

Chapman Law Review Looted Art Display

“Raiders of the Lost Art”

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The 2025 *Chapman Law Review* symposium, “Raiders of the Lost Art: Legal Challenges and Recoveries,” brought together experts from around the country to discuss art law, looted art, and the prosecution of bad actors as a domestic and international concern.

The Hugh and Hazel Darling Law Library and *Chapman Law Review* put together a display to supplement the symposium. The display exhibited contributions from symposium panelists, focusing on works that showcased their areas of expertise. Topic areas included looted art restitution, the destruction of cultural heritage in Ukraine, museums as bad actors, and laws and cases that concern restitution and repatriation of stolen art. The aim of the display was to further highlight the topic of looted art, the global impact of art theft, and the consequences that the destruction of cultural heritage has had throughout history and around the globe.

The display featured a variety of resources including law review articles, books, and photographs. Faculty of the Fowler School of Law contributed several pieces, including “From ‘Lamentation and Liturgy to Litigation’: The Holocaust-Era Restitution Movement as a Model for Bringing Armenian Genocide-Era Restitution Suits to American Courts” by Professor Michael J. Bazylar.¹ His article, which was published in the *Marquette Law Review* in 2011, discusses how Holocaust restitution cases can serve as a model to litigate future Armenian

¹ Michael J. Bazylar, *From “Lamentation and Liturgy to Litigation”: The Holocaust-Era Restitution Movement as a Model for Bringing Armenian Genocide-Era Restitution Suits to American Courts*, 95 MARQ. L. REV. 245 (2011); see also Armen Manuk-Khaloyan, Michael Bazylar, & Kathryn Lee Boyd, *Armenian Genocide Looted Art and the Story of the Armenian Genocide Restitution Movement: A Tribute*, 28 CHAP. L. REV. 535 (2025).

Genocide restitution cases.² Dr. John Hall contributed photos from his recent travels to Ukraine, revealing the cultural destruction caused by war with Russia.³ Also included in the display was Dr. Hall's article in *Chapman University Magazine* about his observations abroad.⁴ Two books—*Chasing Aphrodite* by Jason Felch and Ralph Frammolino,⁵ and *Treasures in Heaven: Armenian Art, Religion, and Society* by Thomas F. Mathews and Roger S. Wieck⁶—were featured, as they represented the work of panelists Kathryn “Lee” Boyd and Jason Felch.

Chapman's Leatherby Libraries and the Hugh and Hazel Darling Law Library contributed a selection of books for additional reading on a variety of topics related to art law, looted art, and stolen art. The titles included works by symposium panelists as well as the symposium's keynote speaker, Professor Erin L. Thompson. Some of the more prominent works on art law and restitution included the following: *The Missing Pages: The Modern Life of a Medieval Manuscript, from Genocide to Justice* by Heghnar Zeitlian Watenpaugh,⁷ *The Brutish Museums: The Benin Bronzes, Colonial Violence, and Cultural Restitution* by Dan Hicks,⁸ and *Possession: The Curious History of Private Collectors from Antiquity to the Present* by Erin L. Thompson.⁹

The staff of the Hugh and Hazel Darling Law Library and the students of the *Chapman Law Review* collaborated to create this display. This teamwork played a vital role in the project's

² See *id.*

³ See Харківська правозахисна група [Kharkiv Human Rights Group], *California Law Professor Investigating Cultural Genocide in Ukraine*, YOUTUBE (July 23, 2024), <https://www.youtube.com/watch?v=8jnfyyUdrIc> [https://perma.cc/NZD4-UYUT]; see also Joy Juedes, *Law Professor Spends Summer Investigating War Crimes in Ukraine*, CHAP. UNIV.: CHAP. NEWS (June 24, 2023), <https://news.chapman.edu/2023/06/14/law-professor-spends-summer-investigating-war-crimes-in-ukraine/> [https://perma.cc/F6KY-VU7Q].

⁴ John Hall, *Law Professor Witnesses Attack on Ukrainian Culture*, CHAP. UNIV. MAG., Winter 2024, at 9.

⁵ JASON FELCH & RALPH FRAMMOLINO, *CHASING APHRODITE: THE HUNT FOR LOOTED ANTIQUITIES AT THE WORLD'S RICHEST MUSEUM* (2011).

⁶ THOMAS F. MATHEWS & ROGER S. WIECK, *TREASURES IN HEAVEN: ARMENIAN ART, RELIGION, AND SOCIETY* (1998).

⁷ HEGHNAR ZEITLIAN WATENPAUGH, *THE MISSING PAGES: THE MODERN LIFE OF A MEDIEVAL MANUSCRIPT FROM GENOCIDE TO JUSTICE* (2019).

⁸ DAN HICKS, *THE BRUTISH MUSEUMS: THE BENIN BRONZES, COLONIAL VIOLENCE AND CULTURAL RESTITUTION* (2020).

