

THE SCREAM: ART CRIME INVESTIGATIONS AND THE VALUE OF THEFT TO ART

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RESEARCH OBJECTIVES USING THE THEFTS OF THE THE SCREAM BY EDVARD MUNCH, I AIMED TO ANSWER THE FOLLOWING RESEARCH QUESTIONS:

- WHAT DOES AN ART INVESTIGATION LOOK LIKE FROM THE PERSPECTIVE OF THOSE DOING THE ACTUAL TRACKING/INVESTIGATING?
- HOW DOES THEFT CHANGE THE VALUE OF ART CULTURALLY AND ECONOMICALLY?

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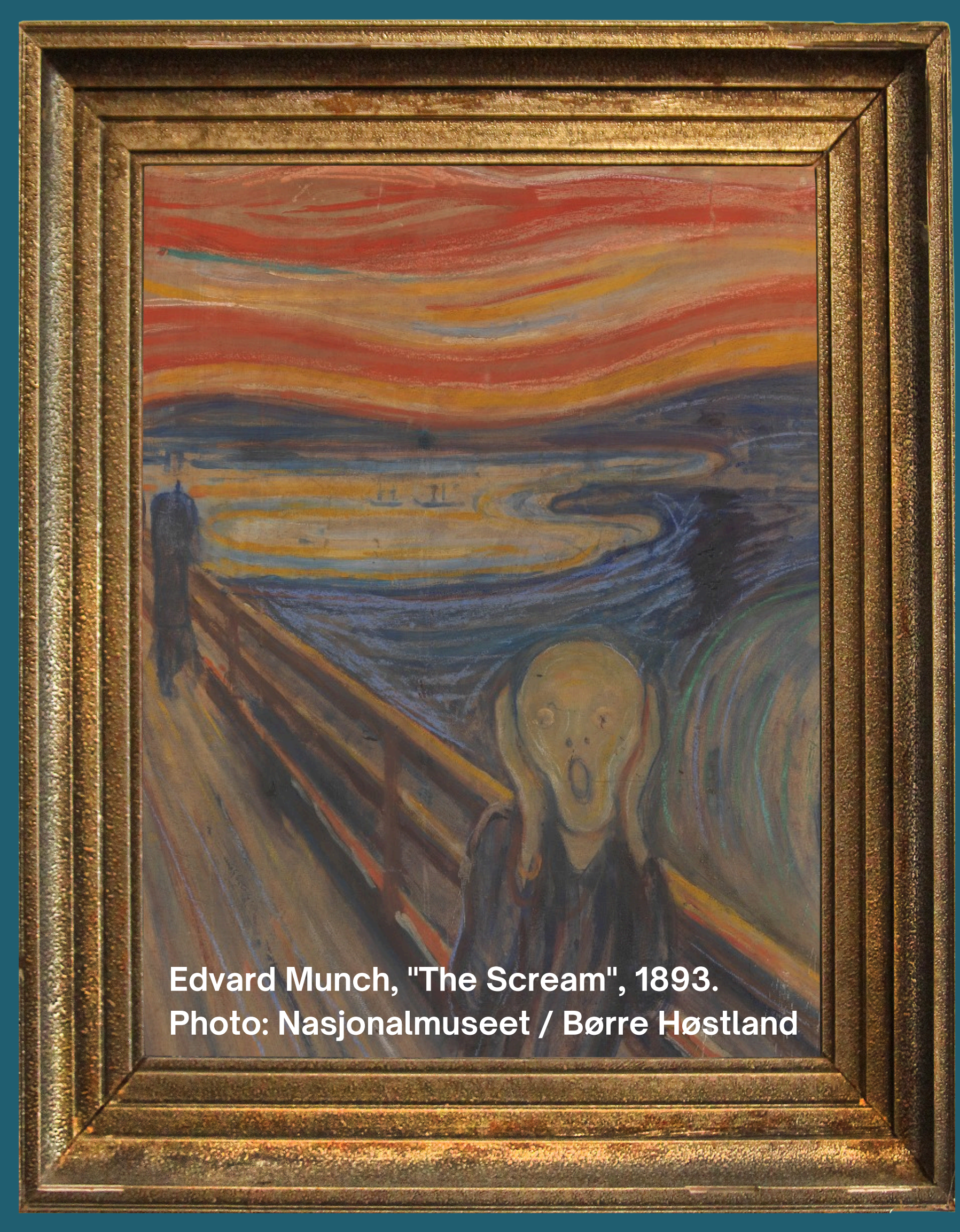
HYPOTHESIS

