Forgers&Foregries 1. In this series of LWSs we are going to learn yet a little bit more about forgers and forgeries. The lessons are tailored around an episode of the Hidden Brain podcast.

Eric Hebborn

1. Listen to the introduction _____
How does Noah Charney (the first speaker) call Eric Hebborn and why?

2. Listen to the snippet and put either T or F next to each statement _____

1. The story of Eric Hebborn is a story of revenge over monetary gain. ___

2. He had some serious talent and initially was a successful artist. ___

3. Once Eric had purchased some drawings at a flea market and thought they might be of value. ___

4. He brought the drawings to an art gallery in Edinburgh. __

5. The gallerist took the drawings off the artist's hands and said they were excellent and of great value. __

6. Eric got very little profit and wasn't quite pleased. ___

7. Later, Eric came back past the gallery and saw that the very object he had sold was in the window for much more than he had been paid.

3. Listen once _____. What are the two components of the passive-aggressive revenge of most art forgers?
Listen again, join the correct parts of the chunks and retell the snippet.

outraged that   him his due

is part of the   initial motivation

has not given   as originals

makes this	the gallery cheated him
try to pass them off	life-changing decision
gains a sort of	art establishment
the primary	own original artworks
must be as good	so-called experts
to fool these	passive-aggressive revenge
to endorse his	as the master

Noah Charney

4. Pre-listening. Drag and drop the words before their meanings.

blueprints   oeuvre   extant

provenance   preparatory

_____   – the place of origin of something

_____   – the complete work of a writer, painter or other artist

_____   – done in order to get ready for something

_____   – early plans or designs for buildings or machines

_____   – used to refer to something very old that is still existing

Listen once. What is a _provenance trap_? Listen again and number the lines in order you hear them.

Shankar Vedantam: _When Hebborn decided to forge the great masters, he decided to do it in a way that was quite unique. What was that way?_

_____

___ Let's be honest, every art historian wants to be Indiana Jones and wants to find lost treasures. And you may or may not know that the majority of works that we know of made by old masters are lost.

___ But the essential component is it uses provenance, or the documented history of an object, as a trap to lure the researcher to authenticate the work.

___ The majority of successful art forgers in the 20th century use variations on what I call a provenance trap, and there are four variations on it.

___ We all know that famous artists throughout history prepared their paintings and sculptures by doing sketches, by doing drawings. But it was not until relatively recently that drawings were considered a collectible art form and worth keeping.

___ He created what looked like a drawing in preparation for that. And we know, logically, that van Dyck made lots of preparatory drawings, but they simply aren't extant anymore.

___ It's a little bit like blueprints and a building. You keep the building, but you don't necessarily keep the blueprints. Eric Hebborn would create what appeared to be these preparatory drawings for works like the one I'm looking at in the book right now - Anthony van Dyck's "Crowning With Thorns," which is in the Museo del Prado in Madrid.

___ In some cases, as much as two-thirds of the oeuvres of these famous artists of the Renaissance - we know of them through documented references to them, but we don't know where they are.

___ So provenance trap uses documented history and then creates lost works that match the real documented history. And Eric Hebborn is an example of that. He very cleverly created drawings that looked like preparatory sketches for famous paintings.

5. Listen _____. Together with Shankar and Noah Charney we are going to look at the pictures below. These are Anthony van Dyck "Crowning With Thorns" and the "preparatory" drawing forged by Eric Hebborn.

Look at the pictures, listen to the snippets and decide which picture each snippet refers to. Type in either *P* for painting or *D* for drawing.

_____   ____

_____   ____

_____   ____

_____   ____

_____   ____

_____   ____

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_____   ____

Listen and check _____

LIVEWORKSHEETS