

## Erin L. Thompson

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### EDUCATION

Ph.D. (Art History), Columbia University, Graduate School of Arts and Sciences, 2010  
Dissertation: "Images of Ritual Mockery on Greek Vases." Used visual imagery, textual sources, and anthropological comparison to explain purpose of Greek ritual mockery.  
Committee: David Freedberg, William V. Harris, Francesco DeAngelis, Helene Foley.

J.D., Columbia Law School, 2010  
Harlan Fiske Stone Scholar; Jessup International Moot Court; Executive Submissions Editor, *Columbia Journal of Law and the Arts*; internships with Judge McGuire (New York Supreme Court, Appellate Division, 1<sup>st</sup> Dept.) and the Counsel's Offices of the Guggenheim Foundation and the Philadelphia Museum of Art.

Certificate in Global Business Law, Institut d'Études Politiques and Paris I (Sorbonne), 2010  
Columbia Law School Global Alliance Program in International Business Law.

M.Phil. (Art History), Columbia University, Graduate School of Arts and Sciences, 2005  
Major field: Greek and Roman Art; minor field: Ancient Near Eastern Art.

M.A. (Art History), Columbia University, Graduate School of Arts and Sciences, 2003  
Master's thesis: "The Uses of Cupid." Demonstrated that Cupid figures in Roman wall-painting guide the viewer in understanding scenes' content and meaning.

B.A. (Art History and Philosophy), Barnard College, *magna cum laude*, *Phi Beta Kappa*, 2002

### PROFESSIONAL EXPERIENCE

Assistant Professor of Fraud, Forensics, Art Law and Crime, Department of Art and Music, John Jay College, City University of New York, 2013-present

#### Courses:

ART 101: *Introduction to World Art*

ART 105: *Modern Art*

ART 230: *Issues in Art and Crime*

ART 233: *Cultural History of Photography*

ART 252: *Art and Myth in the Ancient World*

ISP 101: *Interdisciplinary Perspectives on the Past*

MHC 1: *The Arts in New York City*

Special Topics Seminar on cultural property for the M.A. in Liberal Studies Program, CUNY Graduate Center (forthcoming, Spring 2018)

Service:

College Curriculum and Academic Standards Committee (UCASC), 2015-present  
General Education Committee, 2014-2017  
Gallery Committee, 2015-present  
Departmental Curriculum Committee, 2013-present  
Departmental Grade Appeals Committee, 2013-2015  
Pre-Law Advisor, Pre-Law Institute, 2014-2015; Instructor, Pre-Law Institute  
Boot Camp I, January 4-7, 2016

Fellow, Rice University Humanities Research Center, 2017-2018

Fellow in the annual Rice Seminar, “Forgery and the Ancient: Art, Agency, Authorship,” examining how attractive forgeries, as opposed to quotidian artifacts, drive the law and policy of antiquities protection.

Public Scholar, New York Council for the Humanities, 2015-2018

Selected as a Public Scholar to offer a presentation for the general public, “The Destruction of Art During War: History, Consequences, and How We Can Stop It,” intended to increase public humanities engagement across New York State.

Member, New Museum Annual Research and Development Seminar (“Legacy”), 2016

Selected member for a weekly seminar bringing together a small group of multidisciplinary artists, curators, and scholars for a contemporary arts “think tank.”

Associate Counsel, Conflicts of Interest Board, City of New York, 2012-2013

Prosecuted public servants for violating City Charter conflicts of interest laws.

Litigation Associate, Hogan Lovells LLP, 2010-2012

Experience in intellectual property, commercial litigation, antitrust investigations, human rights disputes, and mass torts.

Adjunct Art History Instructor, 2005-2008

Taught courses at Columbia, SUNY Stony Brook, Rutgers, Brooklyn College, and Pace.