THE IMPACT OF THEFT INCREASES THE VALUE OF A PIECE OF ART BOTH CULTURALLY AND ECONOMICALLY

RESEARCH CONDUCT

MY RESEARCH IS A COMPILATION OF BOTH EXISTING LITERATURE (AS IT PERTAINS TO THE THEFTS OF THE SCREAM, ART THEFT, AND THE ART MARKET) AND INTERVIEWS WITH ART WORLD PROFESSIONALS INCLUDING ANTHONY AMORE, MICHAEL FINKEL, JON WESSEL-AAS AND MARCUS ASNER. THE INTERVIEWS WERE CONDUCTED OVER A PERIOD OF 3 MONTHS FROM JUNE-AUGUST 2024. ADDITIONALLY, OBSERVATIONAL NOTES FROM MY RESEARCH TRIP TO NORWAY IN JUNE 2024 ALSO PROVIDE CONTEXT TO THE WORK.

- ### ART INVESTIGATION INITIAL STEPS
1. AN EXHAUSTIVE FORENSIC ANALYSIS OF THE HEIST, TO INCLUDE PHYSICAL EVIDENCE AND MODUS OPERANDI
 2. QUESTION ALL EMPLOYEES, VOLUNTEERS, AND OTHERS WITH ACCESS TO THE INSTITUTION
 3. QUESTIONING INFORMANTS
 4. IMMEDIATE EFFORT TO PUBLICIZE THE IMAGES OF THE STOLEN ART THROUGH ALL MEANS, FROM MEDIA, TO SOCIAL MEDIA, TO INTERPOL AND OTHERS.
- ANTHONY AMORE



FIRST THEFT OF THE SCREAM

THE 1893 VERSION OF THE SCREAM WAS STOLEN FROM THE NATIONAL GALLERY OF OSLO IN 1994. IT'S RECOVERY INVOLVED OUTSIDE ASSISTANCE FROM SCOTLAND YARD'S ART TEAM WHO SENT DETECTIVE, CHARLEY HILL UNDERCOVER AS AN ART DEALER TO NEGOTIATE WITH THE THIEVES AND THEIR ASSOCIATES AND CONDUCT A STING OPERATION. HE SUCCESSFULLY RE-REQUIRED THE PAINTING 3 MONTHS AFTER IT'S THEFT.

SECOND THEFT OF THE SCREAM

THE 1910 VERSION OF THE SCREAM WAS STOLEN FROM THE MUNCH MUSEUM IN 2004. LITTLE INFORMATION ABOUT THIS INVESTIGATION IS PUBLICLY AVAILABLE DUE TO THE THEFTS TIES TO A CRIMINAL GANG AND PREVIOUS ARMED ROBBERY



Table 1. Value of Stolen Paintings on the Open Market vs. the Black Market

	Open Market	Black Market
Masterpieces	\$\$\$\$	\$0
Mid-Tier Artwork	\$\$\$	\$\$
Commonplace Artwork	\$\$	\$

Figure 1.
Theft → Gainers Publicity → Increases Fame
Fame + Scarcity → Increases Cultural & Monetary Value

VALUE/FINDINGS/CONCLUSION

TO REVIEW, MASTERPIECES LIKE THE SCREAM ARE NEARLY IMPOSSIBLE TO SELL ON THE BLACK MARKET, BECOMING ALMOST WORTHLESS. BECAUSE MASTERPIECES ARE SO RECOGNIZABLE AND THEIR THEFTS ARE SO PUBLICIZED, IT IS IMPRACTICAL TO DISPLAY THE ARTWORK IN ANY CAPACITY WHERE SOMEONE MIGHT RECOGNIZE THE PIECE AND THEN REPORT IT. THE RISK OF RUNNING INTO LEGAL TROUBLE IS TOO GREAT. HOWEVER, AN ARTWORK'S MONETARY VALUE ON THE OPEN MARKET DIFFERS FROM ITS VALUE ON THE BLACK MARKET. IN FACT, THEFT TENDS TO INCREASE THE VALUE OF ART ON THE OPEN MARKET.

IN THE END, VALUE IS DETERMINED BY WHAT CAPTIVATES THE GLOBAL COMMUNITY'S INTERESTS. WE MUST THEREFORE THINK CRITICALLY ABOUT HOW ART THEFT IS BEING PORTRAYED AND THE CONSEQUENCES THOSE PORTRAYALS CAN HAVE. SOCIETY NEEDS TO DO A BETTER JOB OF ACCURATELY RECOUNTING INSTANCES OF ART THEFT WHILE BEING COGNIZANT OF THE LANGUAGE WE ARE USING TO DESCRIBE THEM. THE GLAMORIZATION OF ART CRIME HAS BOTH CULTURAL AND FINANCIAL EFFECTS.