Fakes, forgeries and counterfeits are omnipresent as works of art, branded products, biographies, satellite pictures, documents, news, research results, testimonies. They are mimetic practices of unique cultural, economical and political relevance. They alter reality, make history and perform cultural work. Although their impact contrasts with their negative connotation, they are still first and foremost considered as fraud, as deceit, as the shadow of a creative act. The conference aims to discuss and establish an understanding of these practices as productive mimetic processes and not merely as morally and legally problematic phenomena. It will engage an interdisciplinary dialogue on the potential impacts of fakes, involving art history, literature, performance and media studies.

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Thursday, 29 October 2015

9.30 Welcome
Christopher Balme
Simone Niehoff

9.45 OPENING LECTURE
Six Degrees of Separation: The Foax as More
Henry Keazor (Heidelberg)

11.00 COFFEE

PLAYING WITH FORGERIES
Chair: Katharina Krčal

11.30 The Bacchus’ Six Toes. Defects and Imperfections in Daniel Hopfer’s Copies after Mantegna’s Engravings: a Dissident Translation
Anna-Sophie Pelle (Tours)

12.00 The Artist and the Mountebank: Forgery and the Dynamics of Illusion in the 17th-Century Arts
Jacqueline Hylkema (Leiden)

12.30 Aping the Master: Voltaire Pastiches in 19th-Century France
Manuel Mühlbacher (Munich)

13.00 LUNCH at CAS

TRANSFERS OF FORGED OBJECTS
Chair: Bavand Behpoor

14.00 fracture and facture: cultural histories of the inauthentic and the collecting of Islamic art
Margaret Graves (Bloomington)

14.45 With the Vatican’s Blessing: Marketing Strategies of the Mansur Collection
Sylvia Schoske (Munich)

15.30 COFFEE

16.00 Shape Shifters of Transculturation: Giovanni Bastianini’s Forgeries as Embodiment of an Aesthetic Patriotism
Tina Ocal (Heidelberg)

16.30 Stefano Bardini: From Fabrication to Masterwork. Documented Strategies for Fabulously Faking
Lynn Catterson (New York)

19.00 EVENING LECTURE
Fälschung – die Kunst der Täuschung
Friedrich Teja Bach (Vienna)

Friday, 30 October 2015

METADISCUSSIONS: FORGERY AS MOTIF
Chair: Manuel Mühlbacher

9.30 Fake Supreme:
Gaddis, Kierkegaard, and the Art of Recognition
Klaus Benesch (Munich)

10.15 COFFEE

10.45 Reevaluating Fraudulence and Imitation: (Re-)Reading Practices in Gottfried Keller’s ‘Die mißbrauchten Liebesbriefe’
Jessica Resvick (Chicago)

19.00 VERNISSAGE:
FAKE FOR GLORY
Location: Galerie Royal
Introduction
Henry Keazor

Saturday, 31 October 2015

12.15 LUNCH at CAS

FAKED LITERARY TRADITIONS
Chair: Annalisa Fischer

13.15 The Forger as Expert: Autograph Forgeries around 1900
Anne-Kathrin Reulecke (Graz)

14.15 ‘I have chosen to write notes on imaginary books’: On the ‘Forgery’ of Pretexts
Laura Kohlrausch (Munich)

14.45 COFFEE

15.15 Faked Translations:
James Macpherson’s Poems of Ossian
Yola Schmitz (Munich)

15.45 ‘… charge the Creator with forming objects whose sole purpose was to deceive us’: Preceding Originals
Brigitte Rath (Berlin)

16.30 Wrapping Up
Chair: Henry Keazor