

Summaries

Justitiële verkenningen (Judicial explorations) is published six times a year by the Research and Documentation Centre of the Dutch Ministry of Justice and Security in cooperation with Boom juridisch. Each issue focuses on a central theme related to judicial policy. The section Summaries contains abstracts of the internationally most relevant articles of each issue. The central theme of this issue (no. 4, 2020) is *Trends in art crime*.

Understanding art theft today

Noah Charney

This article seeks to provide an introduction to art theft today. It is divided into sections that look at the context in which art is stolen, definitions of key terms, an explanation as to why the field is understudied and under-reported, and a brief history of the phenomenon. It also contains sidelines on actual developments like the theft of a Van Gogh painting from the Singer Laren Museum in the Netherlands as well as on the drop of art theft since the start of the Corona pandemic.

'Dirty money, pretty art'. Money laundering and subversive crime in the age of art financialization

Christoph Rausch, Léonie Bouwknegt, Jeroen Duijsens and Frank Assendelft

What is the current nature and extent of money laundering on the art market in times of an increasing financialization of art? This article introduces the problem of money laundering through art and reflects on the associated risks of financial crime. Drawing on two recently published research reports the article describes art market and art financialization practices that may facilitate money laundering. It presents an overview of relevant rules and regulations and points to the challenges of preventing art-based financial crimes.

The policing of art crime: European perspectives

Saskia Hufnagel

This article provides a short overview of art crime policing and gives some insights as to why art crime policing is an especially arduous task while specifically providing examples from the European Union (EU)

and the United Kingdom (UK). The article focuses first on the detection of art crime, exploring why many crimes do not enter the criminal justice system. Here, the fact that art crimes are often not detected at all or, if they are, not reported to the police is discussed in some depth in particular with a view to art theft and forgeries. The article then addresses the investigation and prosecution of art crime cases in the EU and how they are facilitated and inhibited in various member states. Finally, the challenges and possible improvements at the European level are discussed and future directions of the fight against art crime are debated.

The policing of art crime in the Netherlands

Richard Bronswijk and Fons van Gessel

This article provides insight into the approach of the Dutch police to the criminal trade in art, antiques and cultural goods. The authors begin with a brief historical sketch of the development of art crime, before examining the question of how the police in the Netherlands has organized itself in this field. The scope of art crime and how to determine it is also examined. Much information is available from various sources, but a thorough and adequate picture is lacking. Finally, a specific form of art crime is discussed, namely false art. Detecting false art is a tough process, because different parties involved often share the same interests, resulting in 'walls of silence'.

A new Dutch approach to dealing with collections from colonial contexts

Jos van Beurden

Several countries in Europe are developing new policies for dealing with collections from colonial contexts. In October 2020, the Council for Culture also made a contribution to this matter commissioned by Minister Van Engelshoven with the *Advice for dealing with colonial collections*. This article makes two caveats to this advice. The first is about provenance research, about which the advisers have a lot to say, but clues are lacking as to how museums can balance this kind of time-consuming and costly research with the large number of dubiously acquired objects from colonial contexts awaiting investigation. Second, the author misses references to how claims for two other categories of looted art involving Europeans are handled: those of human remains and objects from the early inhabitants of European settler

colonies (Australia, Canada, New Zealand, USA and South Africa) and Nazi-looted art. Those early inhabitants and the descendants of the victims of the Nazi regime have made more progress with their restitution requests than the old colonies with theirs.

The return of iconoclasm

Joris Kila

This article aims to clarify the phenomenon of iconoclasm and how it impacts today's society, in spite of the lack of research on this topic. After establishing its complex and sensitive nature, a first assessment containing types of iconoclasm and various motives of iconoclasts is presented. Different forms of iconoclasm are distinguished, explained and illustrated using examples. Special attention is given to the subject's sensitivity in modern society while establishing the connection of the topic with identity in multiple shapes and forms. The article aims at contributing to a future multi-disciplinary debate.