## **CURATORSHIP**

Co-Curator of “Ode to the Sea: Art from Guantánamo,” President’s Gallery, John Jay College, New York (forthcoming, September 20-November 17, 2017), an exhibit of art created by detainees at Guantánamo Bay Detention Camp: [www.artfromguantanamo.com](http://www.artfromguantanamo.com)

Co-Curator of “The Missing: Rebuilding the Past,” Andrew and Anya Shiva Gallery, John Jay College, New York (December 9, 2015-February 5, 2016); the Carlisle Gallery, London (April 15-May 7, 2016), the first exhibit to showcase the efforts of artists and scholars to resist ISIS and other forms of destruction of the past through creative and innovative reactions, protests, and reconstructions, reviewed by *New York Times* and *Hyperallergic*, among others. Organizer of accompanying symposium, “The Future of the Past: Digitizing Cultural Property in an Era of Destruction,” John Jay College, January 22, 2016: [www.themissingexhibit.org](http://www.themissingexhibit.org)

## **PUBLICATIONS**

### **Book**

*Possession: The Curious History of Private Collectors* (Yale University Press, 2016). Covers the history of private collecting of Greek and Roman antiquities, examining collectors' writings to determine their self-conceptions of their collecting behavior. Reviewed by NPR Books, *Wall Street Journal*, *Atlantic*, and *Times Literary Supplement*, among others. Named an NPR Best Book of 2016 and short-listed for the Phi Beta Kappa Society 2017 Ralph Waldo Emerson Award, for "scholarly studies that contribute significantly to interpretations of the intellectual and cultural condition of humanity" (winner to be announced October 2, 2017).

### **Articles and Catalogues**

"Which Public? Whose Interest? Rethinking Merryman's 'The Public Interest in Cultural Property'," *Art, Antiquity, and Law* (in press for December 2017).

"Recreating the Past in Our Own Image: Contemporary Artists' Reactions to the Digitization of Threatened Cultural Heritage Sites in the Middle East," invited contribution to *Future Anterior*, special issue: "Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritage," ed. Chad Elias and Mary K. Coffey (in press).

"The Black Market for Art" and "The Market for Antiquities," *Grove Art* (Oxford University Press) (in press).

Co-Editor and Contributor, *Ode to the Sea: Art from Guantánamo*, catalogue for the exhibition "Ode to the Sea: Art from Guantánamo," President's Gallery, John Jay College (2017).

"Palmyra in Winter," *The Kenyon Review* (July/August 2017).

"Legal and Ethical Considerations for Digital Recreations of Cultural Heritage," *Chapman Law Review* 20.1 (2017).

"J. Paul Getty's Motivations for Collecting Antiquities," *Adalya: The Annual Historical-Archaeological Journal of Suna & İnan KIRACI Research Institute on Mediterranean Civilization* (2016).

*Why Creative Responses to Destruction Matter*, catalogue for the exhibition "The Missing: Rebuilding the Past," Andrew and Anya Shiva Gallery, John Jay College (2015).

"'But We Didn't Steal It:' Collectors' Justifications for Purchasing Looted Antiquities," *Journal of Art Crime* (2015).

"The Successes and Failures of Self-Regulatory Regimes for Dealing with Museum Holdings of Nazi-Looted Art and Looted Antiquities," *Columbia Journal of Law and the Arts* 37 (2014).

"Invisible Men and Women: Art and Alternatives to the Rule of Law," essay in the catalogue for the exhibition "The Rule of Law and the Right to be Human," Athens School of Fine Arts, Athens, Greece (2014).

“Destruction of Art,” *The Oxford Encyclopedia of Aesthetics* (2nd ed., 2014).

“Cultural Losses and Cultural Gains: Ethical Dilemmas in WWII-Looted Art Repatriation Claims against Public Institutions,” *Hastings Communication and Entertainment Law Journal* 33 (2011).

“The Relationship between Tax Deductions and the Market for Unprovenanced Antiquities,” *Columbia Journal of Law and the Arts* 33 (2010).

### **Works in Progress**

“What Future for Looted Syrian Antiquities?: The Clash Between the Law and Practice for the Repatriation of Cultural Property to Countries in Crisis” (revise and resubmit for *The International Journal of Cultural Property*).

“Mockeries of Underworld Punishment on Greek Vases” (out for review with *The New England Classical Journal*).

*Digital Recreations of Destroyed Middle Eastern Cultural Heritage: Promises and Perils*, invited contribution to the book series “Heritage Studies in the Muslim World,” ed. Trinidad Rico (Palgrave Macmillan).

“The Future of the Past: Ethical Dilemmas in Digitizing Cultural Heritage,” invited contribution to *Valuing the Past, Imagining the Future: Ethical Practices in Marketing, Protecting, and Restoring Cultural Heritage*, ed. Melissa R. Kerin and Angela M. Smith (Oxford University Press).

