. He/she can also ask for compensation for damages if the seller is proved to have been negligent or deceptive.

The second section of Part 4, *From Looting and Illicit Trade to Repatriation*, showcases the different ways in which cultural heritage law, alongside other disciplines like archeology and museum studies, has sought, and still seeks, to protect cultural heritage.

In *Guerra e saccheggio a Palmira. Alcuni risultati preliminari dell'indagine sul mercato dei ritratti funerari palmireni* [War and Looting in Palmyra. Some Preliminary Results of the Investigation of the Market in Palmyrene Funerary Portraits] Michela De Bernardin discusses the preliminary results of mapping the trade in Palmyrene funerary portraits during the Syrian conflict 2011-2018. The comparison between the chronology of the salient war events that involved the site of Palmyra and the "surfacing" of Palmyrene funerary portraits in European and American auction houses and commercial online platforms brings De Bernardin to argue a correlation between the two. Most portraits are either undocumented or of dubious provenance: this makes her conclude that they were forgeries or came from illegal routes (Syrian antiquities belong to the State according to the law). Although attention for provenance has grown after 2015, likely thanks to the ONU Resolution 2199, since 2018, offering has started growing again.

Getting to how illicitly traded objects are studied and musealized, in *Collecting and Communicating Greek Painted Pottery in the Twenty-First Century*, Vinnie Norskøv explores how Greek and South-Italian figured vases' looting, illicit trading, collecting, and eventual repatriation affects the reception of these objects both in research agendas and exhibitions. The current installation of some fragments of South-Italian vases from the warehouse of Robert Symes in Geneva (seized in 2016, then repatriated to Italy and currently on long-term loan at the Aarhus University's Museum of Art and Archeology) is a good case in point. A far cry from the traditional exhibitions on ancient vase painting that focused on single painters from the perspective of art history, it lays bare the crime of looting and illicit trade. Furthermore, the exhibition stages a claim that, although archeological contexts get lost, transparent insight on the trafficking might allow us to reconstruct plural contexts in the history of the objects.

As for the repatriation of illicitly exported artworks, Fabrizio Lemme's *Gli strumenti di recupero dei beni culturali illecitamente esportati dall'Italia* [The Tools for Recovering the Cultural Goods Illicitly Exported from Italy] challenges John H. Merryman's dichotomy between cultural property nationalism and internationalism and alleges that national states rather shape the protection of their cultural heritage negotiating these opposite extremes. In this regard, Italy represents an exemplary case. After reviewing the Free Circulation Certificates and the Italian State's pre-emption right over any property asked for exportation (aimed at ensuring Italy's possession of any valuable cultural property), Lemme discusses how the State can be returned artworks that left it with no Certificate or with a fake one. While omitting or misleading crucial information, such as attribution, cannot be regarded as the absence of a Certificate, several international instruments can be used, namely the UNESCO 1970 Convention, the European Council Regulation 3911/92/EEC, the Council Directive 93/7/EEC, and the UNIDROIT 1995 Convention.

Finally, Elisa Bernard's *The Repatriation of Archeological Property and its Dilemmas: Reflections on the Italian Case* follows up Nørskov's observations on transparent exhibition strategies and Lemme's discussion of the tensions between cultural property nationalism and internationalism. She explores how the Italian State has attempted to secure the archeological heritage found on its territory through law since the late nineteenth century and asks whether and how today's repatriations of archeological relics might bridge the divide between one national identity and universal culture. After reconstructing the debate raging since the second decade after the Unification of Italy over how to protect the Nation's archeological heritage, Bernard uses the case of Morgantina's *Hellenistic Silver* – recently repatriated to Italy from the US – to discuss whether allowing archeological objects to return to source nations (and then apparently causing globalized cultural heritage to become national once again) may nuance the protection and valorization of archeological relics. Bernard concludes that fostering reinterpretation and display under the law, supporting "glocal" strategies of cultural heritage management and sustainable international loan policies may negotiate inherent tensions as we continue to address the questions cultural heritage poses to us.

In conclusion, through the analysis of art and archeological copies, avatars, and forgeries, with their causes and implications, the volume offers a multidisciplinary perspective on some of the most significant historical, hermeneutical, legal, ethical, and aesthetical issues raised by cultural heritage.

Art and archeological forgery, like illicit trade, threatens the intangible values we attach to cultural goods and undermines fundamental concepts like public trust, ownership, knowledge, and identity. On the other hand, reproduction, copying, and virtual reality defy the idea of uniqueness on which the protection of cultural objects is based.

Acknowledging such threats and challenges is crucial for understanding, protecting, and valorizing our cultural heritage.

We wish to dedicate this volume in memory of François Lissarrague, director emeritus of the École des Hautes Études en Sciences Sociales (EHESS), who unexpectedly died in Paris on the night of December 15, 2021. The world has recognized the great anthropologist as a specialist in ancient Greek iconography. His contribution to this volume is one of the last pieces of evidence of his deep and

long relationship with the University of Padua. Since the early 1990s, Lissarrague has participated in international colloquia like Iconografia 2001*,* Iconografia 2005*, and* Iconografia 2006*, always giving seminal talks. In the last years, he has generously co-advised some doctoral dissertations within a joint degree between the Department of Cultural Heritage of the University of Padua and the EHESS. Moreover, he participated in the Winter School* Anthropology of Forgery *(Padua, Venice, and Castelfranco Veneto 2019), of which this volume collects the proceedings, and the International Conference* Forma e Immagine *(Castelfranco Veneto 2020). François Lissarrague has inspired those among us who have shared with him a passion for the images with cleverness, kindness, and irony.*

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