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FROM CANVAS TO THE MUSEUM: THE TRUTH AND JOURNEY BEHIND ART CRIME

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Abstract: ‘Art speaks where words unable to speak’. Art connects with passion, inspiration, creativity, and emotions. However, the estimation of these outcomes is special and unpredictable. Art gives us life-source of collective history. Through all these things people can come to know how our ancestors lived, what they used, and what things they made for civilization. Art museums are a good source of entertainment, source of knowledge, it helps to preserve and promote our cultural heritage, and are also effective for further research support. An artist has an innovative way of seeing the world around us which is why the art might be influenced by the artist’s personal experiences, thoughts of legends, or social culture.

The purpose of this work is to primarily focus on the journey of art and art crime. It deals with thought-provoking ideas and the experience of Professor and artist Dr. Noah Charney. His fiction and non-fiction execute to show the adventurous journey of Dr. Noah’s artistic and personal experience of detecting real art crime. Art crime is often repetitive news in recent times. These forgeries can be found in notable museums and galleries all over the world. Here, this work talks about the history of art crime, famous art-missing cases, and world- wide recent artistic activities. The truth is the word ‘art’ cannot be locked into the box, it is beyond the limitations of human capability. This *Art napping* is the act of stealing paintings, sculptures, and visual arts from galleries, museums, or any other public and private locations. Still, many nations are active to operate crime squads to investigate art theft and illegal trade in stolen art and antiquities. From canvas to the museum this topic takes the execution of analyzing and researching the originality of the art world.

INTRODUCTION

Art began with stone carvings and writings which represented objects, animals, and rites that were organized by civilians at that time. These terms and techniques are collected by archaeologists and it is the proven evidence for their existence. Art history is the study of all art and cultural eternities. Art history carries us closer to the footprint of civilization throughout history because it’s the story of us and our global force to

create. Since every artwork is realistic and authentic in itself. For example, when people look at Munch's painting, they have two different opinions. It might be a pessimistic or optimistic vision of life. Here, this work calculates the reality of the lifespan of art.

ART CRIME

This work speaks about a revealing look at the illegal crime in the art world experienced by Noah Charney, a writer, and founder of ARCA (Association for Research into Crimes against Art) is an international research group promoting the study and understanding of art crime. In recent years, suspicious acquisitions, unpredictable actions, and sheltered dealers have found their way into the headlines and challenged us from fake pieces to stolen antiquities. This study examines criminality in terms of occurrence, losses, and characteristics of victims, art crime investigation, and security issues experienced by us.

Charney's book addresses a wide range of topics within the arts and approaches a broad readership, from students and art specialists to art-world enthusiasts. *The Art Thief*, Noah's international best-selling thriller that shadows the theft of three paintings, and the quest to recover them across Europe. Noah's book gazes everything the way art theft is socially prearranged, the way thieves locate art to steal and how they gain contact, their use of insiders and fronts, and the way they shift the stolen art. The relationship between art theft and organized crime is investigated and researched by him. The author gives the subject of realism by outlining the history of art forgery.

The title 'Art crime' triggers some queries. Normally a thief is only focused on money, gold, and valuable things but stealing an art piece is an unimaginable topic. When it comes to art crime, they target millions of pounds of the art piece which might be a painting, sculptures, or any antiques. According to Noah Charney, every masterpiece is a cultural property, collectible object, and cultural heritage, and mostly belongs to our prestigious treasure of national libraries.

The term "cultural property" deserves a wide-ranging perspective than just a 'piece of art'. This precious thing should be handled safely and should provide complete protection. This treasure cannot be smashed, stolen, or completely destroyed, or else the culprit will be under the suit of legal consequences. Apart from legal protection, it contains various cultural representations and stands for inter-linked identities. Noah Charney and his ARCA's primary step is to protect natural treasures of art, manuscripts, and writings as well it is a research group that promotes the academic study of defending art crime in various ways.

INSPIRED ARTISTS AND WRITERS

Most writers are once admired by the artist in their lifetime. The aim is to reveal and notice their inspired work and their findings on the identity of art and heritage in the form of books and paintings. Tracy Chevalier, the author of *Girl with a Pearl Earring* (1999), mentioned Johannes Vermeer's work that inspired her to present a novel when she was 19 times old and was struck by the colours, as well as the expression on the girl's face. Chevalier stood in front of the oil painting for hours and bought a picture of it and it still hangs

in her home. Technically, the observation form is also known as chasing ‘ expressionism ’ from canvas to writings.

