COURSE CALENDAR DESCRIPTION

Examines a range of modern era art crimes to understand how and why art is invested with material and cultural significance. Topics include museum thefts, vandalism, looting, smuggling, fraud and forgeries. Analyzes the negotiations through which some activities in the art world are criminalized while others are deemed unethical but legal and how and why these distinctions change with historical circumstance. Considers the representation of art crimes in popular culture. Studies specific case studies (such as Nazi looting or smuggling through the Getty Museum) from a contextual perspective to consider both the motives that brought them about and the ramifications they leave behind. Examines the methodologies used to research and sometimes solve these crimes. Open to non-majors.

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
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<td>Angel, Sara</td>
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SPECIAL FEATURES

This course examines a range of modern era art crimes to understand how and why art is invested with material and cultural significance. Topics include museum thefts, vandalism, looting, smuggling, fraud and forgeries. It analyzes the negotiations through which some activities in the art world are criminalized while others are deemed unethical but legal and how and why these distinctions change with historical circumstance. The course also considers the representation of art crimes in popular culture and explores specific case studies (such as Nazi looting) to consider both the motives that brought them about and the ramifications they leave behind. Finally, the course investigates the methodologies used to research and sometimes solve these crimes.

Art crime is an emerging field of study. The scholarly literature is found across various fields (law, anthropology, criminology, international relations, and, less often, art history). However, art crime has a longstanding and prominent position in the popular imagination. The films and novels that feature art crime have had a significant role in shaping the public perception of art crime, often shifting the prism to make art crime seem glamorous and exciting. In this course, we will be looking at art crime in a broader context, considering its motivations and implications in a global context.

TOPICS AND CONCEPTS

The readings and videos for this course are available electronically via Moodle. It is essential that you read the assigned texts and watch the assigned films and videos before class. In order to read or watch actively and to create a tangible record of your thoughts on the texts, some students find it helpful to keep a reading journal and to
print out a hard copy or annotate PDFs online. Students are expected to read texts and watch the assigned videos and to think about them critically. Specifically, when addressing the assigned material students should consider these questions: What do they assume? For whom are they written? What do they argue? What are the larger implications of their argument or conclusions?

By the end of this course, students will:
1. Be familiar with and begin mapping out historically and theoretically current and emergent discourse about art crimes (reading responses and class discussion)
2. Be able to identify and analyze the main forms of crime related to art (research paper project)
3. Possess new historical and cultural tools to analyze why art matters to us (reading responses and research paper project)
4. Be familiar with and be able to demonstrate facility in a range of art historical research methods (reading responses and research paper project)

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Week 1: Mon, Sept 10, 2018 – Introduction
What is art crime? What impact do these crimes have on the art world, on collection, on galleries, institutions and auction houses? Why does it matter to protect art?
Read:
~Kinsella, Eileen. “Greece’s Prime Minister Asks Theresa May to Return the Elgin Marbles—Again” ArtNetNews (June 27, 2018)

Week 2: Mon, Sept 17, 2018 – No class meeting – Art crimes and how they are understood in popular culture
Watch the following videos in order to decide which one you will write about and present on for Assignment #1 (see below, under “Assignments”) due on Monday October 15, 2018.
Watch:
1) The Thomas Crown Affair (Note: Watch the 1999 version as the 1968 one isn’t about art! You may want to rent this from iTunes as York has only a DVD.)
2) “Hitler’s Art Dealer” (episode 1) from the Netflix series Raider’s of the Lost Art
3) “Vanishing Vermeers” (episode 6) from the Netflix series Raider’s of the Lost Art
4) “The Fake Van Gogh’s from Timeline” – World Documentaries (available on YouTube)
5) “Send them back: The Parthenon Marbles should be returned to Athens”—iqsquared (YouTube)

Week 3: Mon, Sept 24, 2018 – Fakes and Forgeries–The International Scene & Canada
What are the differences between fakes and copies? How do fakes affect our trust in the art market? Why does the value and appreciation of a fake diminish significantly when discovered?
Read:
~Jon S. Dellandrea, “Brush with Infamy” Literary Review of Canada (July-August 2017)
~Douglas Quan, “Picture-Perfect Forgery? Art World Awaits Decision on Alleged Fake Norval Morrisseau Painting” The National Post, April 20, 2018
Week 4: Mon, Oct 1, 2018 – Fraud and Other White Collar Crimes

What is white-collar crime in the context of the art world? Are its boundaries clear? What specific challenges do these kinds of crimes pose in terms of monitoring and prosecution?

Read:

Watch:

Week 5: Mon, Oct 8, 2018 – NO CLASS: Reading Week

Week 6: Mon, Oct 15, 2018 – Presentation of Assignment #1
See p.4 for explanation of assignment

Week 7: Mon, Oct 22, 2018 – Museums, Galleries and Auction Houses

Do institutions like art galleries and museums have adequate resources to protect themselves against art crimes and forgeries? What policies should galleries, auction houses, and antique shops have when accepting antiques and art works for sale? Would it be ethical to demand and ensure each seller or trader of artworks to maintain detailed provenance?

