

# MADE YOU LOOK



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A reader just sent me to [yet another art documentary I had missed](#). I not only missed the documentary of 2020, I missed the original story from 2011. But I am not here to rehash it for you. I have a new reading of the event, which you will not be surprised to hear.

How do I miss these high profile news items? Because I don't have a TV, don't read any newspapers, and don't take any magazines. That's how I have always gotten so much done. Up until 2005, what I was doing is painting. Since then what I have been doing is researching and writing, both science and history.

So I didn't know until today that Knoedler Gallery in New York had closed. I was surprised to discover it, since I have long known of Knoedler. It was right next door to Hirschl and Adler, a gallery I have mentioned a couple of times in my art papers. H&A began showing realism in about 2000, working with some people I know like Graydon Parrish and Jacob Collins. Knoedler had a big reputation for a long time, since it goes back to 1846 and had ties to the gallery Van Gogh and his brother worked for in Paris: Goupil. It was founded by Michel Knoedler from Baden-Wurtemberg, Jewish of course. Originally dealing in old masters, it had switched to Modernism rather late in the 1970s, when it was bought by Armand Hammer. His billionaire grandson Michael is involved in the current event. Of course the Hammers also have the Hammer Museum at UCLA. The Hammers are Jewish and they founded the Communist Party USA in 1919. This was bankrolled by Armand's father Julius **money-laundering** the proceeds from smuggled diamonds. The Hammers got their money from Allied Drugs, so they also smuggled huge amounts of drugs, laundering that money as well. They also bankrolled the Russian Revolution and Lenin in this way. This is not some revelation on my part: [it is admitted at Wikipedia](#). You are about to see how this ties into our current mystery.

Anyway, this documentary tells the story of Knoedler getting caught in 2011 selling a huge trove of

fake Abstract Expressionist paintings by Rothko, Pollock, Motherwell, and others, all allegedly faked by the same little Chinese man from his garage in Queens. One sold for \$17 million. We even know who bought them, since they appear prominently in the documentary, often live. They include Belgian hedgefund manager Pierre Lagrange and Domenico de Sole, Chairman of Sothebys and Gucci. De Sole is the son of an Italian general, but the family is Jewish as well. He comes out of Harvard. His wife is a Leavitt, Jewish. Also remember that Sothebys is owned by Patrick Drahi, Jewish.

After 2011, ten lawsuits were filed and nine were pretty quickly settled out of court. Only one, that of de Sole, went to court, since de Sole claimed the offer from Hammer was very low. The trial proceeded for many days, but was finally settled just before Michael Hammer was set to testify. De Sole and his wife told us on camera they wanted blood, especially from the director of the gallery Ann Freedman (Jewish), but settled just before an almost guaranteed verdict in their favor.

Though they have a lot of footage of the Chinese forger Pei-Shen Qian, he fled to China and no extradition was sought. The seller of the works to the gallery, Glafira Rosales, was captured by the FBI. She was charged with hundreds of counts of wire fraud, tax evasion, money laundering, and fraud, but only spent three months in jail. We are told she was given leniency for her cooperation. We are told she was ordered to pay \$81 million to defrauded buyers. Her accomplice—and allegedly the mastermind of the whole operation—was Jose Diaz, previously convicted of art fraud in 1999. He fled to Spain which will also not extradite him.

OK, so that's the story from the 2020 documentary. What's wrong it? I have given you all the information you need to explode it. See what you can see then meet me down below.

I will tell you how I came to doubt the story. It happened very fast. First I noticed the producers of the documentary had a lot of footage of the main players, including the guilty parties and the defrauded buyers. You wouldn't expect that. You wouldn't expect that Ann Freedman, the director of the gallery and therefore the center of the fraud, would agree to be the main interviewee here, looking both very foolish and very guilty (and very unaffected by the whole thing). You wouldn't expect Jose Diaz to agree to interviews. You wouldn't expect Qian to appear in interviews, even from China, where they had tracked him down. You wouldn't expect him to agree to footage of his studio, of him painting, of his associates, of his wife, and so on. So the form of the documentary was suspicious. [Like the Netflix documentary on NXIVM I exposed](#), the whole thing looked staged. Given the story we are told, they couldn't have filmed it like this, especially ten years after the fact.

**Then I noticed that Knoedler and Hammer had allegedly defrauded the Chairman of Sothebys. What?!!**  
That would be like Penn and Teller purposely running a con on David Blaine.

Let me spell it out for you. Let us go slowly down the rabbit hole. In the first step down, we get the art fraud. Rosales and Qian defrauded Freedman, making her think these paintings were real. Even the documentarians don't stop there. So we take the next step down the rabbit hole: they imply that Freedman and Hammer couldn't have been that stupid or negligent, so they must have known they were selling fakes. But we aren't done, are we? If that is true, and it must be, then Freedman and Hammer should have avoided selling to anyone who could catch them. So are they going to sell to the Chairman of Sothebys? Are you kidding? That is the last person they would sell to.

So what does it indicate? It indicates Sothebys was in on this fake, and that the whole story was manufactured from the ground up. But why? Why would they fake this whole event, including the later documentary selling it as real?