### **Other Writings**

“Op Ed: Hobby Lobby’s Antiquities Trouble,” *Sapiens*, July 10, 2017.

“Your Kids Can Help You Be a Better Professor,” *Inside Higher Ed*, March 23, 2017.

“Why People Collect Art,” *Aeon*, August 23, 2016.

“Collecting and the Power of Touch,” *The Ancient Near East Today*, August 3, 2016.

“The Scholar on the Set,” *Inside Higher Ed*, July 5, 2016.

“If We Return Nazi-Looted Art, The Same Goes for Empire-Looted,” *Aeon*, July 5, 2016.

“William Hamilton’s Prize Possession,” *The Art Newspaper*, June 2016.

“Pixels v. Propaganda: How Digital Technology Can Stop ISIS,” guest post on the Research Blog of John Jay College’s Office for the Advancement of Research, May 9, 2016.

“Just Give Him What He Wants,” post on the ethics of studying unprovenanced Ancient Near Eastern inscriptions, for “The Nature of Our Ruin,” a project of the Penn Program in Environmental Humanities, February 19, 2016.

“How Twitter Could Bring ISIS to Trial,” *Crime Report*, September 8, 2015.

“Op Ed: Islamic State’s War on Art Turns a Profit,” *Bloomberg View*, May 18, 2015. (Reprinted in *Japan Times*, *Denver Post*, and *Newsday*.)

“Rethinking the Boston Heist: Let’s Catch Today’s Art Thieves,” *Crime Report*, May 7, 2015.

“Artworld Roundtable: Artists Sue 5Pointz Owner & Developers,” *Aesthetics for Birds*, June 27, 2015.

“Op Ed: Restrict Imports of Antiquities from Syria to Cut Down on Looting,” *New York Times*, October 9, 2014.

“Op Ed: Egypt’s Looted Antiquities,” *New York Times*, May 30, 2014.

“Op Ed: To Protect Syria’s Antiquities, Don’t Buy Them,” *Los Angeles Times*, September 29, 2013.

“The Effect of the New AAMD Acquisition Guidelines,” *Art and Cultural Heritage Law Newsletter*, American Bar Association Section of International Law, Spring 2009.

“Teaching Cultural Heritage Law,” *Art and Cultural Heritage Law Newsletter*, American Bar Association Section of International Law, Spring 2008.

## **PRESENTATIONS**

### **Invited Talks**

“Who Owns Palmyra?” plenary address for 2017-18 Sidore Lecture Series, Center for the Humanities, University of New Hampshire (upcoming, September 26, 2017).

“What Do Digital Models of Cultural Heritage Lack?,” Wellesley College (upcoming, November 16, 2017).

“Using (and Losing) Our Heads: Case Studies of Conflicts between Global and Local Heritage,” keynote address for the UT Antiquities Action Annual Symposium, University of Texas at Austin, April 8, 2017.

“Art Under Attack,” Center for the Arts in Society, Carnegie Mellon University, March 30, 2017.

“The Future of the Past: Ethical Dilemmas in Digitizing Cultural Heritage,” Roger Mudd Center for Ethics, Washington and Lee University, March 3, 2017.

“Art Under Attack,” Joynes Reading Room Literary Speaker Series, University of Texas at Austin, February 23, 2017.

“What No Owner Can Complain of Having Lost: Motivations for Collecting Looted Antiquities,” Seminar on Collecting and Display, Institute of Historical Research, University of London, February 6, 2017.

“‘Appropriate Steps’: Permissibility of Delaying Repatriation to Countries in Crisis,” Global Mayors Conference (Comune di Firenze and NYU Florence), November 3, 2016.

“Persuading Collectors,” Heidelberg Center for Cultural Heritage, September 22, 2016 (via Skype).

“‘By Means of a Little Castration’: Manipulation of Ancient Art by Private Collectors,” McGill University, October 9, 2016.

“Digital Colonialism?: Thoughts on the Ethics of Digital Recreations of Threatened Cultural Heritage Sites in the Middle East,” Aga Khan Program for Islamic Architecture at MIT, November 7, 2016.

“Possession: Antiquities and the Art Market,” Royal Ontario Museum, October 16, 2016.