Read:

Week 8: Mon, Oct 29, 2018 – Looting and Trade in Cultural Antiquities

What makes looted antiquities particularly difficult to track in the open market? Are the current policies adequately placed to protect archaeological sites? What policies can be implemented at the border to catch illicit antiquity smuggling?

Read:
~Bénédicte Savoy, “The Restitution Revolution Begins” The Art Newspaper, Feb 16, 2018

Week 9: Mon, Nov 5, 2018 – Art Crimes During War

It has taken many decades for the world to come to grips with the horrors of WWII. Through the lens of Canadian art dealer, Max Stern, a look at the art and cultural crimes perpetrated during this period that have only been recently been thoroughly investigated—and which are still being debated. An exploration of international art crimes that have taken place in the last 70 years and an exploration of the question: What would a successful public campaign look like to bring awareness of looting and destruction caused to art during times of war.

Read:
~Sara Angel, “Ronald Lauder Takes Germany To Task Over Lack of Action on Art Restitution” ARTNews (Feb 2, 2017)

~Christal Force, “Provenance Research: An Art Detective Traces the Life of Artworks” Metropolitan Museum online


Watch: Monuments Men (episode 1) from the Netflix series “Raiders of the Lost Art”

**Week 10: Mon, Nov 12, 2018 – In class test**

**Week 11: Mon, Nov 19, 2018 – Guest speaker on art crimes in Canada**

**Week 12: Mon, Nov 26, 2018 – Curbing Art Crime**

Why are there so few government units who specialize in policing art crime? What prevents private collectors/galleries or public institutions/museums from revealing that an artwork was stolen from them? What accountability do academics and researchers have?

Read:


**Week 13: Mon, Dec 3, 2018 – Final Paper Due – no class**

Submit paper through Moodle by 5.00 PM EST

**GRADED ASSESSMENT**

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CLASS PRESENTATION OF WRITTEN RESPONSE on a film or video about an art crime and how it is understood and represented in popular culture; **deadline: Mon, Nov 5, 2018 in class** (10% of grade)

For this assignment students will write about and present comments on one of the five proposed choices of film and video material listed for viewing in **Week 2: Mon, Sept 17, 2018**.

Students will submit a written response, about 1000 words (4 pages double spaced, typed) to address the following questions:

1. How is the case you are writing on represented in popular culture?
2. Why has this case caught the attention of popular culture?
3. What are the ethical implications of this case?
4. What are its art historical implications?

You must bring a printed version of your response to class and be ready to discuss it with the class. The objective of this assignment is to help you think critically and actively about art crimes.

Note: Your choice of topic must be emailed to me by **Mon, Oct 1, 2018**.

1. **ii) IN CLASS TEST: Mon, Nov 12, 2018** (30% of grade)

Students will be asked to write a test based on class lectures and slides shown in the lectures. The test will take the form of 20 slides which students will be asked questions about.

iii) **RESEARCH PAPER on a specific art crime: deadline: Mon, Dec 3, 2018** (50% of grade)
Students will choose their own case study of an art crime to analyze. In the assignment students will chart a critical path of the case, analyze it, and explore its ethical, art historical, legal, and social factors. As there is relatively little critical information on art crimes, the research for this project will likely consist primarily of journal articles, essays in edited volumes, newspaper and magazine reports.

The goal of the project is to give students a chance to apply the questions and tensions we are exploring in this course to a specific case. If you are not comfortable with the library resources in this area, please make an appointment with a research librarian as soon as you determine your case study. Internet sources may be useful to your research, but they must be verified and in no way can suffice.

Students are free to choose a case that captures their interest. For more recent cases, students should spend some time searching Google. (The New York Times tends to highlight important cases as do some of the more art focused publications.). As soon as you have made your decision about the case that you will write about, please email it to me and I will post it on the course website. Decisions must be made by Monday October 29, 2018 in class by the latest.

The paper will be 15 double-spaced pages in length plus bibliography and images.

1. iv) PARTICIPATION AND ATTENDANCE (10% of grade)

Participation and attendance is part of the grading requirement of this course. You will be asked to participate in the class in a variety of ways including breaking into small groups to discuss particular readings. We will also have larger group discussions.

In order to receive full marks for participation you must be well prepared at every class and you must also contribute to the discussion in ways that are both thoughtful and respectful. Coming late to class, leaving early, not being prepared and not participating in class or small group discussions all make the class less enjoyable for everyone and will impact your grade. **When you are late or absent, you are responsible for finding out what happened in class by contacting one of your classmates.**

**5. LATE ASSIGNMENTS**

You will lose 10% from the assignment grade for each day writing assignments are late. Late assignments will not always be returned to you along with assignments received on time. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

**ADDITIONAL INFORMATION**

**Last date to drop a fall term (F) course without receiving a grade: November 09, 2018**

**Academic Policies / Information**

The Senate Academic Standards, Curriculum and Pedagogy (ASCP) provides a Student Information Sheet that includes:

- York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

**Additional information:**

- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more. http://www.registrar.yorku.ca/enrol/dates/index.htm
• **“20% Rule”**

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

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Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

*Moodle @ York University*