HON 252-001 Fall 2017
THEFT, LOOTING, FORGERY, AND OTHER ISSUES IN ART
Lewis Honors College, University of Kentucky
Lecture: T & Th 9:30-10:45, Bingham Davis House (218 E. Maxwell Street), Rm. 101

Instructor Contact Information:
Professor: Vanessa N. Hanvey
Email: vanessahanvey@uky.edu or via Canvas
Office Hours: Tuesday and Thursday 8:00-9:00 AM or by appointment
Office Location: Lafferty Hall Room 102-F

Course Description
Art and cultural property theft is reported to be fourth highest-grossing criminal industry worldwide, with as much as six billion dollars’ worth of art being stolen every year, and this figure typically does not account for the traffic in forged art and archeological objects, which falls into a more general category of “art crime.” Art or cultural property crime is often represented romantically in popular culture as being perpetrated by a “gentleman burglar” (such as Pierce Brosnan in The Thomas Crown Affair), masterminded by a maniacal aesthete (such as Dr. No of James Bond film fame), or mostly glossed over among the adventures of intrepid artifact hunters (à la Lara Croft, Tomb Raider)—but the reality of cultural property crime is far different from its representation.

Our course will survey longstanding issues in the worlds of art and cultural property. We will examine the perception and representation of cultural property crime, using art heist or caper films and other media, and we will examine the reality of cultural property crime and attempts to combat it. We will begin with a brief introduction to the nature and evolution of cultural property crime, and then turn our attention to three broad topics of study: theft, looting, and forgery. Woven throughout the course will be an examination of public art issues including conservation on the one hand, and vandalism and violence on the other. Undergirding all our conversations about art crime will be an inquiry into the value of art on personal, local, national, and international scales. Assignments will develop your understanding of and creative responses to cultural property crime and/or potential solutions to it.

Student Learning Outcomes
This course satisfies the Intellectual Inquiry in the Arts and Creativity requirement in UK Core. Thus, by the end of the course, students will personally perform, produce, fabricate or generate an artifact or artifacts that demonstrate their engagement with the creative process (e.g. an object, product, installation, presentation, record of a performance etc.) either as an individual or as part of a collaborative. As part of this process students will:

• Define and distinguish different approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.
• Apply the logic, laws, or constraints of the area of study, (e.g., “out of the box” thinking, or the masterful, elegant treatment of given rules or forms).
• Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
• Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Additionally, the primary emphasis of courses in the Area of Inquiry must be on active learning through student performance, expression, and/or production (what is known as “process-focused” creativity). This emphasis should be documented through the number of assignments or class meetings devoted to this work (expressed as a percentage) or through the grading mechanism for the final grade for the course.

Course Goals and Objectives
Upon completion of this course, students will have:
1. Developed an understanding of the history, nature and scope of art crime and its impacts
2. Developed an understanding of the relationship between art crimes and their representation
3. Demonstrated, through both analytical and creative projects, their understanding and perspective on art crimes and the philosophical and aesthetic issues at stake
4. Developed skills in communication (written and oral presentation) and artistic expression
5. Demonstrated the ability to analyze and evaluate their own and other students’ creative work

Required Materials
• Texts will be made available on library reserve or via PDF. Several important materials will be available, and should be accessed, online.
• Art supplies and modeling clay. Modeling clay should be the type that dries hard but does not need baking; a package of clay can be shared among 2-3 people. Other materials are dependent on the nature of the project selected/proposed by the student. Students should anticipate their own costs and the availability of materials when selecting their projects.
• A journal suitable for drawing. You may choose a graph-paper notebook, a formal drawing tablet, etc. Pencils, pens, paint, etc. of your choice. Pencil or pen at minimum.
• Required visits to the UK Art Museum and tour(s) of public art/murals in Lexington

Lewis Honors College Pledge of Excellence: As a member of the University of Kentucky Honors Program, I dedicate myself to intellectual inquiry, life-long learning, and critical thinking. I pledge to demonstrate personal and academic integrity both in and outside of the classroom. I pledge to always be willing to engage my peers in earnest and respectful discussion with an open mind.
Grading
Grade components:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Creative/Analytical Project 1</td>
<td>20%</td>
<td>100</td>
</tr>
<tr>
<td>Creative/Analytical Project 2</td>
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<td>100</td>
</tr>
<tr>
<td>Creative/Analytical Project 3</td>
<td>20%</td>
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<tr>
<td>Creative/Analytical Final Project</td>
<td>20%</td>
<td>100</td>
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<tr>
<td>Class Participation</td>
<td>20%</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100%</strong></td>
<td><strong>500 points</strong></td>
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Two extra credit opportunities will be made available throughout the semester worth an additional 20 points total.

