

11.01
A

Handwritten text in a cursive script, likely a Latin or German manuscript, located at the top of the page.

Expertise



Nr. PAR 80

2018



Pierre-Auguste Renoir (1841-1919)

Sotheby's 150.000.000 \$ Fake Modigliani

is an Artwork made by

RENOIR

B

Handwritten text in a cursive script, likely a Latin or German manuscript, located at the bottom of the page.

Handwritten signature or mark in the bottom right corner.

Table of Contents

Page 3 - 4	Biographical too Pierre-Auguste Renoir (1841-1919)
Page 5	Renoir Nude Homage Amedeo Modigliani (1884-1920)
Page 6 – 8	Numerous Modigliani counterfeits in circulation
Page 9 -10	Neckline Renoir Nude homage Modigliani
Page 11- 12	Photos - Painting Comparison Renoir - Modigliani
Page 13 – 17	Inspector Luck helped discover the Renoir
Page 18 - 20	Sotheby's has been spreading artifacts on several occasions
Page 21 – 24	Questionable Provenance Sotheby's
Page 25 - 26	Explanation of the Renoir acronym detection method
Page 27 - 49	The references of the Classic Renoir acronyms
Page 50 - 51	Renoir acronyms - canvas back
Page 52 - 53	Manipulation / Sabotage on the stretcher
Page 54	Size and age of the oil painting etc.
Page 55 - 56	Admission criteria of the directories and authenticity
Page 57	Authenticity - Stamps and Seal
Page 58	Imprint Wolfgang Kozlowski - Renoir expert

Biographical about Pierre-Auguste Renoir (1841-1919)



Pierre-Auguste Renoir

[pjɛʁ o'gyst ʁə'nwɑʁ] (* 25. Februar 1841 in Limoges, Limousin; † 3. Dezember 1919 in Cagnes-sur-Mer, Côte d'Azur), often called only Auguste Renoir, was a French painter of impressionism.

https://en.wikipedia.org/wiki/Pierre-Auguste_Renoir

Renoir began his apprenticeship as a porcelain and textile painter at the age of 13. Already at the age of fifteen, he mastered his craft so well that his company gave him more demanding work, which was reserved for experienced porcelain painters only.

After the apprenticeship, Renoir earned his money as a fan and curtain painter. Renoir took on different works that had to do with painting and painting objects. For him, it was important to gain experience in painting.

Renoir likes to call himself a worker. More precisely, however, he was a craftsman. He had no clichés that prevented him from testing new things.

With much diligence and zest for action, he oriented himself early on to famous painters who left their masterpieces to posterity at the Louvre in Paris. Renoir went regularly and as often as he could to the Paris Louvre.

Previously, it was possible to set up his easel next to the masterpieces in the museums and copy them. At the Louvre Museum, Renoir finally made copies of the Old Masters, from Rembrandt to Leonardo da Vinci.

Because of his great interest in painting, Renoir was a respected painter at a young age who mastered numerous painting techniques necessary to copy the Old Masters.

Renoir set aside the masterly painting of his actual skills and devoted himself to the new style of the emerging impressionism he decisively influenced.

Renoir's impressionist phase

1861-1864 Renoir studies painting in the class of the Swiss painter Charles Gleyre. Soon, however, he sought other artistic models than his teacher, namely Gustave Courbet and Diaz de la Pena, whom he happens to encounter when painting in the forest and who encourage him to always paint for life and the model.

He joins friendship with Claude Monet, Alfred Sisley und Frédéric Bazille and paint with them outdoors . http://de.wikipedia.org/wiki/Pierre-Auguste_Renoir



Nude of Pierre-Auguste Renoir 1913 after Amedeo Modigliani

Oil on canvas on stretcher 146.7 cm X 89.5 cm

The painting, which was commissioned by Pierre-Auguste Renoir, was completed on 9.5.1913.

The style of painting is clearly reminiscent of the style of Amedeo Modigliani (1884-1920)! The painting comes because of its exceptional format and the full-body representation the Modigliani never used for his nudes has hardly questioned! The nude painting is a self-interpretation of Renoir in homage to Amedeo Modigliani and is thus an original painting by Renoir.

However, the painting is not a copy because a copy should be known an original which is not known to be the case, unless there was an original Modigliani of this motif and circulating for over 100 years, a possible copy of Renoir, which remains speculation, however a copy can be excluded.

The overpainting of the initials PR = Pierre Renoir and the dating 9.5.1913 lower right, **see pages 27 to 30**, the authorship Renoir was veiled. Later, the signature Modigliani was added left below. That Amedeo Modigliani created this signature by hand is very unlikely and the painting would still be a Renoir in such a case. It may be assumed, however, that Modigliani did not set the signature and therefore the signature is a fake!

1. Confiscated Modigliani fakes on exhibition in Genoa

There have already been several Modigliani exhibitions in which numerous Modigliani counterfeits have been withdrawn from the police and prosecutors. Alone this fact is a cause for concern that the authenticity of Modigliani paintings is poorly ordered because there is no expert who can prove the authenticity of a Modigliani in an art scientific way based on an empirical evidence.

Genoa closes art exhibition after paintings 'turn out to be fakes'

Authorities in Genoa have confiscated 21 suspect artworks supposedly by Amedeo Modigliani after confirming that several paintings showcased in a major exhibition at the Doge's Palace were likely fakes.

Earlier this week, the foundation sponsoring the Genoa show decided to shut down exhibit three days early in order to collaborate with latest investigation enveloping the Italian expressionist painter and sculptor, who is one of the world's most famously faked artists. "They did the right thing. This was absolutely shameful," said Carlo Pepi, the 79-year-old Tuscan art critic and collector who alerted authorities about the suspected fraud.

"A Michelangelo is a Michelangelo. A Picasso is a Picasso. But when a painting is a fake, it is missing its soul, and these were missing that three dimensional elegance of Modigliani - even a child could see these were crude fakes," he told the Telegraph on Sunday.

Mr Pepi has spent decades battling art fraud. He began publicly expressing doubts about Genoa's Modigliani exhibit in February, when the palace first began promoting it with a reprint of the 1918 oil painting "Marie, daughter of the people."

"My goodness, when I saw the poster of Marie and then looked through the catalogue and saw the others, I thought, poor Modigliani, to attribute to him these ugly abominations."

<https://www.telegraph.co.uk/news/2017/07/16/genoa-closes-art-exhibition-paintings-fakes/>

"If there are no Modigliani experts, you have to realize how big the uncertainty of the genuineness of Modigliani really is. However, in a routine investigation just a Renoir was discovered that was wrongly attributed to Modigliani because of its great similarity of painting style, is owed to Inspector Luck "

Quote Wolfgang Kozlowski

2. Modigliani Expert Christian Parisot Arrested

Modigliani Institute President Involved In Forgery Investigation

The “vivacious dandy” Amedeo Modigliani has been dead for nearly a century, yet his name continues to creep into some of the contemporary art world’s most scandalous headlines. The Italian artist is considered one of the most faked artists in forgery history because of his consistent style and knack for attracting million dollar price tags.

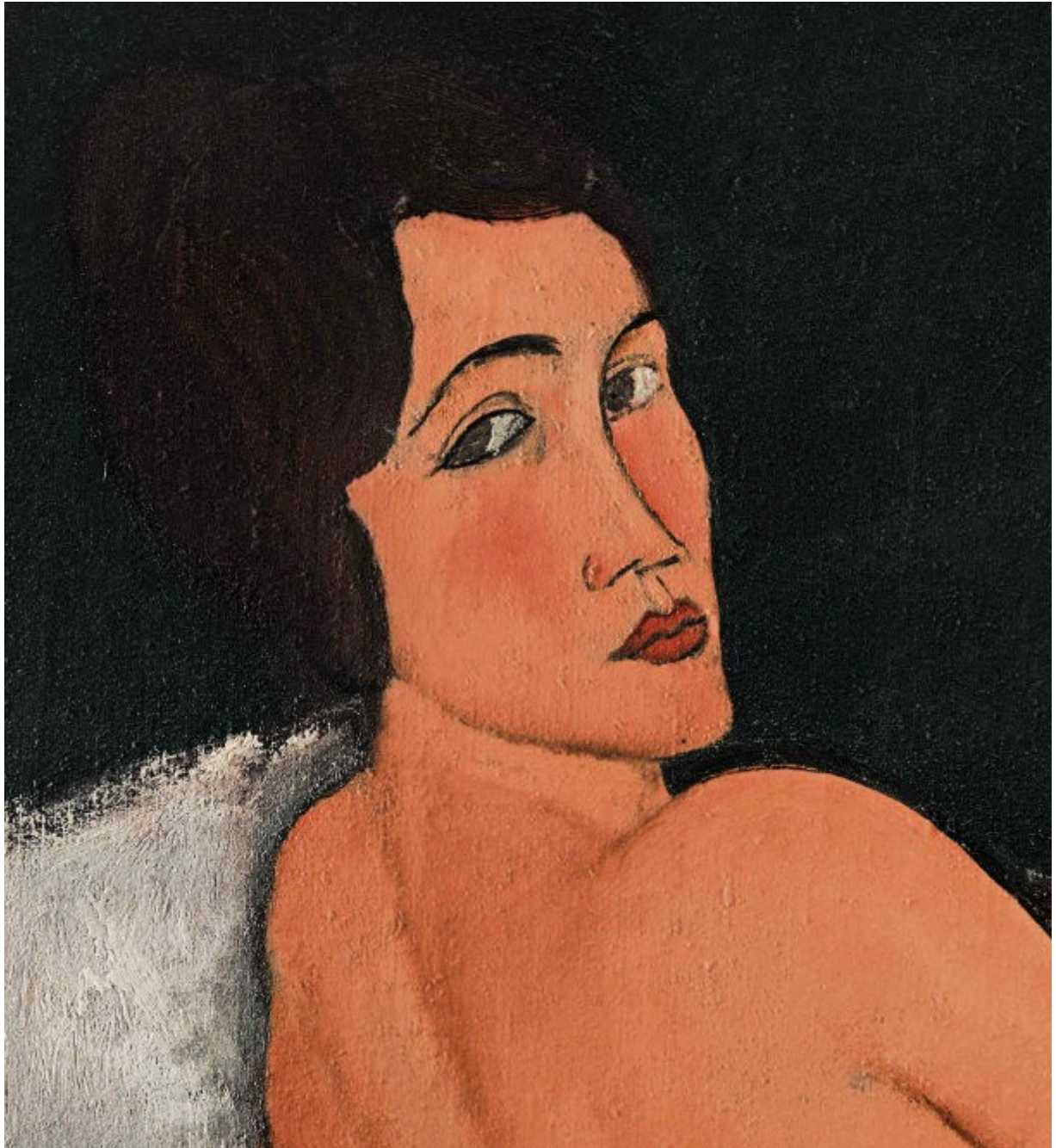
This month, Modigliani Institute President Christian Parisot is embroiled in an international forgery investigation involving the deceased painter. The art expert and close friend of the artist’s family is accused of providing false certificates of authenticity for over €6.65 million (\$8,678,800) worth of counterfeit Modigliani works, according to the Financial Times.

Parisot was apprehended last month in connection with an investigation that dates back to 2010, when 22 fake Modigliani paintings were removed from an exhibition he organized at the Archaeological Museum of Palestrina. He and Italian art dealer Matteo Bignapiano were put under house arrest while authorities seized 59 artworks thought to be falsely attributed to the artist, according to a report by local newspaper, Il Tirreno.

Parisot has a long history with the Modigliani family, having served as secretary to the artist’s daughter and only living descendant, Jeanne Modigliani. He had also been in the process of compiling Modigliani’s catalogues raisonnés, a comprehensive monograph of the painter and sculptor’s oeuvre. But the December 2012 arrest was not Parisot’s first run in with the law. In 2008, he was accused of producing forged copies of drawings by Modigliani’s mistress, Jeanne Hebuterne. His case went to court where he was sentenced to a fine and two years of jail time, a verdict he promptly sought to appeal before the 2010 investigation began.

