Daniel Becker, Annalisa Fischer, Yola Schmitz (eds.) in collaboration with Simone Niehoff and Florencia Sann ders

Faking, Forging, Counterfeiting

Discredited Practices at the Margins of Mimesis

transcript

Table of Contents

Preface Annalisa Fischer I 7

Six Degrees of Separation The Foax as More Henry Keazor | 11

Forgery: The Art of Deception Friedrich Teja Bach | 41

The Artist and the Mountebank
Rochester's Alexander Bendo and the Dynamics
of Forgery and Illusion in 17th-Century Art
Jacqueline Hylkema I 59

Aping the Master

19th/Century Voltaire Pastiches and the Anxieties of Modern Authorship
Manuel Mühlbacher I 77

Fracture, Facture and the Collecting of Islamic Art Margaret S. Graves I 91

Shape-shifters of Transculturation Giovanni Bastianini's Forgeries as Embodiment of an Aesthetic Patriotism Tina Öcal I 111

Fake Supreme
William Gaddis and the Art of Recognition
Klaus Benesch I 127

Reflections on Plagiarism in Borges's Works
The Case of Pablo Katchadjian's *El Aleph engordado*Florencia Sannders I 139

"I have chosen to write notes on imaginary books" On the Forgery of Textual Sources Laura Kohlrausch I 153

Faked Translations
James Macpherson's Ossianic Poetry
Yola Schmitz | 167

Creating a Cult, Faking Relics
The Case of St. Dominic of Soriano
Laura Fenelli I 181

Desiring Fakes
AI, Avatars, and the Body of Fake Information in Digital Art
Daniel Becker I 199

Unmasking the Fake
Theatrical Hoaxes from the *Dreadnought Hoa.*:
to Contemporary Artivist Practice
Simone Niehoff I 223

Contributors | 239

Illustration Credits I 243