Final Grade Calculation:
- A = 450 to 500 points
- B = 400 to 449 points
- C = 350 to 399 points
- D = 300 to 349 points
- E = 299 points or below

Midterm grades consists of the average of the graded Creative/Analytical Projects and Class Participation up to Week 9 (October 19).

Grade Components
Creative/Analytical Projects (100 points each): Four creative-analytical projects are to be submitted and presented individually or in a small group, one of which is the final project presented at the end of the semester. For more information on assignment submission, please refer to Course Policies > Assignment Submission below. When completing a project in a group, all team members will receive the same grade. Detailed information about each assignment will be distributed in writing well in advance of its due date. All four projects will be graded by me and the grade will incorporate some measure of classmates’ evaluative feedback; grading criteria and rubrics for evaluation and feedback will be distributed and discussed prior to the assignments’ due dates. The creativity journal will be assessed in terms of effort toward the creativity challenge and a short reflection at the end of the semester.

Lecture Participation (100 points): Participation is measured by the quality of contributions to class discussions, short writing assignments (occasional short documents related to assigned texts, visits, screenings, as well as formal evaluations of classmates’ projects), and your creativity/drawing journal. Attendance is mandatory; for more information on the attendance policy refer to Course Policies below. It is to your advantage to participate in class discussions—to ask questions, assert opinions, etc.—so that they are a productive learning experience for you and for others. Although different opinions and questions about a topic or text at hand may—and should—arise, I ask that you give a fair audience to them in order to allow for the development of an intellectually rigorous and respectful classroom environment.
Extra Credit (10 points each): There are two opportunities for students to earn a total of 20 points extra credit during the semester. Each opportunity is worth 10 points and details will be announced during class and posted on Canvas. All extra credit will be due on November 30.

Policy on academic accommodations due to disability

Students with disabilities should contact the professor as soon as possible as well as Disability Resource Center. The Disability Resource Center is the appropriate office “to request specific assistance so that the required medical or psychological documentation can be reviewed and reasonable accommodations can be provided from the beginning of class work in order to achieve the greatest benefit” (Quoted from DRC url: http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/index.html)

The Disability Resource Center is located in Room 2 of the Alumni Gym. The phone number and email address are: 257-2754 and jkarnes@email.uky.edu. The Disability Resource Center will provide you with a Letter of Accommodation. Present a copy of the letter to the professor.

Course Policies

1. Attendance: Students who do not attend class regularly will jeopardize their class participation grade and may be in danger of failing the class. Four or more unexcused absences will result in a final Class Participation grade of 0. I take attendance every day, sometimes by calling roll or by collecting assignments.

2. Excused Absences/Verification: Students need to notify the professor of absences prior to class when possible. Otherwise, students are expected to notify the professor within 48 hours of missing a class. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.
   a. Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class.
   b. Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.
   c. Verification of Absences: Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence. IT IS THE STUDENT’S RESPONSIBILITY TO CONTACT THE PROFESSOR CONCERNING EXCUSES AND MAKE-UP WORK.

3. Makeup Opportunity: If you have an excused absence that causes you to miss a class, you will be permitted to arrange a make-up opportunity as long as you provide documentation of your excused absence no later than one week after the absence. Please give sufficient advanced notice whenever possible.
4. **Submission of Assignments:** Assignments are collected in class unless otherwise specified. Some assignments will be submitted through Canvas. *One letter grade will be deducted from assignments submitted or presented after their due date for each calendar day thereafter (including weekends and holidays).* Creative assignments will be presented in class starting on the days noted in our semester calendar. Presenting in the time allotted will be a part of the evaluation criteria so that we will keep to schedule. In the event more time is needed for presentations (e.g., in the following class period), some presentations may be moved; nevertheless, you should have your project ready for presentation on the first day required.