Stay tuned for updates on Parisot’s case. In the meantime, scroll through the slideshow below for a look at some of Modigliani’s works, and let us know what you think in the comments section.

https://www.huffingtonpost.com/2013/01/14/modigliani-institute-president-christian-parisot-arrested-in-forgery-investigation_n_2472622.html



Masterful painting by Pierre – Auguste Renoir

The artwork of Renoir's nude painting in homage Amedeo Modigliani is so authentic that no Modigliani expert in the world has yet had any idea that this painting is not an original by Modigliani. Reason this is not only the fact that this painting was also painted at the same time in the Modigliani lifed, but the exact artistic interpretation and the color used by Modigliani also applies here and yet the painting is an original Renoir!

Renoir, who at an early age copied paintings by the Old Master at the Museum de Louvre in Paris, according to my opinion as Renoir's expert in art-analytical investigations in his Impressionist phase, the painters who worked in his environment such as: Claude Monet, Alfred Sysley, Edouard Manet, Vincent van Gogh and, not least, Amedeo Modigliani and their painting styles. **There are also works by Renoir, e.g. in the style of painting by Claude Monet, which were auctioned at Sotheby's as real Monet paintings were nevertheless these paintings contained the typical Renoir acronyms.** The same applies to a painting by Edouard Manet which was also painted by Renoir and which contains Renoir acronyms. It is completely irrelevant whether the paintings are signed with Monet or Manet, when Renoir has painted these paintings.

Precisely because Renoir was a master craftsman, it was a very simple matter for Renoir to paint exactly like Modigliani without an expert noticing. Because how should an expert notice if a painting was not painted by Modigliani? There is no method with which a modigliani is proven in its authenticity! A method how a Renoir is proven in its authenticity has been developed by me and has existed for over 8 years. This method was used in the investigation of the alleged Modigliani which the auction house Sotheby's on May 14, 2018 in New York falsely offered as an original Modigliani for auction is used.

The acquaintance of Pierre-Auguste Renoir and Amedeo Modigliani

Pierre-Auguste Renoir and Amedeo Modigliani have even known each other. How well both painters knew each other is not really known in detail, but Amedeo Modigliani visited Pierre-Auguste Renoir on his estate in Cagnes. In this way it is due to a statement of a painter living in the neighborhood of Renoir at that time to a vociferous conversation or better said to have come to a dispute over the advice of Renoir to Modigliani in terms of painting.

And if just Renoir the master was a copyist At the same time to Modigliani in whose style painted nude and over 100 years later there is no point to verify the authenticity of a Modigliani, who would be able to prove that the offered Sotheby's painting at New York just is not Modigliani? No less than the world's leading Renoir expert Wolfgang Kozlowski was able to prove that Sotheby's under no circumstances a Modigliani on May 14, 2018 is pending for auction but a painting by Renoir. The Renoir is far from known and much successful artist than it was Modigliani ever leaves the matter still interesting.

If Sotheby's New York does not stop the auction on May 14, 2018, everyone who has this expertise knows that the potential buyer will buy a painting by Pierre-Auguste Renoir (1841-1919)!

Photo Comparison Renoir vs Modigliani



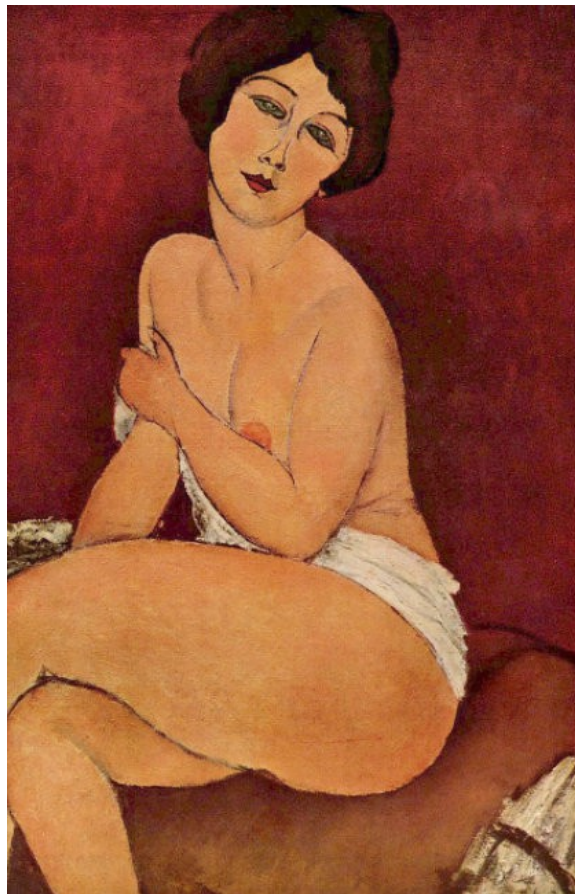
Amadeo Modigliani Reclining Nude on white Pillow



Pierre-Auguste Renoir - Nude on a Couch 1913



Amadeo Modigliani - Nude on a Blue Cushion



Amadeo Modigliani - Nude Woman Sitting on a Divan

The Renoir painting - Nude on a Couch from 1913 does not differ externally from the paintings Modiglianis. The aforementioned comparisons of all paintings, including the painting by Sotheby's for the auction scheduled for May 14, 2018 at the New York auction, show no significant differences. For over 100 years, this painting was known as an original Modigliani.

Inspector Luck help to brought the discovery to light

As a Renoir expert, I came across the press hype around a painting by Amedeo Modigliani (1884-1920) of how, for reasons of sales strategy, this painting was very aggressively praised and discussed in the press.

Sotheby's Website [Amedeo Modigliani \(1884 - 1920\). Titel des Gemälde: NU COUCHÉ \(SUR LE CÔTÉ GAUCHE\).](#)

Now that I was curious, too, the auction site of Sotheby's New York looked closer. It was the sheer curiosity that drove me to see how luridly Sotheby's presented the painting. I immediately noticed the starting price of the painting, which was priced at \$ 150 million! The painting is said by Sotheby's to have been painted in 1917. Whether this statement was correct I could not understand, despite all attempts, because neither on the front of the painting, let alone on the back of the painting is a year designation of 1917 or .17 mentioned!

Thus, the indication of 1917 as the date of the alleged emergence is unverifiable and Sotheby's remains evidence that the painting was actually and demonstrably painted in 1917 by Amedeo Modigliani!

[The last auction of the painting took place on 4 November 2003 by the auction house Christie's. The auction closed at \\$ 26,887,500.](#)

The then buyer of the painting is, according to the media, the Irish businessman John Magnier. After John Magnier had the painting since 2003 in his possession, he now wants to auction it on May 14, 2018 on the auction house Sotheby's in New York.

The starting price of \$ 150,000,000 set by the auction house Sotheby's is not only a record, and is therefore the highest starting price of an auction ever for a painting. This starting price of an auction with \$ 150 million shows the megalomania on which the auction house Sotheby's drives. If Modigliani had really painted this painting, he would have received so little money to barely be able to buy food for two weeks.

To get a closer look at the painting by Modigliani, I organized photos. I immediately noticed the lower right edge of the picture. Dark spots shimmered through the white color. I enlarged the photo and realized very quickly that under the White color Hidden large letters and numbers that were visible to the naked eye because of their size.

I began to identify the acronyms. After a couple of minutes, I was suddenly shocked, because what I got to see almost took my breath away. I thought to myself: That can not be possible, these are exactly the acronyms that I know from Pierre-Auguste Renoir (1841-1919). I assumed a mistake on my part because that could not actually be possible because I saw an oil painting by Amedeo Modigliani to which especially with Modigliani was signed.

I recognized a very large P and a R. In addition, there were numbers. A 9 a 5 and a 13. However, when I enlarged the photo I noticed that the number 3 showed a manipulation of the number 7. I wondered what that meant and came to the conclusion that it was a dating (19) 13 which was later converted into a 17. In the end, however, everything was painted over with white paint!

I saw a lot of photos that existed of this Modigliani painting. More and more acronyms appeared until I suddenly saw the full name Renoir. Without a doubt I knew no less than Pierre-Auguste Renoir (1841-1919) painted this painting. I was above it beyond any doubt. At two other places I also discovered numbers 13. I realized now that Renoir painted this painting in 1913 and that he originally signed it. Noteworthy here is the fact that Renoir and Modigliani actually met. So visited Modigliani Pierre-Auguste Renoir in his estate in Cagnes. In any case, in the provenance to the "Modigliani", the art dealer of Modigliani Léopold Zborowski claims that got the painting presented in Sotheby's allegedly from Modigliani. But where is a document that credibly testifies that Modigliani has actually given exactly this nude painting to Léopold Zborowski?

Sotheby's must publish this document of an alleged transfer of Modigliani to Léopold Zborowski to prove this provenance if there really is one !

Signed *Modigliani* (lower left)

Oil on canvas

35 1/4 by 57 3/4 in.

89.5 by 146.7 cm

Painted in 1917.

Provenance

Léopold Zborowski, Paris (acquired from the artist)

Fifteen Francs a day. That was the stipend Leopold Zborowski, Modigliani's dealer, offered him in 1917 to paint a series of nudes. With this sum Modigliani created several of the

most stunning paintings in the history of art, reimagining the nude for the Modern era. *Nu couché* is the masterpiece of that series.

<http://www.sothebys.com/en/auctions/ecatalogue/2018/impressionist-modern-art-evening-sale-n09860/lot.18.html>

However, if it is proven that Renoir painted this painting, who places the signature Modigliani on the painting? The problem is the overpaintings of the Original Monogram PR = Pierre Renoir! and the manipulation of the dating (19) 13 in 17. That at the end the monogram PR = Pierre Renoir and the date were overpainted with white color by Renoir probably was hardly concealed. It could have been that the painting was painted and signed by Renoir in 1913 but a windy businessman or an art forger made manipulations and changed the Renoir in the style of Modigliani, to make a Modigliani out of it. That would make sense.

Renoir was also a copyist throughout his life and has demonstrably been able to paint like Monet and other Impressionists and Old Masters. The paintings by Renoir in the manner of Claude Monet or e.g. of Vincent van Gogh and, of course, last but not least a Modigliani could paint, can not be distinguished from the original with the naked eye. However, under the Artistic application of my Renoir acronym recognition method, the small difference here is the Renoir acronyms filtered out of the painting.

It is therefore in the auction by the auction house Sotheby's presented painting with the attribution Amedeo Modigliani NU COUCHÉ (SUR LE CÔTÉ GAUCHE) whose auction is scheduled for May 14, 2018, without any doubt a misrepresentation and a fake art. <http://www.sothebys.com/en/auctions/ecatalogue/2018/impressionist-modern-art-evening-sale-n09860/lot.18.html>

The author of the painting and its monogram PR = Pierre Renoir as well as the dates (19) 13 were over 100 years ago faked or in manipulative and deceitful intent overpainted to deceive over the True authorship of Renoir, with the intention to pretend a Modigliani.

A mistake that Renoir did not paint this painting can actually be ruled out 100% by me, as the Renoir acronyms localized in the painting allow absolutely no other conclusion that only Renoir has painted this painting!

The Renoir acronym detection method used by me in over 8 years of thousands of hours of hands-on testing is 100% reliable and there is no comparable research method in the world, no matter which artist except Renoir. [When the Modigliani nude painting was auctioned off as Modigliani in 2013 by the Christie's auction house](#), I had not started my career yet. But now, without any doubt, the authorship of Renoir is certain that this painting can not be painted by Modigliani. For this reason, the painting may under no circumstances be offered neither publicly nor privately as a painting by Modigliani

because this is serious scam. Therefore, the management of the auction house Sotheby's personally asked me after the announcement of this art fake scandal to stop the May 14, 2018 planned auction so that no buyer is cheated and unsuspecting auctioned a putative Modigliani painting that is proven to be a painting by Renoir !!

