

## TABLE OF CONTENTS

Letter from the Editor	1
ACADEMIC ARTICLES	
Art, Antiquities, and Financial Crimes Circular Criminality in Art <i>Tommaso Di Ruzza</i>	3
Original Artworks in Short Supply <i>Elena Buniak</i>	21
For Fame or Fortune: Forgery of Archaeological Artefacts <i>Noah Charney</i>	35
The Interplay of Art Historical Connoisseurship and Artificial Intelligence in Authenticating a Painting Attributed to Anthony van Dyck <i>Nils Büttner, Alita De Feudis, and Carina Popovici</i>	43
ACADEMIC ARTICLES YOUNG SCHOLAR	
The Impact of Artificial Intelligence on the Art World <i>Pandora Langlais</i>	53
REGULAR COLUMNS	
Context Matters “Roman Fresco Fragments at the J. Paul Getty Museum” <i>David W. J. Gill</i>	71
Lessons from the History of Art Crime “Can AI Solve the Mystery of <i>The Polish Rider</i> ?” <i>Noah Charney</i>	79
EDITORIAL ESSAYS	
The Operation of the “Good Faith” Buyer Defence for New Zealand Collectable Art <i>Rod Thomas</i>	83

## INTERVIEWS

Is the Glitter Really Needed? An Interview with Orlando Whitfield <i>Isabel H. Jewett and Francesca Manzin</i>	95
An Interview with ARCA Founder Noah Charney Published in Italian in Il Giornale	97
Acknowledgements	103
Contributor Biographies	111