5. **Academic Integrity, cheating, and plagiarism:** All work must be your own work, expressed in your own words, and organized under a plan of your own devising. If you submit work that was copied from another student or from an already published source such as a book or a website and fail to fully acknowledge the source, you will receive an automatic 0 for the assignment and may suffer *broader repercussions.* For guidelines about what constitutes plagiarism, see [http://www.uky.edu/Ombud/Plagiarism.pdf](http://www.uky.edu/Ombud/Plagiarism.pdf). For the University Senate Rules regarding procedures and penalties for academic offenses, please see [http://www.uky.edu/USC/New/SenateRulesMain.html](http://www.uky.edu/USC/New/SenateRulesMain.html).

6. **Classroom Behavior, Decorum and Civility:**
   a. We are all required to respect the rights of others in the classroom. Please come to class on time, and if you must be late, enter the room quietly and take the first available seat. Please do not read newspaper, Facebook, Instagram or other media not related to the course during class time, and do not chat with your classmates – this is disruptive to others. *Students who are perceived to be using their cell phones, smart watches, laptops, or other digital devices in ways not related to the class may be asked to leave and will receive a 0 for Class Participation.*
   
   b. This instructor, department, college and university respect the dignity of all individuals, and we value differences among members of the academic community. We also recognize the importance of discussion and scholarly debate in academic discovery, and understand that differences of opinion will be expressed from time to time, including differences among students and between students and instructor. In this classroom, we will conduct ALL discussions with respect, civility and responsibility. Personal attacks or any other acts of denigration will not be tolerated, and anyone acting in this manner or any other manner detrimental to the atmosphere and function of the class will be asked to leave the room. *THERE CAN BE NO DEVIATION from this rule.* Persistent problems will be reported to the Dean of Students. We are all responsible for creating a safe space for the healthy exchange of ideas, as well as maintaining proper classroom decorum.

7. **Canvas:** Important class announcements will be posted and emailed through Canvas, so every student must affirm that the email account listed on Canvas is the right one. Canvas will also contain lecture material, certain weekly readings, the syllabus, and other materials. To get to Canvas, go to [https://www.uky.edu/canvas/](https://www.uky.edu/canvas/)
Course Calendar
In addition to the readings, walking tours, and museum visits listed below, you will be asked to access supplemental information (e.g., current news articles) online or vis Canvas. A bibliography of readings is listed immediately after the Course Calendar. Keep in mind, this calendar may be modified to meet our needs: extended or abbreviated discussion, changes in museum visit dates, and deadlines. You will be notified as far in advance as possible when changes are made.

WEEK 1
R 8/24 Introductions

WEEK 2: Art Crime
T 8/29 Readings: selections from Charney (2009:xiii-xxiv); selections from Conklin (1994: 15-44)

WEEK 3: Threat of Art Crimes
T 9/05 Labor Day – no class meeting
R 9/07 Readings: McDade (2009); selections from Kleberg (2009); selections from Allen (2011)

WEEK 4: Art Crimes Depicted in Films: The Thomas Crown Affair
T 9/12 Readings: selections from Lee (2014)
In Class: Watch The Thomas Crown Affair
R 9/14 Readings: Straus (2009)
In Class: Watch Thomas Crown Affair

WEEK 5: Threat of Art Crimes: Museum Security
T 9/19 Readings: N/A
In Class: Visit the ArtMuseum@UK
R 9/21 Readings: Ahern and Amore (2009); Layne (2009); Drent (2009)
In Class: Discuss readings and security at the UK Art Museum.