For this reason, I have created an expertise to make my art scientific results available to the public so that everyone can recognize and comprehend what this is about. A work of art that can be proven to have created by Renoir can not be offered as a Modigliani, advertised and certainly not auctioned off as a Modigliani, Point.

For the management of Sotheby's New York this auction alone has the starting price in the amount of as much as \$ 150 million to a commission of 12.9% which minimum in euro about 16.3 million € converted about 19, \$ 4 million dollars, which the auction house Sotheby's hardly wants to do without. Furthermore, the auction house Sotheby's may possibly try the story of the fake Modigliani and the imminent loss of image? sweeping that scandal under the carpet and keeping silent about death. For this did not happen I had to take precautions and turn on the New York Police Department and the FBI. Both have enough time before the end of the auction on May 14, 2018 and to study my expertise and to check the painting with an infrared camera, just need 20 minutes with an infraredcamera check up. The FBI will find it very quickly because the Renoir acronyms in this Fake Modigliani are very big and numerous!

As for the catalog raisonné of Modigliani expert Ambrogio Ceroni and the catalog raisonné of Modigliani expert Christian Parisot, there is no reliable and credible guarantee that the Modiglianis contained in their catalogs are all genuine. Reason for this is that already during his lifetime Modigliani his works of art were forged or copied. And since no expert in the world so far knows what makes the genuineness of a Modigliani in the first place, except the typical painter or an authentic signature, so no expert can give a guarantee and prove when a Modigliani in Modigliani catalog raisonné is indeed real.

For too long and too self-confident, the experts have relied on their human eye, which can fool themselves so quickly. The two Modigliani experts had or have no research method with which they examined and checked their Modiglianis they have included in their catalogs. For that reason alone, the danger of further errors in the Modigliani catalog raisonné is immense.

In order to draw conclusions following the unmasking of the alleged Modigliani of the Sotheby's Auction in New York on May 14, 2018, there must urgently be a reformation that sets new standards for a successful attribution of works of art. Simple editors of directories that have no clue on the issue of genuineness need to be ignored in the future. The cartel-like structures between the auction houses e.g. Sotheby's and Christie's and e.g. The Wildenstein Institute in Paris, which publishes the work directories for the 40 artists, is really not an institute at all, but a publishing house that publishes the catalogs. Such cartel-like structures between these questionable editors of catalogs must be broken and ended once and for all.

For too long, the auction houses played the game of publishers of the directories and became a cartel through their collaboration.

To be or not to be already said Shakespeare! To be or not to be, that is the question. An expert must prove his authenticity. If he can not do that, he remain silent.

With my evidence of the said "Modigliani" painting of the planned Sotheby's auction, the painting has lost its authenticity. With the worldwide publication of my scientific results, everyone can make their own picture of the fact that this painting contains the archetypal acronyms of Renoir. This supposed Modigliani painting will go down in the annals as a work of art of none other than Pierre-Auguste Renoir (1841-1919), Point.

The case of the alleged Modigliani symbolizes that the theoretic of any work of art whose authenticity is not 100% verified and proven beyond doubt, it can either be a false attribution or can be a fake !!

Even [after Sotheby's has bought an expert on counterfeiting in his corporation for a lot of money, James Martin from Orion Analytic is unable to expose a Modigliani counterfeit](#), with an unbeleavable \$ 150 million as the painting with the most expensive starting price in the history of auction houses in the history of the annals. James Martin the founder of Orion Analytical does not make Sotheby's and himself famous by blindfold in case of Modigliani.

[Sotheby's Files Second Lawsuit Over Works It Calls Fake](#)

Sotheby's sold the artfake in a private sale, and Mr. Weiss and Mr. Kowitz received \$10.75 million for it. Sotheby's has paid back the buyer of the work, and now the auction house wants the two defendants to reimburse what they earned from the sale.

Even if Sotheby's has reimbursed the buyer for the money, all the backups are gone, and for long time none of Sotheby's noticed the fake.

It may be assumed that it is only the tip of the iceberg what comes here to sell fakes sold at Sotheby's and are sold.

Sotheby's sold other Fakes !

[Vividly-colourful 'Renaissance' masterpiece ruled a fake after experts find green pigment not invented until 20th century](#)

The painting Vision of St. Jerome (1527) from the circle Parmigianinos was auctioned in 2012 by the auction house Sotheby's for 842,500 USD.

After the auction, the picture was temporarily on loan at the Metropolitan Museum in New York. An investigation by the art forensic scientist James Martin of the company Orion Analytical revealed that the painting on 21 different sites not affected by previous restorations had the color pigment phthalocyanine green, which came on the market only in 1938. [8]

Renoir Skandal at Sotheby's

Even before the auction at Sothebys in May 1990, the Renoir had been sold from the Whitney collection: for twelve million dollars to the Japanese entrepreneur Ryohei Saito. The buyer was then promised - Heinz wants to find out - to increase the value of his artwork many times over. That is why, in front of the world, the sale was staged in the auction, which closed with the sensational prize. The money never flowed. This deal, Heinz believes, was threaded by three powerful men of the international art world: John Rewald, curator of the Whitney collection, Daniel Wildenstein, the world's largest Impressionist merchant, and the guardian of several directories, as well as David Nash of Sotheby's.

Later, when the Japanese ran into financial difficulties, he offered the bank's treasury of millions as collateral, according to newspaper reports. The bankers had refused, however, because - according to Heinz - had doubts about the authenticity of the Renoir. To avoid a scandal, Wildenstein reversed the purchase.

"The picture is now locked in Paris and will never appear again," Heinz believes. He assures that he knows this "from a very safe source". Other rumors want to know that cosmetics heir Ronald Lauder bought the Renoir for \$ 50 million.

Sothebys and the Wildenstein Institute react monosyllabically to such allegations. The auction house says it is "basically not" for images that are not included in the catalog. Unfortunately, information about customers, financial transactions and the whereabouts of artworks can not be granted, press spokeswoman Selei Serafin regrets. Pascal Perrin answers briefly: "... strictement confidentielles" - strictly confidential.

Secrets and speculation thrive in the world of the art trade like weeds on lush soil. "Everyone knows everyone, the powerful behave in solidarity with each other," says Hannes Hartung, lawyer and lecturer specializing in art cases of the Munich University. The 34-year-old criticizes the "lack of transparency" that results from the "disastrous interdependence between trade and research". Institutes that - as Wildenstein - both defined the authenticity of the paintings and at the same time dominated the trade, "easily gain a dominant position". In the other sectors such a monopolization would be prohibited.

Hartung, who holds a doctorate in law, knows "some typical cases" in which the kings of the directories refused to take pictures, but at the same time sent out straw men to persuade the owners to sell their works cheaply to them.

The owner of a drawing by Amedeo Modigliani, "Portrait de jeune fille", obtained a court ruling in 1998, which was regarded as a "sensation" in the art scene. The work is an original, the judges decided after a report. The Wildenstein Institute had classified the work as "unreal" and refused to be included in the catalog. "Only very rarely" is it possible to break "the system of inviolability", comments Hartung.

In 1990, the auction house Sotheby auctioned an alleged Renoir called "Au Moulin de la Galette" for \$ 78 million.

The list of fake artifacts sold at Sotheby's and other well-known and less well-known auction houses and sold for lack of control can be dragged on forever, as long as there is no reformation on the international art market.

The putative Modigliani offered by Sotheby's New York will give Sotheby's a headache before the auction starts. However, it was right and very important that this story about the unmasked Renoir who was transfigured as a Modigliani before the auction start over the press to the public and the results of the investigation to the New York police and to the FBI to carry. This is the only way to prevent Sotheby's from bringing this art forgery into circulation. In 2003 it was still possible that the said alleged Modigliani was auctioned by the Christie's auction house, but with the knowledge of today and the fact that with my Artistic investigation method for the analysis of the Renoir acronyms there is a method with the works of art examined on the authenticity and It was possible to demystify this work of art, originally painted by Renoir in Homage Modigliani, after its transformation as an art forgery of a special kind!

If the Auction House Sotheby's in New York does not stop this auction despite better knowledge, then we enter the auction house Sotheby's in the history books as a seller of art fakes which acted with gross intention.

This case will be the ordeal for Sotheby's. Either Sotheby's has the courage and stops the fraud in time before the auction in New York on May 14, 2018 has started and hands out

a public press release announces that they can not be held responsible for the auction of a painting attributed to Modigliani, which was demonstrably painted by Pierre-Auguste Renoir (1841-1919), or that trust in Sotheby's is and will be seriously damaged in the long term.

W. Kozłowski

The author

Wolfgang Kozłowski

International Renoir Expert & Art Analyst

Below is the Artistic Review of the Renoir nude painting

I point out that the quality of some photos that were available to me for the preparation of this expertise were sometimes blurred in the enlargement. The representation of some Renoir acronyms are slightly blurry for this reason.

To the false provenance of the alleged Modigliani

To the provenance of the Sotheby's "Modigliani" painting is to be mentioned. The auction house Sotheby's New York, which offers this nude painting on May 14th, 2018 with a starting price of \$ 150,000,000, is run with a shady provenance that is no longer tenable.

Source catalog information Sotheby's

Provenance

Léopold Zborowski, Paris (acquired from the artist)

Jonas Netter, Paris (acquired by 1926)

Private Collection, Paris (by descent from the above)

Private Collection, United States (acquired from the above and sold: Christie's, New York, November 4, 2003, lot 29)

Acquired at the above sale

<http://www.sothebys.com/en/auctions/ecatalogue/2018/impressionist-modern-art-evening-sale-n09860/lot.18.html>

Source catalog information Sotheby's

"There is only one painter of the modern nude" - André Salmon

"The claim that there is only one painter of the modern act (Modigliani) is an indescribable and excessive exaggeration."

Quote Wolfgang Kozlowski

Fifteen Francs a day. That was the stipend Leopold Zborowski, Modigliani's dealer, offered him in 1917 to paint a series of nudes. With this sum Modigliani created several of the most stunning paintings in the history of art, reimagining the nude for the Modern era. *Nu couché* is the masterpiece of that series.

" That Leopold Zborowski was commissioned by the painter Modigliani in 1917 to paint a series of nude paintings is not denied

But however its a fact that this Nude painting offert by Sotheby's for auction on May 14, 2018 is under no circumstances included in this series. It is an art-historical fake that Modigliani painted this painting, which is proven with nothing. The world will finally learn this truth with the publication of this expertise. The fact is that Sotheby's painting of the alleged Modigliani possessed Originally a dating 13 stood for 1913. First the dating was changed from 13 to 17 and finally overpainted and rendered illegible. In addition to the date the painting had the initials PR = Pierre Renoir and PAR = Pierre-Auguste Renoir which was also painted over.

How should it be possible that Leopold Zborowski should have received from Modigliani the Sotheby's nude painting in 1917, when Renoir painted the painting as early as 1913! Where is the evidence that Modigliani Leopold Zborowski actually delivered this Sotheby's nude painting in 1917 ?! "

Quote Wolfgang Kozlowski

"Had the Sotheby's nude painting in the underlayer no dating that determines the year 1913 and had not been the initials of Renoir PR = Pierre Renoir through the viewing of the painting shining through, it could be the possibility that Renoir painted the painting and Modigliani signed the painting by hand . However, such a deal between Renoir and Modigliani is not known. If that were really the case, then chances would be 50 - 50 that Renoir could have painted more Modigliani, which in turn could be included in the Modigliani catalogs? If the well-known Modigliani nude painting was painted by Renoir, where is the end and the consequence of this discovery? Now all the nudes attributed to Modigliani have to be checked for the Renoir acronyms. This move would be the only logical consequence of this international art scandal of an alleged Modigliani who is a Renoir and is offert by Sotheby's on May 14, 2018 in New York for \$ 150,000 starting price for auction!

