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Decision-making authenticating modern and contemporary art: challenges articulating temporality, change and authenticity momentum

Authenticity is essential to the artwork's identity, meaning, cultural and economic values, and remains the main driver of how the work of art will be experienced, understood, treated and displayed, or whether it will even be preserved at all. Despite being a hallmark in every curatorial approach, treatment, appraisal, and art authentication case, 'authenticity' continues being used as a vague umbrella term without structured concept, framework, and decision-making model. It is agreed that authentic object holds within material and (or) conceptual evidence that causally relates it to the author. But what does "authenticity" really mean? Particularly, when the artist intent, materiality, and perception are in flux, the artwork has both special and temporal parts, and is bounded to individual experience? Is authenticity a feature of an artwork or a belief that does not have an existence beyond the individual experience? Articulating authenticity may be a daunting challenge, and it is hard to reach a consensus among multiple stakeholders. Through the discursive lens, the paper explores some ontological and epistemic challenges in authentication decision making. The theoretical approach departs from J. Dewey's aesthetics that the artwork is rooted in what the physical object and information does within human experience. This is coupled with C. Brandi's and N. Goodman's ideas that a work of art in contrast to other physical objects, exists not only potentially, but actually when it is experienced and re-created every time in the viewer's consciousness. Explaining its fluidity, the concept of triangulation between artists *intentionality*, media's *transmissionality* and viewers *experientiality* is coupled with J. Gibson theory of affordances. As an experience, the work of art has temporal parts and reaches beyond the present, back into the past authentic condition, and forward into future possible affordances. The difficulties of articulating multiple authenticity timeframes in different moments and cultural contexts are compared to similar articulation issues in philosophy of time, such as *Zeno arrow paradox*, and the *uncertainty principle* the quantum mechanics, where defining the position of the arrow (or photon) makes losing the information about its momentum. Perhaps similar principle may apply also to art authentication, where sharpness in one factor, such as materiality, causes blurriness in experientiality, temporal parts and momentum? Contemporary conservation theory does not offer an explanation yet and art authentication decision model is yet to be created. To articulate the momentum of authenticity, the paper suggests coupling of explicit and tacit frameworks of knowledge, and encompasses both material and immaterial aspects that may extend beyond the materials and, perhaps even the original artist's intent. While it may not be ever possible to avoid the dangers of solipsism and misinterpretation of authenticity, awareness of the limitations of conservation science methodology, as well as those that stem from our individual experience, and engagement in a broad discursive dialogue will greatly and significantly reduce these risks.