WEEK 6: Threat of Art Crimes: Heists
Art Journal Entry: Sketch two elements of museum security.
T 9/26 Readings: N/A
In Class: Visit the UK Laboratory of Archaeology Curation Facility (1020A Export Street); preview “A Response to Museum Security” project
In Class: Discuss readings and compare art museum and curation facility security.
WEEK 7: Art Crimes during WWII
Art Journal Entry: Draw an important object that has gone missing.
T 10/03 Readings: Cohan (2004:37-49)
   In Class: Watch *The Rape of Europa*
R 10/05 Readings: Arnold (1990)
   In Class: Watch and discuss *The Rape of Europa*; preview “The Meaning of Symbols” project

WEEK 8: Art Crimes and Cultural Property
Art Journal Entry: Draw what comes to mind when you think of “indigenous art.”
T 10/10 Readings: N/A
   In Class: “A Response to Museum Security” presentation
R 10/12 Readings: Udvardy, Giles, and Mitsanze (2003); Farago (2015); Best (2009)
   In Class: Dr. Monica Udvardy will join class to the looting of *kigango*.

WEEK 9: Wartime Art Crime
Art Journal Entry: Sketch the three most essential things that make up your identity.
T 10/17 Readings: Bogdanois (2005); Nemeth (2009)
   In Class: Discuss the looting of the Iraq Museum; preview “Art Intervention” project
R 10/19 Readings: N/A
   In Class: Discuss and make Cylinder seals [bring modelling clay]

WEEK 10: Public Art and Accessibility Part 1
Art Journal Entry: Sketch a place on campus and insert a piece of public art into it.
T 10/24 Readings: N/A
   In Class: Walking tour of public art in Lexington
R 10/26 Readings: Melker (2011); NEA infographic on Canvas
   In Class: Discuss readings and questions from the tour of Lexington public art;
   Final Project Proposal due

WEEK 11: Public Art and Accessibility Part 2
Art Journal Entry: Reflect on how you identify with art or how art is a part of your identity.
T 10/31 Readings: Links on Canvas to TakeBackCheapside, SPLC “Whose Heritage?”,
   biography of John C. Breckinridge, and biography of John Hunt Morgan
   In Class: Visit Cheapside with Mr. DeBraun Thomas
R 11/02 Readings: N/A
   In Class: “Last Seen” presentation
WEEK 12: Fakes, Forgeries, and Plagiarism
Art Journal Entry: Reflect on how fakes/forgeries distort the value of original art.
          In Class: Discuss topic and readings
          In Class: Complete “Fakebusting Methods and Forgeries” assignment

WEEK 13: Art Crimes Depicted in Films: Ocean’s Eleven
Art Journal Entry: Sketch stick figures breaking into a museum. Use the whole page.
T 11/14  Readings: N/A
          In Class: Watch Ocean’s Eleven
R 11/16  Readings: N/A
          In Class: Watch Ocean’s Eleven and complete evaluation

WEEK 14: “An Art Intervention” Presentation and Thanksgiving
Art Journal Entry: N/A
T 11/21  Readings: N/A
          In Class: “An Art Intervention” presentation
R 11/23  Thanksgiving – no class meeting

WEEK 15: Art Crimes Depicted in Film: Lara Croft Tomb Raider
Art Journal Entry: Draw an artifact as a piece of art and a piece of art as an artifact.
          In Class: Watch Lara Croft Tomb Raider
R 11/30  Readings: N/A
          In Class: Watch Lara Croft Tomb Raider; Extra Credit assignments due.

WEEK 16: Final Project Presentation
T 12/05  In Class: Final Project presentation
R 12/07  In Class: Final Project presentation

WEEK 17: Final Project Presentation
M 12/11  In Class (10:30-12:30): Final Project presentation
Bibliography of Course Readings and Resources
For HON 252-001, students will be able to access all assigned readings via Canvas. Readings and Assignments due each class period may be found under the Modules tab in the course homepage along with topics to be covered that week.

Ahern, Dennis and Anthony Amore

Allen, Chas
2011 Mr. Pink: The Inside Story of the Transylvania Book Heist. Allen Brothers Publishing, Lexington, KY.

Arnold, Bettina

Benjamin, Walter

Best, Judah

Bogdanos, Matthew

Charney, Noah
2009 Art and crime: Exploring the dark side of the art world. Praeger, Santa Barbara, CA.

Cheung, Simon

Chou, Kimberly

Cohan, John Alan

Conklin, John E.

Crawford, Amy

Drent, Dick