Quote Wolfgang Kozlowski

Modigliani's models were paid five francs to pose in an apartment just above Zborowski's own at 3 rue Joseph Bara, tucked between the Cimetière du Montparnasse and the Jardin du Luxembourg. These models, draped in sheets, perched on chairs, reclining on sofas or beds, were relatively anonymous; Modigliani did not paint his paramours *en déshabille*. While the artist may have had emotional distance from the sitters of these works, he certainly did not have physical distance. They dominate their space, devoid of setting beyond a pillow or chair, filling the frame with stretching hands and feet, forearms and calves literally off of the edges of the canvas. Sometimes the model clasps a chemise or sheet around her, often putting more on display than the drapery conceals. Modigliani's women feel strong, real, and substantial. Their nudity is

self-assured and proud, not cloaked in myth or allegory.

Nu couché is the largest painting Modigliani ever painted, and the only one of his horizontal nudes to contain the entire figure within the canvas. The sitter looks confidently back over her right shoulder, the slope of her profile echoing the negative space along the edges of her torso. Combined with the figures' richly modulated flesh tones and dark-hued background, *Nu couché*, delivers a uniquely modern vision of the greatest subject in Western Art.

"It can be seen as an indication that Modigliani painted neither before nor after a painting in this size of a horizontal nude of the entire body. This format de facto stands out in a highly suspicious manner from all other act formats Modigliani "

Quote Wolfgang Kozlowski

This series of nude canvases are some of the most joyful and unabashedly erotic images in the history of art. They are deceptively pioneering; they assimilate diverse visual cultures from across the globe and across the centuries while incorporating the avant-garde of his contemporaries. These paintings also represent the new woman of World War I, Paris; a woman whose embrace of her own sexuality alludes to the increasing power and autonomy of women. The year *Nu couché* was painted, a woman's right to vote was supported in places as distant as New York State and the Russian Republic. In short order the United Kingdom and United States as a whole would follow suit, and a vast array of legal rights including control over property, wages and child support continued to be made into law throughout much of Europe.

"The fact that Sotheby's Modigliani's nude and other Modigliani's nudes are linked in the same breath to women's suffrage and emancipation is the worst sales argument of a company (Sotheby's) I've ever heard in my life. So grotesque it's hard to beat "

Quote Wolfgang Kozlowski

Modigliani began painting nudes in 1908, with four examples marked, it two cases, by their rigidity (Ceroni nos. 10 & 11) and in the others by a unresolved move towards expressionism (Ceroni nos. 7a & 8). A few years later from 1911-12 he executed nudes in the stylized forms of caryatids (Ceroni nos. 32-39), but it was only after he abandoned sculpture in 1914 that he developed the unique idiom evident in the present painting. His was an aesthetic gleaned from the artistic precedents of Italian Renaissance and Mannerist painting, the linear simplicity of African carvings and the earth-toned palette and geometric modelling of Cubism. All of these influences can be identified in *Nu couché*, painted by the artist in 1917.

<http://www.sothebys.com/en/auctions/ecatalogue/2018/impressionist-modern-art-evening-sale-n09860/lot.18.html>

"If the world learns that in the auction planned by Sothebys for May 14, 2018 the nude painting is not Modigliani but a painting of a much more famous painter by the name of Pierre-Auguste Renoir (1841-1919), then the books in which this painting is already falsely attributed to Modigliani, De fakto has to be rewritten. And if Sotheby's does not stop the planned auction for May 14, 2018 and sticks to its false claim that this is supposed to be a Modigliani and not a Renoir auction, this will undoubtedly become the biggest official fraud in the face of millions and millions of people since Adam and Eve. Sotheby's credibility is at stake and it's exactly this credibility of Sotheby's that will be irreparably damaged if Tad Smith, the president of Sotheby's, does not stop this auction. "

Quote Wolfgang Kozlowski

Expert advice

Dear art lovers and investors in art objects.

Should Sotheby's actually sell a Renoir nude painting as a Modigliani nude in his auction on May 14, 2018 in New York in front of the world public?

As an art expert, I give them my personal recommendation: **Do not buy art whose authenticity is not proven. Request from the auction houses Sotheby's or Christie's ect. a written confirmation that her artwork is 100% genuine and has been artificially reviewed. If you do not receive this warranty from Sotheby's or Christie's ect in writing, then you have no guarantee that you will purchase genuine and verified works of art and in that case refrain from buying a work of art!**

Do not give anything to the directories of any editors. Please note the general terms and conditions of the auction houses. No auction house takes over a guarantee that this alleged nude painting is actually a Modigliani. I, however, take full guarantee that the Sotheby's nude painting is a painting by the painter Pierre-Auguste Renoir (1841-1919) and can not be a painting by Modigliani !!

The author, [Wolfgang Kozlowski Official Renoir Specialist & Art Analyst](#)

www.ArtRenoir.com

Renoir acronym detection method

In the investigation of the Sotheby's nude painting **Amedeo Modigliani NU COUCHÉ (SUR LE CÔTÉ GAUCHE)** a special detection method developed and used by Wolfgang Kozlowski to find hidden features in works of art that relate to the original characteristics of an artist. I chose Pierre-Auguste Renoir as a Pilot Project because I discovered over 8 years ago that Renoir left hidden features - acronyms in his works of art.

After more than 8 years research of original Renoirs as well as image files of the most famous and thus officially recognized artworks of Pierre-Auguste Renoir (1841-1919), which are presented to the public in the most prestigious museums in the world, as well as numerous works in foundations or private collections, of which there are freely available photo material on the internet, i have spent over 8 years researching this digital artwork and original paintings by Renoir. As a certifying appraiser and Renoir specialist, I came to the conclusion that Pierre-Auguste Renoir, known as Renoir, basically marked his works of art with his acronyms PAR-PR-Ren-AR and also his name Renoir, hidden in the motifs or in the signatures he has. These features can sometimes be seen even with trained eyes. On the other hand, when viewing the photo material on the computer, the Renoir acronyms can always be made visible.

In the case of Sotheby's Modigliani nude, to be auctioned in New York on May 14, 2018, I was able to see the Renoir acronyms with my naked eye. For this reason, I immediately decided to set up an expertise that proves that the nude painting offered by Sotheby's can not simply be a painting by Modigliani, but is without any doubt made by Renoir!

<http://www.sothebys.com/en/auctions/ecatalogue/2018/impressionist-modern-art-evening-sale-n09860/lot.18.html>

The Renoir acronym detection method is the world's safest method of attribution to the artist Renoir. It can be called the non plus ultra. The Renoir acronym detection method decides at the end whether a work of art of Pierre-Auguste Renoir acquired authenticity or not.

Every Renoir artwork must inevitably incorporate the Renoir acronyms, whether porcelain or ceramic artifacts created by the Renoir, as well as many other works of art made in a variety of art, notably numerous paintings.

Renoir 's oldest known work of art, here an oil painting, bears a day - month - year - exact dating from 1857 and the signature Renoir. The painting is privately owned by the testifying expert Wolfgang Kozlowski who discovered the painting several years ago in an auction house and was able to unequivocally attribute Renoir with the Renoir acronym detection method. Since the Renoir acronyms can already be found in the oldest Renoir in the world, it is now a proven fact that Renoir made the habit at the age of 16 to leave his acronyms hidden in his artworks.

Through the Renoir acronyms, provenances have become secondary, if not superfluous. Provenance research only provides information about ownership, but it can not answer the question of authenticity, which, in contrast to the Renoir acronyms, is clearly answered. From a scientific point of view, the constant repetition of the Renoir acronyms is a so-called empiricism.

Also, the findings from empirical data are sometimes called empirical short.

In the philosophy of science, empiricism, as an experience leading to or confirming a hypothesis, is contrasted with evidence, that is, the immediate insight of a scientific assertion. <https://en.wikipedia.org/wiki/Empiricism>

The fact of the Renoir's acronyms in Renoir's works of art should be an incentive for auctioneers and museums to explore their works attributed to Renoir generally to the presence of the Renoir acronyms. In the case of Sotheby's nude painting, my art-scientific work and expertise helps to clarify errors in the false attribution of works of art and to correct errors.

Provenance as well as the brushstroke are a reference to the artist, but by no means a guarantee or the proof of the authenticity that the artwork was actually created by the artist personally. As an additional detection method, the Morelli method, freely after Giovanni Morelli in the attribution is applied.

The Morelli method is an important means of attribution in addition to the brushstroke in order to obtain clues for a possible attribution. In particular, caution is still required when checking the brushwork. Master students are not to be underestimated danger of confusion, as these are not rare in painting! Apply the same principle as their teachers and therefore it was in the past again and again to confusion in the attribution.

By contrast, the applied Renoir acronym recognition method ensures the authenticity of a Renoir. When it comes to the attribution of a work of art, the Renoir acronym detection method used here for the Sotheby's Nude painting is the most reliable means of attribution currently available worldwide.

The references of the Renoir acronyms in the Sotheby's Modigliani



The marked points show the positions where the Renoir acronyms were located.

The Renoir acronyms are sometimes visible to the naked eye. By using UV light, an infrared camera or an X-ray machine, the Renoir acronyms can be made even more recognizable.

Especially at the bottom right next to the feet one can already see with the naked eye that there are traces of signatures that have proven to be typical Renoir acronyms.

Renoir acronyms position No. 1



PR = Pierre Renoir 9.5.13 = 1913

Lower right, the intertwined letters PR and numbers 9, 5 and 13 shimmer through the white. On closer examination and analysis, Renoir acronyms could be identified to allow the conclusion to the painter Pierre-Auguste Renoir (1841-1919). The painting was painted according to the numbers on 9.5.1913.

The number 3 shows a closer look at a strange conspicuousness. From number 3, a number 7 was painted. This suggests that there was a manipulation of the dating and the date of origin was to be re-dated from 1913 to 1917 to cover the provenance that claims that the painting should be painted in 1917. Later, the initials PR = Pierre Renoir and the dates were overpainted to finally erase Renoir's authorship of the painting, and then to output it as an original painting by Amedeo Modigliani. This mistake existed until its discovery in 2018 over 100 years!



The date was changed from 13 to 17 before it was overpainted





It can be clearly seen that from the 3, a 7 was painted



Underpainting - study of a woman's head

The painting by Renoir has an abnormality in the lower right area. If you turn the painting 90 degrees to the left and pay close attention to the dark shades through which shines through the white color, it is striking when you look closely, a woman's head in the background comes to light.



In the paintings of Renoir I could often find underpaintings and motifs.

The recognizable with the naked eye of this woman's head yet no other expert or rather the Modigliani experts ect. Has seen, i'm very surprised.

How many observers have been in front of paintings in exhibitions before this alleged Modigliani? There were many! However, none of the observers noticed the initials PR and the numbers 9, 5 and 13 or 17 and nobody saw the portrait of a woman.

The visitor of exhibitions usually are not art experts and it is nothing unusual. But that experts and especially Modigliani experts have no eye for details is already very surprising! How do these Modigliani experts want to determine the authenticity of a Modigliani, since they have not recognized all such great features ?!



Comparison

Woman portrait with closed eyes

For better visibility of the woman's head, the contours were traced

Renoir acronyms position No. 2



Behind the back of the woman are more Renoir acronyms that stand out and because of their size can be seen with the naked eye.

The initials PAR = Pierre-Auguste Renoir and the numbers 13 stand out clearly.

The ordinary art expert looks at the paintings in simple view. An art detective changes the view when viewed.

That these great acronyms none of the Modigliani experts noticed, let alone the art experts of Sotheby's has not noticed yet can guess how superficially there artworks are reviewed and how easily there artworks come into the auction **which demonstrably as shown in this case is no Modigliani!**

Considering the fact that this painting will be offered at the scheduled Sotheby's auction on May 14th, 2018 at a starting price of as much as \$ 150,000,000, the negligence that is being dealt with is, strictly speaking, the biggest art scandal of the century.

Let's hope that the auction house Sotheby's takes in the future a distance from questionable Modiglianis and better gets them art experts who have more idea of art analysis.