Before I tell you, let's look at some of the other clues leading me to that realization. We saw that Rosales was ordered by some judge to pay \$81 million to defrauded buyers. But she didn't defraud the buyers, who had already settled with the gallery. The buyers were either defrauded by Rosales or the gallery, *but not both*. Rosales only defrauded the gallery, so a judge could only order her to refund the gallery. The gallery had marked the paintings up by five times, so her restitution would be, at maximum, about a fifth of the gallery's restitution to the buyers. So that makes no sense. It is a lie. Also notice the number: \$81 million. Aces and eights, Chai, as usual, indicating a hoax.

Also a clue is that Rosales *didn't* incriminate Ann Freedman or the gallery. She was allegedly given leniency for her cooperation, but how did she cooperate, beyond confessing? If she didn't turn on Freedman or the gallery, she didn't actually cooperate much. You will say she gave them Diaz, but they also didn't get Diaz. They also didn't get Qian. So the FBI and New York prosecutors actually got nothing from her. We see her with chains on her feet in court, which is also ridiculous. A non-violent older woman would never be put in manacles like that, which is just more proof this was all another Hollywood creation.

Which brings us to a further problem. The FBI didn't even pursue Freedman or Hammer, which is beyond belief. They were selling paintings with zero provenance, painted with the wrong paints on the wrong supports in the wrong colors. You will say Freedman had the backup of a few experts, but that just means those experts were in on it and should also have been arrested as accomplices in the fraud. But none of that happened. Not one of those people was ever questioned, telling us even the fraud was fake.

It also turns out that Qian was allowed to leave the country. The FBI let him go. They admit in the documentary that immigration had been alerted, but they didn't detain him at the airport. That could only happen if FBI or CIA told them to let him go. Same with Diaz.

A further problem is that only ten lawsuits were allegedly filed. You would expect hundreds. Rosales admitted to selling 60 fakes to Knoedler, and the documentary admits Knoedler was selling these fakes for 16 years, back to 1995. That's more than ten lawsuits, isn't it?

Here's something else worth remembering: this event at Knoedler happened soon after the market crash of 2008, when the bottom dropped out of the art market. All the big auction houses saw a steep drop in sales, as did the top galleries like Knoedler. So seeing Knoedler close in 2009 or 2011 shouldn't have surprised anyone paying attention, fraud story or no fraud story. Since the rich were getting richer then, like now, that can only be explained by the CIA retreating somewhat from faking the art market and using it to money launder. Possibly that was due to the world catching on to this trick. In some ways the con began to fall apart in those years, and it has required some reworking of the channels, as we have seen in other papers. See my comments on the Panama Papers, etc.

Also worth adding up: *everyone* in this event is Jewish, including the director of the documentary Barry Avrich. We even have two Cohens: Patricia Cohen of the *New York Times* and Marjorie Cohn, conservator at Harvard. All the lawyers are Jewish, all the art critics are Jewish. I suspect even the Chinaman was half-Jewish. Someone's cousin, probably.

And we aren't finished. Ann Freedman opened her own gallery after this and is still in business. **And she has clients!** Although this was splashed all over the pages of the *New York Times* for years, art buyers still want to work with her, so they must know something we don't.

What do they know? They must know this fraud was itself a fraud. It never happened. It was all staged. The entire Knoedler collapse was all staged. To what end? It was staged to make the “real” paintings look “real”. Remember, *the entire Modern market* is a fraud and a con, based on money laundering. Which means the real Rothko is no more real than the fake one. Yes, Rothko painted one and not the other, but they are both fake in the sense that neither one is actually art or actually worth large amounts of money. All the contemporary auctions at Sothebys and Christies are fake. They are theater, put on by the CIA as cover for their projects. The paintings are just chits for real transactions of drugs, weapons, or other contraband that can't be listed in the Congressional budgets.

If you don't believe me, watch the documentary again and notice how they carefully bookend the story by telling you how valuable the real paintings are, how hot the art market was or is, and how much demand there is for them from rich people. Same thing for the stories in the newspapers and magazines back in 2011, which sold Modernism and Abstract Expressionism as the greatest thing ever. But none of that is true. Rich people aren't stupid, or at least not in this way. Do you really think those assholes are paying \$50 million for two colored squares, just so they can look like bigshots to their neighbors and dinner guests? Not a chance.

No, but stories of thefts and frauds brilliantly confirm the value of the main commodity, and that is what is going on here. It is the usual diversion, because while you think you are getting to the bottom of some mystery, you are actually being led away from an even greater one.

The main con is making the Modern market look real, but the lesser con is continuing to promote these talentless Jews like Rothko, Pollack, and all the rest as geniuses, thereby assuring real art remains in a shallow grave. It assures that real artists will remain undiscovered and unpromoted and unappreciated. So now you understand why I am here.

Just so you know, Rothko was really a Rothkowitz from Latvia. His family came to Portland in 1913. He was a Marxist from early on, hanging out with Bill Haywood and Emma Goldman at the IWW. That is to say, **he was an agent from the beginning.** He dropped out of Yale and moved to New York, where he was immediately accepted at Parsons. He was quickly accepted into the inner Jewish circles of New York and his future was set.

You may also be interested to know that Rothko believed he was illustrating Nietzsche in his paintings, “relieving modern man's spiritual emptiness by providing it with a new mythology”:



Yeah. That allegedly sold in 2012 for \$87 million to billionaire clothier David Pincus, also Jewish of course.

Which means \$87 million was laundered for something. What? I don't know. If you really want to know, you could start [here](#), with a world map of wars and conflict in 2012. That is what I would do.