“‘By Means of a Little Castration’: Manipulation of Ancient Art by Private Collectors,” CUNY Graduate Center, Department of Classics, May 6, 2016.

“Motivations for the Private Collecting of Antiquities,” Columbia University, Department of Art and Archeology, April 19, 2016.

“The Fight for the Past,” Georgetown Institute for Global History, Georgetown University, March 15, 2016.

“The Destruction of Humanity’s Shared Heritage,” Michigan State University, March 14, 2016.

“After the Destruction: Reacting to Losses of Cultural Heritage,” University of Toronto, Department of Art, and the Archaeological Institute of America, October 1, 2015.

“The Writing is on the Wall, But is it Protected?: Graffiti and Copyright,” Kernochan Center for Law, Media and the Arts, Columbia Law School, October 30, 2014.

I have also been a guest lecturer in classes at Columbia, CUNY Graduate Center, School of Visual Arts, Pratt Institute, Rutgers University, and New York University.

### **Conference Presentations**

“Recreating the Past in Our Own Image: Contemporary Artists’ Reactions to the Digitization

of Threatened Cultural Heritage Sites in the Middle East,” College Art Association (panel on “Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritages”), February 18, 2017.

“Return to the Scene of the Crime: What Does the Future Hold for Looted Antiquities from Syria and Iraq?,” What do Contentious Objects Want? Political, Epistemic and Artistic Cultures of Return, Kunsthistorisches Institut, Max Planck Institut, Florence, October 21, 2016.

“The Writings on the Walls: Saddam and the Evangelicals at Babylon,” On the Trace: Passing, Presence and the Persistence of the Past, Saxo Institute, University of Copenhagen, September 22, 2016.

“Palmyra in Winter,” Theoretical Archaeology Group 2016 Annual Conference (panel on “When the Abyss Stares Back: Time, Material Memory, and the ‘Science of the Past’”), April 23, 2016.

“Why Can’t We Be Friends? The Importance of Understanding Social Networks in Combatting Harmful Collecting Behaviors,” Archaeological Looting: Realities and Possibilities for New Policy Approaches, Neubauer Collegium, University of Chicago, February 28, 2015.

“The City as Palimpsest: Cycles of Deconstruction and Reconstruction in Ancient Babylon,” Palimpsest: The Layered Object, Savannah College of Art and Design, February 28, 2014.

“Collecting Loss: Similarities and Differences in Museum Guidelines for Collections of Nazi-Looted Art and Smuggled Antiquities,” College Art Association (panel on “Maintaining the Past: Collecting and Collectors in Twenty-First-Century Museums”), February 12, 2014.

“Private Collections of Greek Antiquities: History and Consequences,” Mass and Elite in Antiquity, University of South Africa, October 26, 2013.

### **Other Talks**

“Egon Schiele, Portrait of Wally” (with Beth Harris), Smarthistory.com, August 10, 2017.

“Euphronios, Sarpedon Krater” (with Steven Zucker), Smarthistory.com, July 13, 2017.

“An Overview of the International Law for the Protection of Cultural Heritage,” International Law Association, October 29, 2016.

“Possession: Antiquities and the Art Market,” New York County Lawyers Association, Art Litigation and Dispute Resolution Institute, November 18, 2016.

“The Destruction of Humanity’s Shared Heritage,” National Arts Club, New York, December 17, 2015.

“Terrorists and Archeologists: How the Past Belongs to the Present,” TEDxCUNY, November 20, 2015.

Organizer and panelist for “Looting the Past, Destroying the Future: Revolution, Terrorism, and Archeology in Egypt and Syria,” Baruch College, December 11, 2014.

Organizer and moderator for “Book ‘Em: Insider Theft from Libraries and Archives,” a panel discussion at John Jay College in conjunction with the Archivist Round Table of Metropolitan New York, May 7, 2014.

“Art Crime,” Society of Professional Investigators, New York, December 12, 2013.

### **MEDIA APPEARANCES**

CNN, *Quest Means Business*, and Deutsche Welle *News*, discussing a theft from a German museum, March 27, 2017.

WMRA, discussing the safeguarding of Syrian antiquities, March 14, 2017.

Newstalk Radio (Ireland), *The Moncrieff Show*, discussing the private collecting of antiquities, June 30, 2016.

WAMC Northeast Public Radio, *Ideas Matter*, discussing ISIS’ destruction of antiquities, October 23, 2015.