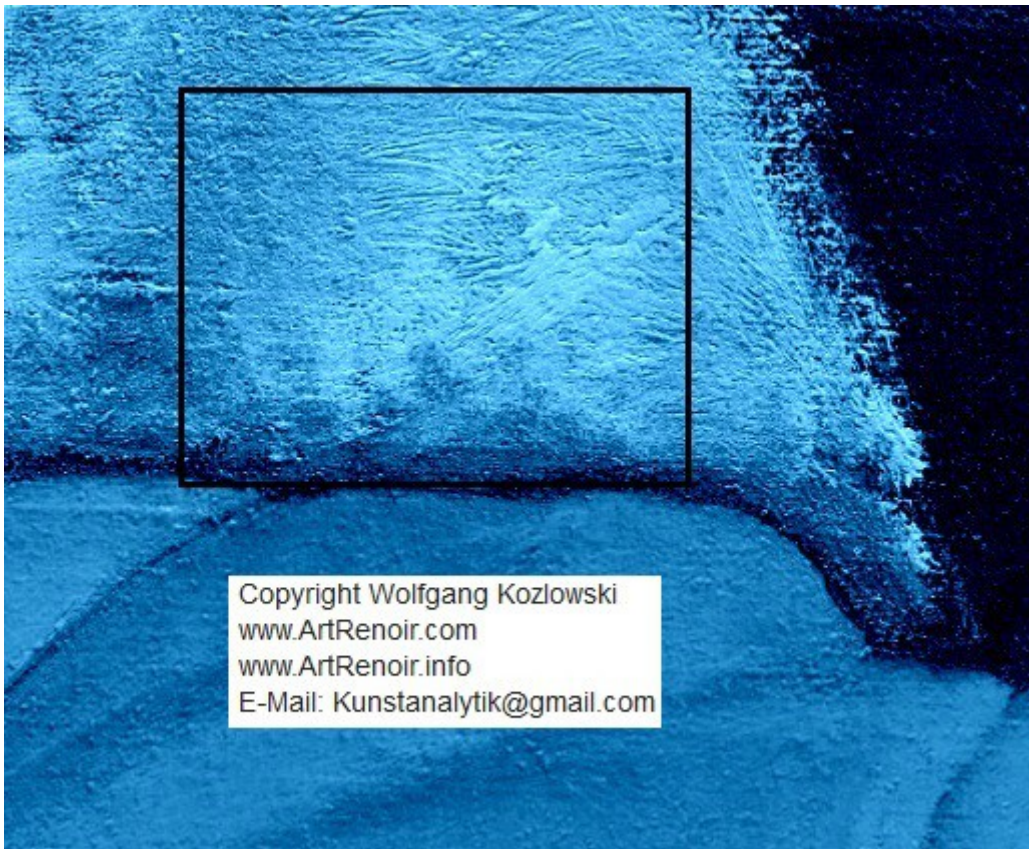


On the left in the black marked frame are the bold white color order and thus the letters / acronyms to recognize. These letters / acronyms will not be noticed until 90 degrees left turn. By simple observation, however, the features are only noticeable to a trained expert.

In black color was drawn exactly along the contours of the bold white color. Clearly the letters PAR = Pierre-Auguste Renoir and the numbers 13 come to light. This snapshot is displayed in different colors.



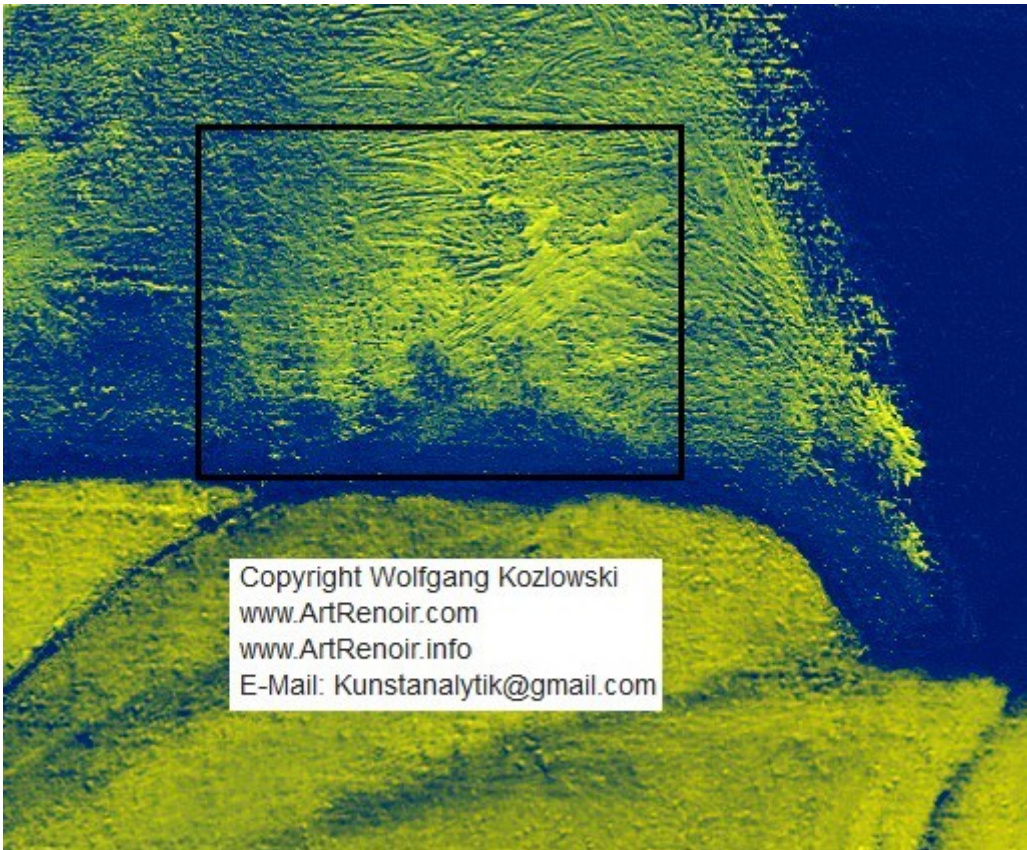
Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

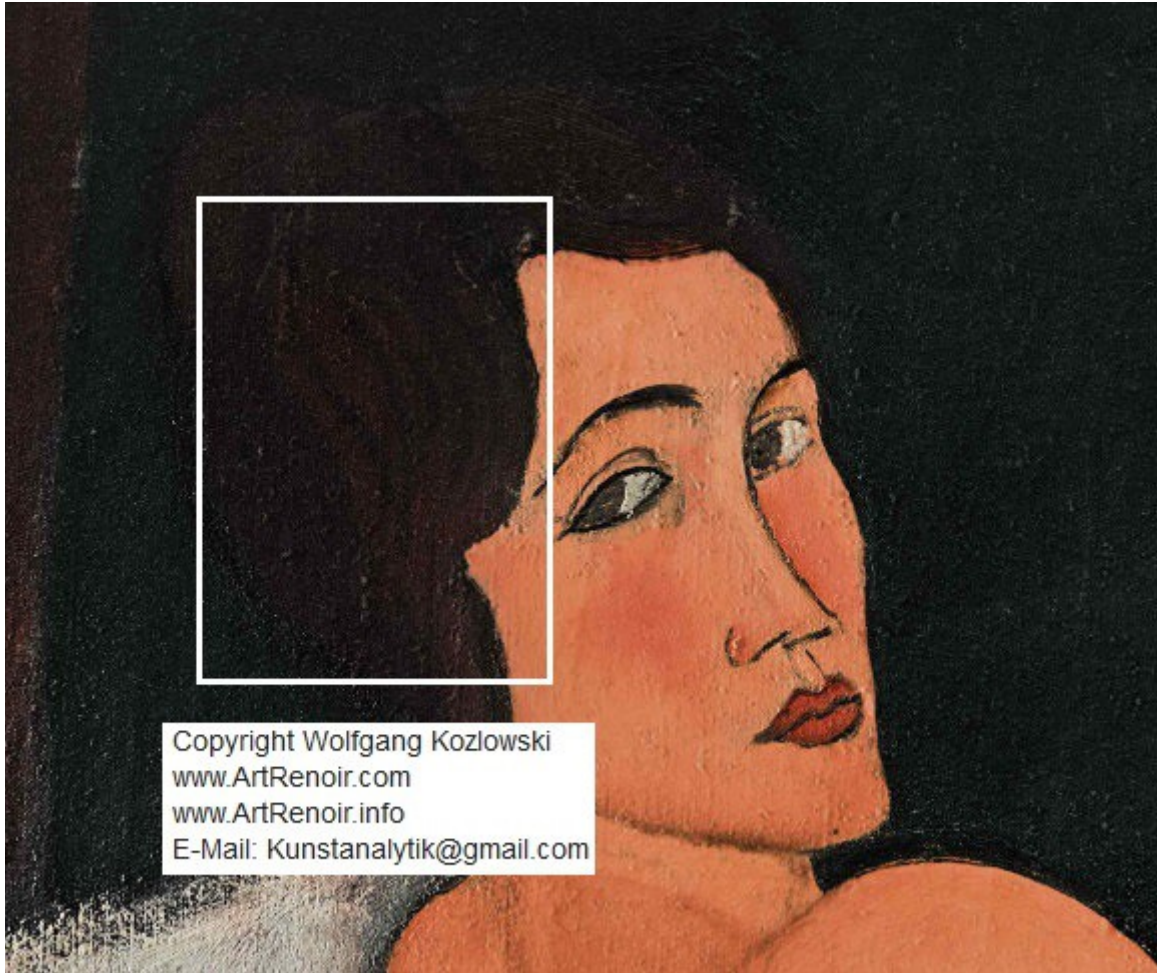


Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

Renoir acronyms position No. 3



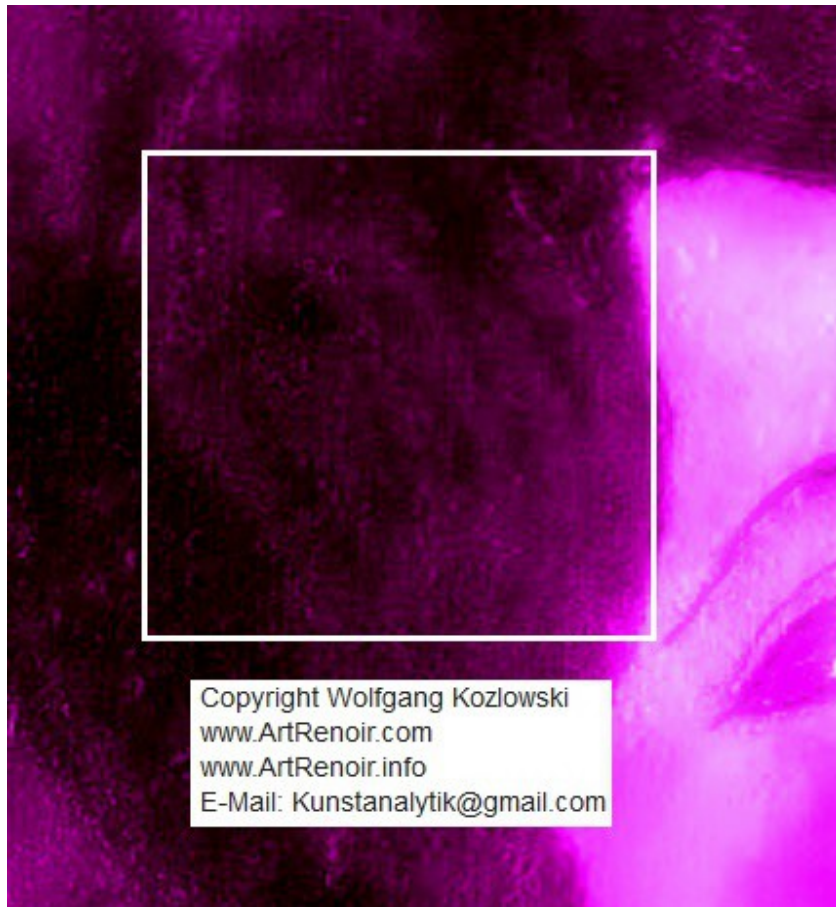
Having hair strands is nothing unusual. The fact that an artist immortalises himself in these strands for the inexperienced eye, almost invisibly with his initials, is nothing unusual for Renoir's after more than eight years of research.