⁹ ERIN L. THOMPSON, *POSSESSION: THE CURIOUS HISTORY OF PRIVATE COLLECTORS FROM ANTIQUITY TO THE PRESENT* (2016).

success. We deeply appreciate the hard work and diligence of all involved. We extend special thanks to Taline Ratanjee, Editor-in-Chief of the *Chapman Law Review*; Gregory Mikhanjian, Executive Program Editor of the *Chapman Law Review*; and Assistant Research Librarian Phillip Der Mugerdechian of the Hugh and Hazel Darling Law Library for all their dedication, hard work, and the long hours they devoted to the completion of this display.¹⁰

¹⁰ There were numerous other materials that were featured in the symposium display. See *Republic of Austria v. Altmann*, 541 U.S. 677 (2004); *W. Prelacy of the Armenian Apostolic Church v. J. Paul Getty Museum*, No. BC438824 (Cal. Super. Ct. filed June 1, 2010); DARSIE ALEXANDER & SAM SACKEROFF, *AFTERLIVES: RECOVERING THE LOST STORIES OF LOOTED ART* (2021); MICHAEL J. BAZYLER, *HOLOCAUST JUSTICE: THE BATTLE FOR RESTITUTION IN AMERICA'S COURTS* (2003); MICHAEL J. BAZYLER ET AL., *SEARCHING FOR JUSTICE AFTER THE HOLOCAUST: FULFILLING THE TEREZIN DECLARATION AND IMMOVABLE PROPERTY RESTITUTION* (2019); *WHO OWNS THE PAST? CULTURAL POLICY, CULTURAL PROPERTY, AND THE LAW* (Kate Fitz Gibbon ed., 2005); CRAIG FORREST, *INTERNATIONAL LAW AND THE PROTECTION OF CULTURAL HERITAGE* (2010); DARIO GAMBONI, *THE DESTRUCTION OF ART: ICONOCLASM AND VANDALISM SINCE THE FRENCH REVOLUTION* (1997); JEANETTE GREENFIELD, *THE RETURN OF CULTURAL TREASURES* (3d ed. 2007); BRUCE L. HAY, *NAZI-LOOTED ART AND THE LAW: THE AMERICAN CASES* (2017); *ART AND CULTURAL HERITAGE: LAW, POLICY AND PRACTICE* (Barbara T. Hoffman ed., 2006); *MUSEUM COOPERATION BETWEEN AFRICA AND EUROPE: A NEW FIELD FOR MUSEUM STUDIES* (Thomas Laely et al. eds., 2018); *NEGOTIATING CULTURE: HERITAGE, OWNERSHIP, AND INTELLECTUAL PROPERTY* (Laetitia La Follette ed., 2013); IVAN LINDSAY, *HISTORY OF LOOT AND STOLEN ART FROM ANTIQUITY UNTIL THE PRESENT DAY* (2014); S.R.M. MACKENZIE, *GOING, GOING, GONE: REGULATING THE MARKET IN ILLICIT ANTIQUITIES* (2005); *IMPERIALISM, ART AND RESTITUTION* (John Henry Merryman ed., 2006); MARGARET M. MILES, *ART AS PLUNDER: THE ANCIENT ORIGINS OF DEBATE ABOUT CULTURAL PROPERTY* (2008); MELISSA MÜLLER & MONIKA TATZKOW, *LOST LIVES, LOST ART: JEWISH COLLECTORS, NAZI ART THEFT, AND THE QUEST FOR JUSTICE* (2010); NICOLAS M. O'DONNELL, *A TRAGIC FATE: LAW AND ETHICS IN THE BATTLE OVER NAZI-LOOTED ART* (2017); NORMAN PALMER, *ART, ADVENTURE AND ADVOCACY: CONTRACTS, CLAIMS AND CONTROVERSIES IN THE WORLD OF CULTURAL PROPERTY* (2105); WAYNE SANDHOLTZ, *PROHIBITING PLUNDER: HOW NORMS CHANGE* (2007); Julia Halperin, *Getty Becomes First Museum to Restitute Armenian Art Removed During Genocide*, *THE ART NEWSPAPER* (Sept. 22, 2015), <https://www.theartnewspaper.com/2015/09/22/getty-becomes-first-museum-to-restitute-armenian-art-removed-during-genocide> [<https://perma.cc/AS58-UBCD>]; Dylan Price & Gregory Dauber, Panelists at the *Chapman Law Review* Symposium: Raiders of the Lost Art (2025); Erin Thompson, *Mighty Shiva Was Never Meant to Live in Manhattan*, *N.Y. TIMES* (Feb. 4, 2024), <https://www.nytimes.com/2024/02/04/opinion/museums-artifacts-stolen.html> [<https://perma.cc/BYH4-Z8R7>]; Justin St. P. Walsh, *A Silver Service and a Gold Coin*, 24 *INT'L J. CULTURAL PROP.* 253 (2017).