CNN *Quest Means Business Newsroom*, discussing ISIS’ threat to ancient Palmyra, May 21, 2015, August 19, 2015, and September 1, 2015.

Public Radio International, *The Takeaway*, discussing ISIS’ destruction of antiquities, October 17, 2014 and August 25, 2015.

KCRW, *Press Play*, discussing ISIS’ looting of antiquities, June 3, 2015.

TV Channel One (Russia), *Sunday Time*, discussing looting of antiquities in Syria and Iraq, May 31, 2015.

Al Jazeera America, *News*, discussing the art theft from the Isabella Stewart Gardner Museum, March 18, 2015.

CUNY TV, *Criminal Justice Matters*, discussing terrorism and the black market for antiquities, March 4, 2015.

*Freakonomics* podcast, discussing the economics of museum security, October 23, 2014.

In addition to the above appearances, I have responded to requests for background information from ABC News, *The Atlantic*, National Geographic’s *Explorer*, *60 Minutes*, *CBS Evening News*, *Newsweek*, BBC Radio 4’s *Front Row*, NPR’s *Planet Money*, Channel 4’s *Dispatches* (U.K.), *Art Newspaper*, *Village Voice*, *Chicago Sun-Times*, *El Periodico* (Spain), *Jyllands-Posten* (Denmark), Hyperallergic.com, *Aeon Magazine*, and PBS *NewsHour*, and have been quoted in Bloomberg News, NPR, *The Atlantic*, *Foreign Policy*, *Christian Science Monitor*, *The*



*Times of London, International Business Times, U.S. News and World Report, Apollo Magazine, Southeast Asian Times, Courthouse News, Al Monitor, the Getty Museum blog, and the American Schools of Oriental Research blog.*

### **PEDEGOGY**

Participant, “Preparation for Teaching Online: A Foundational Workshop for CUNY Faculty,” 2013

Participant, “Numeracy Infusion Course for Higher Education,” 2014

Member, Center for the Advancement of Teaching’s Critical Friends Group, 2014

Fellow, John Jay Discover, Design, Develop (D3) Faculty Fellowship, 2016

Instructor, “Rich Media Assignments in the Online Course,” Faculty Development Day, 2016

Instructor, “Student-Produced Video Assignments,” Teaching and Learning Center’s Online/Digital Teaching Seminar, 2017

### **GRANTS**

2017 PSC-CUNY Cycle 48 Research Award for Summer Salary to work on book project.

Lead Humanities Adviser, National Endowment for the Humanities Digital Projects for a Public Production Grant Application, “John Jay College Experiential Education App: Art Crime Investigation in NYC” (2016; denied).

2016 John Jay Office for the Advancement of Research Faculty Scholarship Program Award and Community Event Funding Award for funding my co-curated exhibit, “The Missing: Rebuilding the Past” and its associated symposium.

2014 PSC-CUNY Cycle 45 Research Award for Summer Salary to work on book project (now published as *Possession: The Curious History of Private Collecting from Antiquity to the Present*, Yale University Press, 2016).

### **OTHER PROFESSIONAL ACTIVITIES**

Columbia University Graduate School of Arts and Sciences Alumni Association Board Member, 2017-present.

Member, Dissertation Committee, Pierre Losson, “Claiming the Remains of the Past: The Return of Cultural Heritage and the Articulation of the Nation in Latin America, 1911-2011” (CUNY Graduate Center, Political Science).

Speaker at “Illicit Trade in Antiquities,” an event organized by CENTRA Technology Inc. on behalf of a confidential U.S. governmental agency sponsor, May 5, 2015.

Expert witness on the applicability of the Visual Artists’ Rights Act to the protection of graffiti

art in *Jonathan Cohen et al. v. G&M Realty LP et al.*, Case No 13-CV-5612 (E.D.N.Y., 2014).

I have served as a reviewer for articles, book chapters, and grants for Brill Press, *The Journal of Field Archeology*, *The International Journal of Cultural Property*, *The International Journal of Islamic Architecture*, *The Encyclopedia of Library and Information Sciences*, and the European Research Council.

Admitted to practice in New York State, 2011-present.

**LANGUAGES**

Reading knowledge of ancient Greek, Latin, Italian, Spanish, French, and German.