Pierre-Auguste Renoir has immortalized himself in his hair with his initials PAR. This fact is further proof that only Renoir painted this painting. Only by Renoir are these recurring acronyms known!

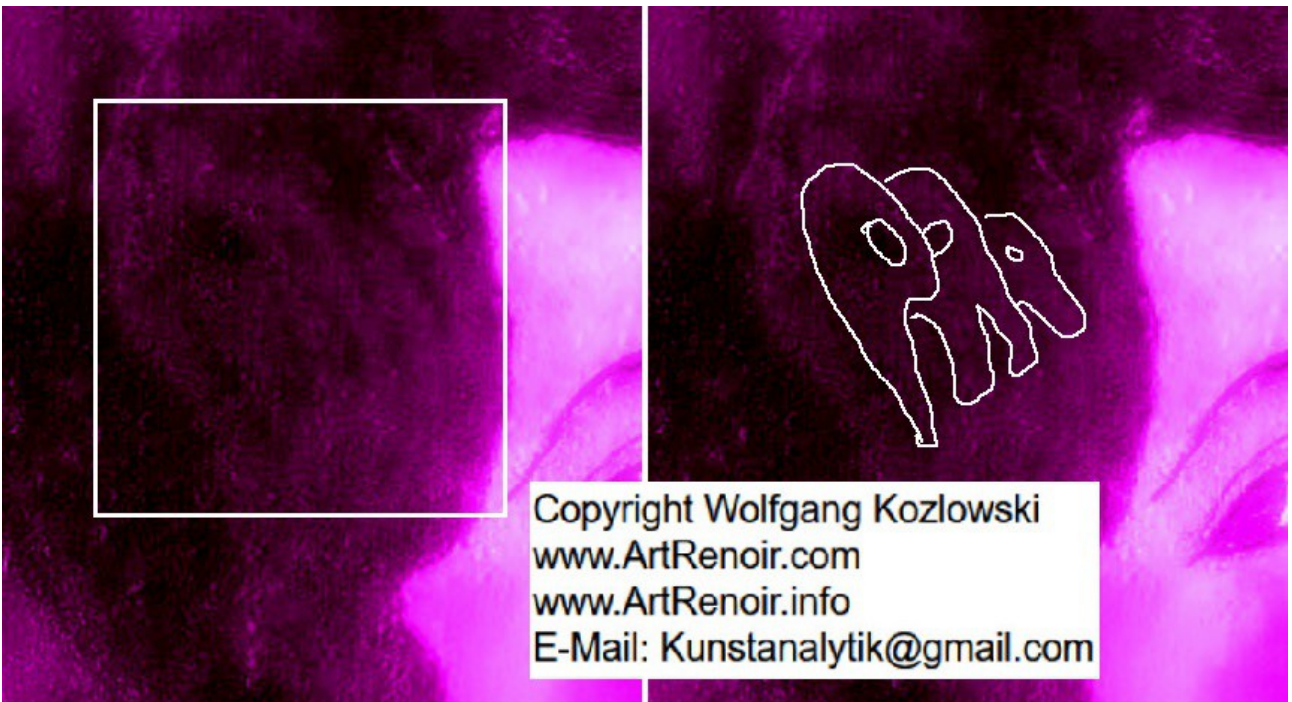
Where Renoir acronyms are found Renoir was at work and not Amedeo Modigliani, Point

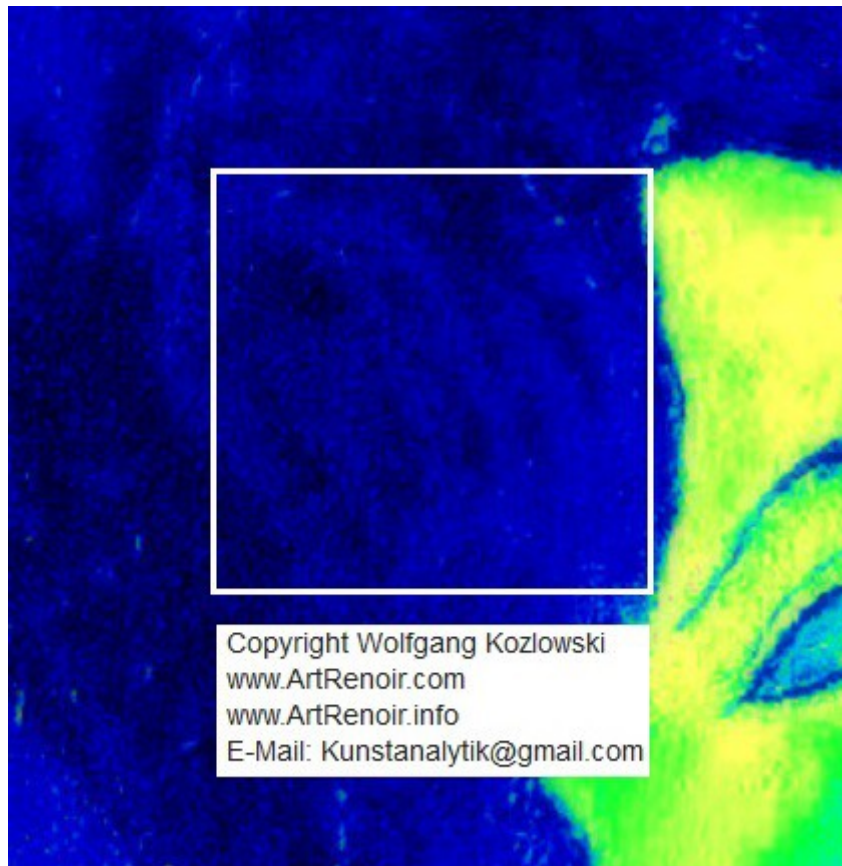


Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

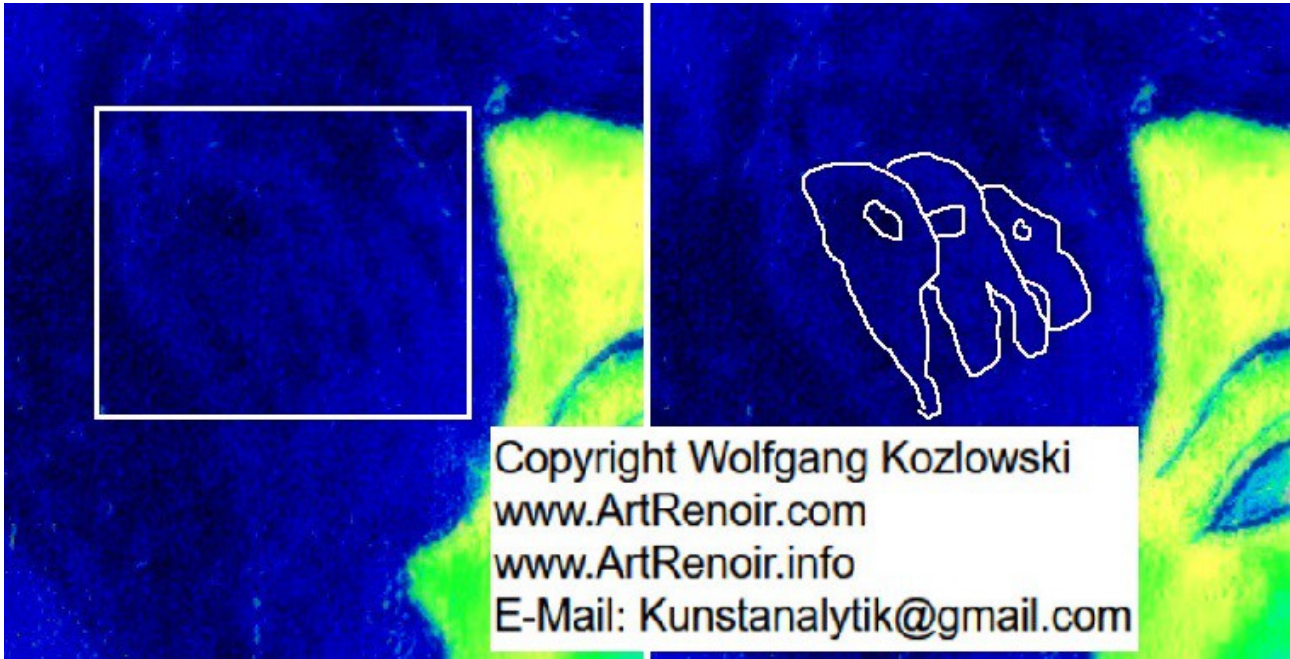




Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

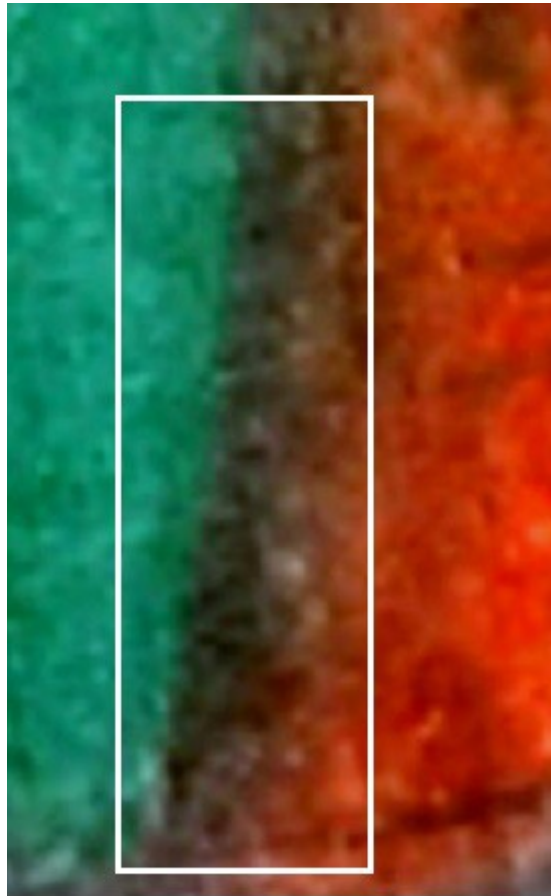
Signature A Renoir position No. 4



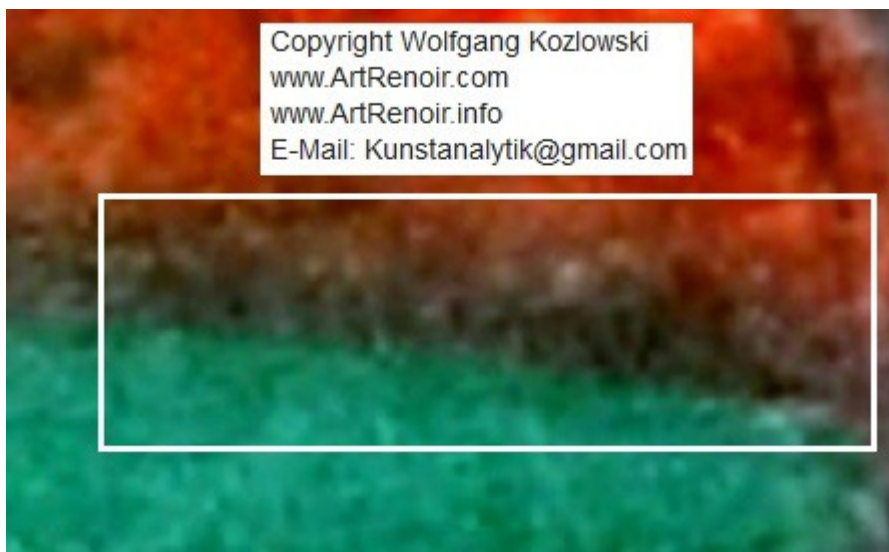
Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

Position of the signature A Renoir

In a narrow strip of color transition between green and reddish brown the signature A Renoir was discovered which was signed from top to bottom. Turning 90 degrees to the left I recognized the signature A Renoir. With the naked eye, the signature is not visible on simple viewing. The photo was lightened and slightly readjusted. The following illustrations are relatively weak and only to be seen in a schematic way because the area in which the signature A Renoir is very dark and the photo I had available was not very good. With an infrared camera, however, the signature A Renoir will be visible better.