Art is a module of culture and imitating ethics of gainful and social intention or someone’s unique experience. like art is always open, idiomatic, and debatable. The supposition itself has converted over centuries. Some other inspired work *Lydia Cassatt Reading the Morning Paper*, by Harriet Scott Chessman(2001) set in Paris in the 1880s. This provides the tale of two sisters- Mary Cassatt, the painter, and Lydia Cassatt, her frequent model who often posed for oil paintings despite suffering from Bright’s trouble. *The Girl in Hyacinth Blue*, by Susan Vreeland(2000), *I, Mona Lisa*, by Jeanne Lakogridis (2006), *Sunday in the Park with George*, lyrics by Stephen Sondheim and book by James Lapin(1984), *Dancing for Degas*, by Kathryn Wagner (2010). The *Da Vinci Code*, by Dan Brown(2003). now, the action cliff-hanger is extremely popular and recently turned into a movie starring Tom Hanks, starts when a man is established gusted in the Grand Gallery of the Louvre, posed like Leonardo da Vinci’s Vitruvian Man. Norman Rockwell’s Greatest Painting a Novel, by Hollis Hodges(1988). *Sunflowers A Novel of Vincent van Gogh*, by Sheramy D. Bundrick (2009), *The Cezanne Chase*, by Thomas Swan(1997).

TECHNICAL CRIME SPOTS vs EMPTY FRAMES

Technology is the next of attacking missions for forgers. It is much easier to forge things when compared to using metals and guns. On the other hand, forensic technology makes it much harder to fool testing. According to Charney, one of the weird aspects of the art world is that they very rarely used forensic testing, instead of relying on expert opinion, which of course may be in error, and looking at the documented history or provenance. In the end, the investigation move on to the next level of cybercrime. The art market became a multibillion-dollar industry, and art thieves have taken note and advantage. The most notable investigation in our art history is;

- The Mona Lisa, (Mona Lisa Misplaced)
- The Concert by Johannes Vermeer
- The Storm on the Sea of Galilee by Rembrandt van Rijn
- Landscape with an Obelisk by Govert Flinck,
- View of Auvers-sur-Oise by Paul Cézanne
- Infante and Dog by Diego Velázquez
- Poppy Flowers by Vincent van Gogh etc.

The most interesting news on air is,

- On Monday, police recovered a Picasso painting stolen from Athens National Gallery in 2012.
- A woman found a Rufino Tamayo painting on a New York City street 16 years after it was stolen.

ART AS ACTION

Ultimately, they are searching for methods to better predict how cultures will transform, including our own, and stands for a better plan for execution in the future. Art museums are the residence of a high premium on originality, and understanding that each work is exclusive to a particular artist or group of artists. Today many types of museums of history, science, and ethnography rely on models or replicas to tell their stories. Archaeologists, of course, rarely have access to thought processes; however, the range and diversity of art from past societies is, in our view, a testament to the prominence of this ongoing ‘commentary’ among us. The archaeological record comprises not only the objects and images (‘art’) of past societies, but also the locations where they were made, displayed, or used. A piece of a paper is history if he/she presents it before the world. Further insights come from art that decorated buildings, was raised as monuments, or made visible in other settings in which fixed objects or images are found.

Stealing a famous painting can increase a thief’s reputation within a network and get other opportunities. A valuable work of art can also be used as a form of guarantee for future deals or to transfer value across borders. Authorities as non-specialists are less likely to seize a painting than to seize millions of pounds worth of cash or assets. Art does not simply present and strengthen leading ideologies or assert social models; it may contain hidden, layered, or contested messages or meanings. Likewise, the knowledge declared in or by artwork may be contested. For example, *Brunfiel* (1996) provides a compelling case that healthy-looking, standing female figurines, produced by local communities in the Aztec hinterland, were intentional forms of alternative art, produced in response to negative depictions of women (often shown dismembered or kneeling in submission) promulgated as part of the Aztec imperial ideology.

The basic trouble with writing about art, or even thinking about art for that matter, is that we have to employ words to describe, explain, evoke, or otherwise revolve around sensual experience. This is a problem in part because the senses are still somewhat disturbing to us as intellectual beings art writing is accidentally personal, and in part because, though we talk about things we see and hear every day, we so rarely consider how we see things or the manner in which sound or feelings circulate in us. In short, we are forced to recollect and also to eloquent processes that usually continue to blur. The mission of understanding art crime is a brief survey but the truth is a marginal historical fact is destroyed by someone for the sake of money.

CONCLUSION

There are multiple ranges of genres that have been used by Noah Charney. The major focus is to identify the elements of art history and quietly talk about crime, and horror, at last, assemble it into historical fiction. In one of his interviews, he mentioned that ‘the media loves art forgers, and to be honest they are not particularly scary in terms of criminals and far less objectionable than most. But the world at large tends to think of them as pranksters rather than gangsters (IN ACADIA).

Art is powerful even though it is made up, it can and has shaped our consciousness and changed our minds about things. Magic happens between both sides. It's about the art and the appreciator, the artist, and the art. It's the gap between our response to a work of art and others' response to it. This way, art can shift and expand and cater to the needs of those who feel compelled to make it, whatever it is. It should be an open and evolving concept, capable of holding our definition of art along with everyone else.

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