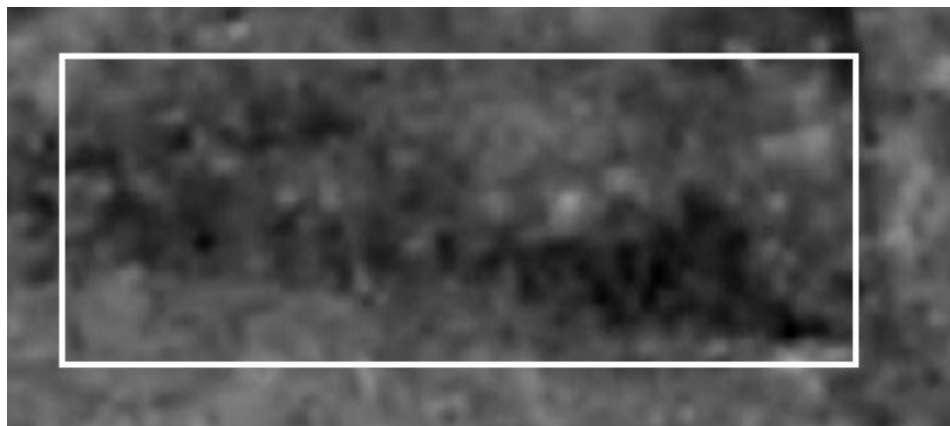


Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

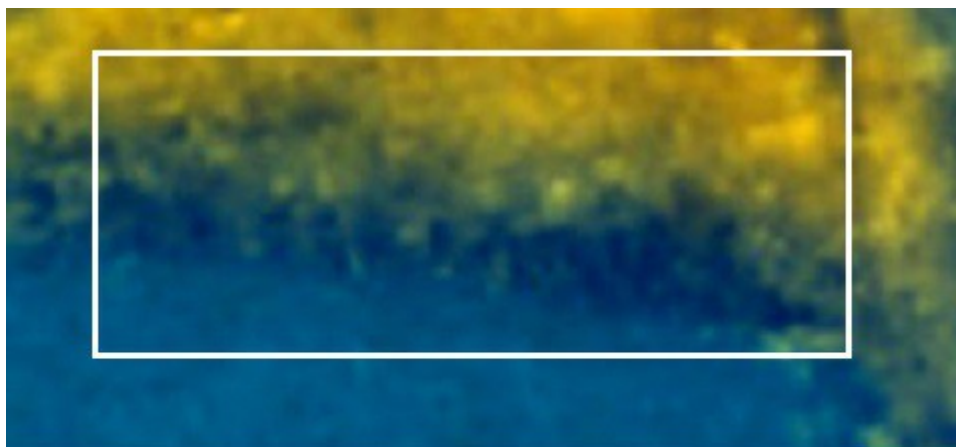


Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

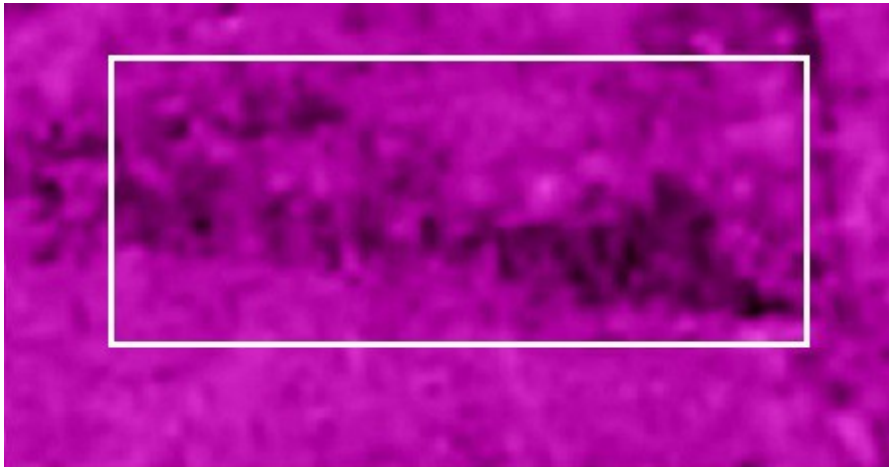
The signature A Renoir was turned 90 degrees to the left



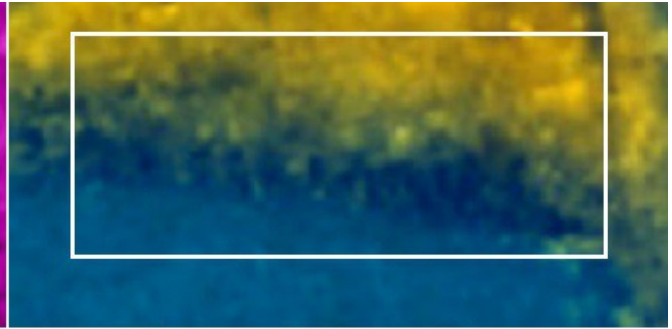
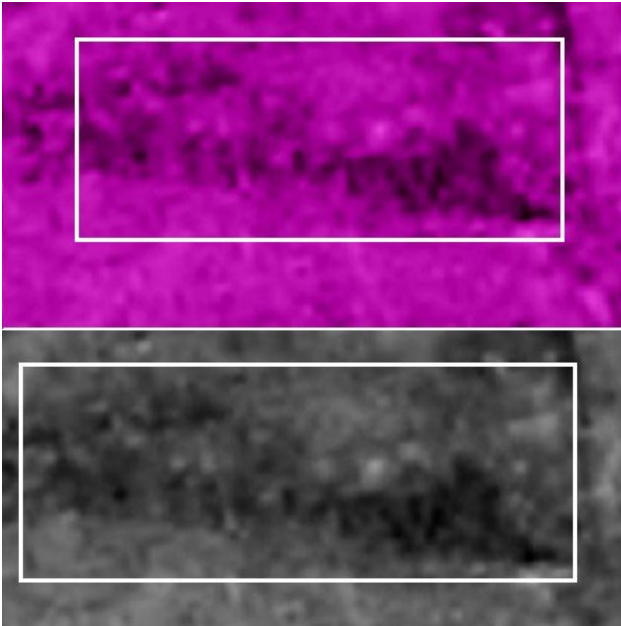
Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

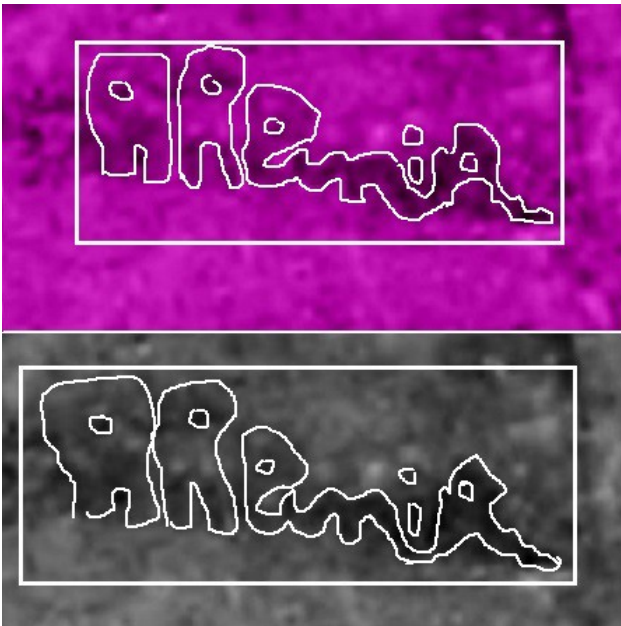


Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

Signatures A Renoir unedited above



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com

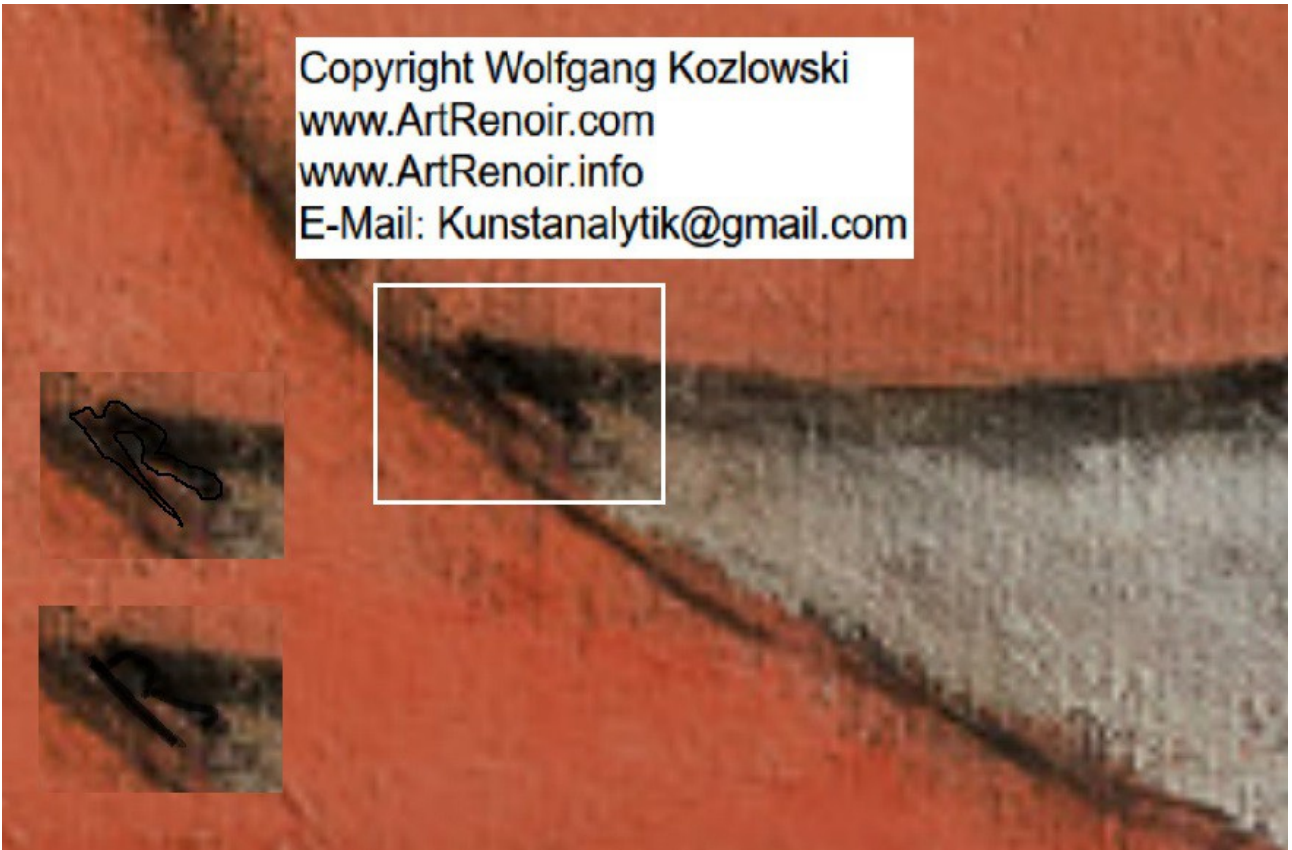
Signatures A Renoir with contour marking

With white paint was drawn exactly along the dark contours. So you can clearly recognize the individual letters which is not marked in the direct comparison and marked very well recognizable. The signature is undoubtedly Pierre-Auguste Renoir (1841-1919), see

Renoir acronym position No. 5



Copyright Wolfgang Kozlowski
www.ArtRenoir.com
www.ArtRenoir.info
E-Mail: Kunstanalytik@gmail.com



Acronym R = Renoir

In an inconspicuous place Renoir has immortalized himself with a miniature monogram R.

If one observes exactly the triangle of the legs lying one above the other, then black outlines fall on it, which are more prominent and stand out from the lineage of the two legs.

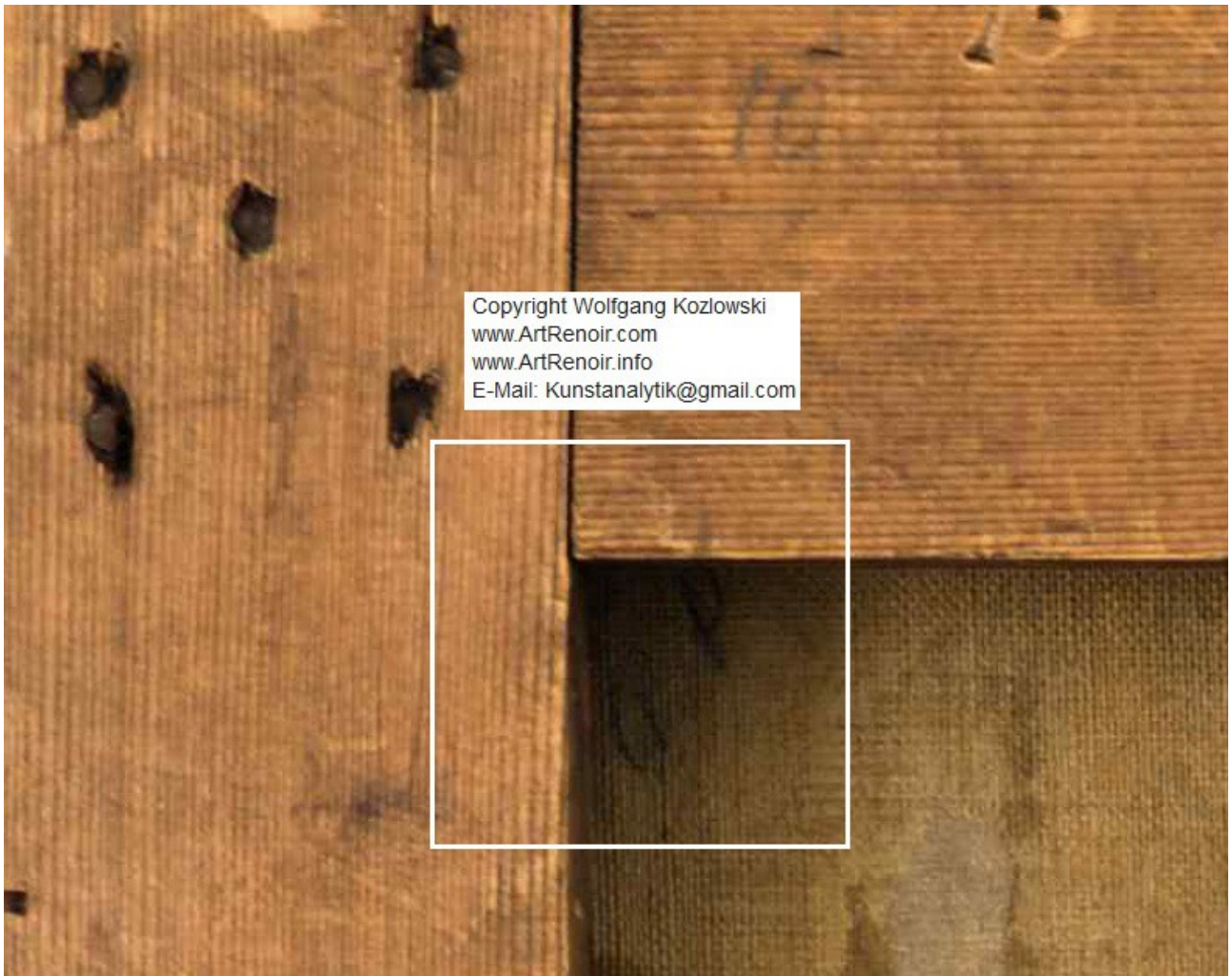
Renoir acronyms on the canvas back



Renoir acronyms PR on canvas back

I am after more than 8 years of exploration of the Renoir acronyms repeatedly encountered Renoir acronyms in the frame, the stretcher and on the canvas back.

In the Sotheby's Modigliani, the initials PR = Pierre Renoir can be seen in the upper left corner in the corner between the canvas and the stretcher.



P R = Pierre Renoir



Contours P R = Pierre Renoir marked on the right

Manipulation / Sabotage on the stretcher



On the stretcher features were cut out



Clearly recognizable the traces of a carving knife



Manipulation

After more than 8 years of research, Renoir often left behind small acronyms on his stretcher.

The stretcher was clearly manipulated and Renoir's characteristics removed. There are only fragments available to give an idea of the author Renoir.

Missing fragments of the remaining traces of acronyms have been reconstructed.

In addition to the initials AR = Auguste Renoir most likely further acronyms or Renoir's signature were removed.

The painting itself, however, has very clear acronyms to assign it clearly to Pierre-Auguste Renoir, which is why the manipulation on the stretcher are not very important but were nevertheless shown by me to provide evidence that deliberate manipulations were made to the Sotheby's nude painting painted by Pierre-Auguste Renoir (1841-1919) to eradicate Renoir acronyms of stretcher and the painting thus have been removed and painted over.

Size and age of the oil painting

Oil on canvas 35 1/4 by 57 3/4 in.
146,7 cm X 89,5 cm

After evaluating high-resolution digital photos of the oil painting and the canvas, an overdrawn dating 13 was located on the computer monitor and another 13 was located elsewhere. The date of origin of the nude painting is thus assigned to the year 1913 and not as falsely in the provenance as in 1917 indicated.

Conservation status of the oil painting

The condition of the oil painting is in a good condition according to the age. The oil painting has up to Partial color losses no noteworthy defects.

Important NOTE

Explicit it should be noted that the publisher of the Modigliani catalogs of works have no methods to verify the authenticity of an artwork by Amedeo Modigliani and for this reason are unable to issue a certificate of authenticity for a painting by Amedeo Modigliani. In fact, the paintings of Modigliani in the Modigliani catalogs have not been checked for 100% authenticity. It can not be ruled out that there are other copies or other paintings in the Modigliani catalog raisonné in tribute to Modigliani. It can not be ruled out that Pierre-Auguste Renoir (1841-1919) painted further paintings in the Modigliani style which are also included in the Modigliani catalog raisonné.

It can be said that all works of art contained in the Pierre-Auguste Renoir catalog raisonné of the Wildenstein Institute in Paris and the catalog raisonné of Bernheim - Jeune in Paris

were not 100% authenticated, which is why the Renoir catalog raisonné of the Wildenstein Institute and the Renoir Works Directory of Bernheim - Jeune only original Renoir paintings or works of art are contained, if all these paintings and works of art were determined without exception with the Renoir acronym detection method by Wolfgang Kozlowski, which has not happened yet in any of these paintings and works of art. For this reason, there is no guarantee that Renoir's catalog raisonné of the Wildenstein Institute in Paris and the Renoir catalog raisonné of Bernheim - Jeune in Paris contain no copies or even artificial counterfeits that were erroneously attributed to Renoir.

Admission criteria of the directories

The inclusion in the Renoir catalog raisonné or in the Modigliani catalog raisonné only after a proof of provenance, which says nothing about the actual authenticity.

Authenticity leadership

A public auction is scheduled for May 14, 2018 for the nude painting Amedeo Modigliani (1884-1920) NU COUCHÉ (SUR LE CÔTÉ GAUCHE), offered by Auction House Sotheby's in New York. The Sotheby's "Modigliani" nude painting fulfills the theoretical requirements for a painting by Amedeo Modigliani only in terms of style, color scheme and motif. In the Sotheby's nude painting, the Renoir typical acronyms PR, PAR and the signature A Renoir were discovered after intensive art criticism and criminalistic analysis.

The overwhelming burden of proof of the sometimes very large Renoir acronyms that were included in Sotheby's "Modigliani" nude and inevitably had to be assigned to Renoir.

The Renoir acronyms have nothing in common with Modigliani. Renoir Akronyms, identified in Sotheby's "Modigliani" nude, speaks against any attribution to Amedeo Modigliani!

The auction house Sotheby's has in the past auctioned enough counterfeits or mediated to make the measure full.

Enough is enough !

The list of counterfeits auctioned by Sotheby's might be longer than expected. In most cases, counterfeiting scandals came more or less by chance to light.

If the Sotheby's auction house does not want to be guilty of sales fraud and the spread of art fakes, then Sotheby's must necessarily rewrite the nude from Amedeo Modigliani to Pierre-Auguste Renoir.

The case of the latest nude Sotheby's auction on May 14th, 2018 for at least \$ 150,000,000 will show how serious Sotheby's really takes the warnings of officially recognized experts and their evidence on misleading artworks or art forgery !!

The nude painting offered by Sotheby's that according to recent art scientific findings may no longer be described as a painting by Amedeo Modigliani and it owns no credible documents and evidence that it is an original Modigliani. Sotheby's can under no circumstances uphold the claim that it is supposed to be an original painting by Amedeo Modigliani, since after intensive reconciliation and the discovery of the Classical Renoir acronyms, the nude painting is undoubtedly made by the painter Pierre-Auguste Renoir (1841-1919) and had to be attributed to Renoir. The attribution is not a personal opinion but based on incontrovertible scientific facts of empiricism.

The management of the auction house Sotheby's will be informed in advance of auction of the alleged Modigliani painting on May 14, 2018 by Renoir expert Wolfgang Kozlowski that the nude offered by Sotheby's New York is not a painting by Modigliani but by Renoir. For this purpose, the management in particular the president of Sotheby's Tad Smith gets this expertise with all results available.

If the president of the auction house Sotheby's in New York Tad Smith will sell the painting on May 14, 2018 in New York as an original artwork by Amedeo Modigliani can be praised or auctioned, so that's a deliberate fraud! To prevent this, the New York Police Department and the FBI receive all the documents and expertise that prove that Sotheby's is on the way to auction a Modigliani Fake.

Authentication

As a publicly recognized expert and appraiser for the artist Pierre-Auguste Renoir (1841-1919), after completed argument, i come to the conclusion and the conviction that the present nude painting is an original work by Pierre-Auguste Renoir (1841-1919) **in homage** Amedeo Modigliani (1884-1920) .

The discovery of numerous Renoir acronyms in the present nude of a well-known more than 100 years old nude painting are the guarantee that this nude painting is an original handmade artwork by Pierre-Auguste Renoir (1841-1919).

The fact that the nude painting was allegedly painted by Amedeo Modigliani can be ruled out without any doubt according to art scientific knowledge.



Wolfgang Kozlowski
Expert & Art Analyst



Wolfgang Kozlowski
Renoir Specialist



Renoir Acronym detection
Test passed



Art analysis
In service science of the art

Conclusion

The expertise with the test number PAR 80 from the year 2018 was created impartially to the best of knowledge and belief.

10.05.2018 - The author



Wolfgang Kozlowski

Member of the German reviewer and Expert Association DGSV e.V.

Specialty Pierre-Auguste Renoir (1841-1919)

Approved inspector and certified expert

Art Researcher & Art Analyst

Art treasure hunter

Wolfgang Kozlowski

Postbox 10 11 62

63011 Offenbach/M - Germany

Phone 0049 (0) 176 – 77 0 22 0 44

Mail: Kunstanalytik@gmail.com

Web: www.ArtRenoir.info

Web: www.ArtRenoir.com

Web: <http://kozlowski-wolfgang.dgusv.de/>

The certifying expert hosts the website www.ArtRenoir.info and www.ArtRenoir.com with works of art by the artist Pierre-Auguste Renoir (1841-1919) which were successfully tested with the Renoir acronym method.