

P / R / E / P

PROVENANCE RESEARCH EXCHANGE PROGRAM 2017-19

German/American Provenance Research Exchange Program for Museum Professionals
Deutsch-Amerikanisches Austauschprogramm zur Provenienzforschung für Museen

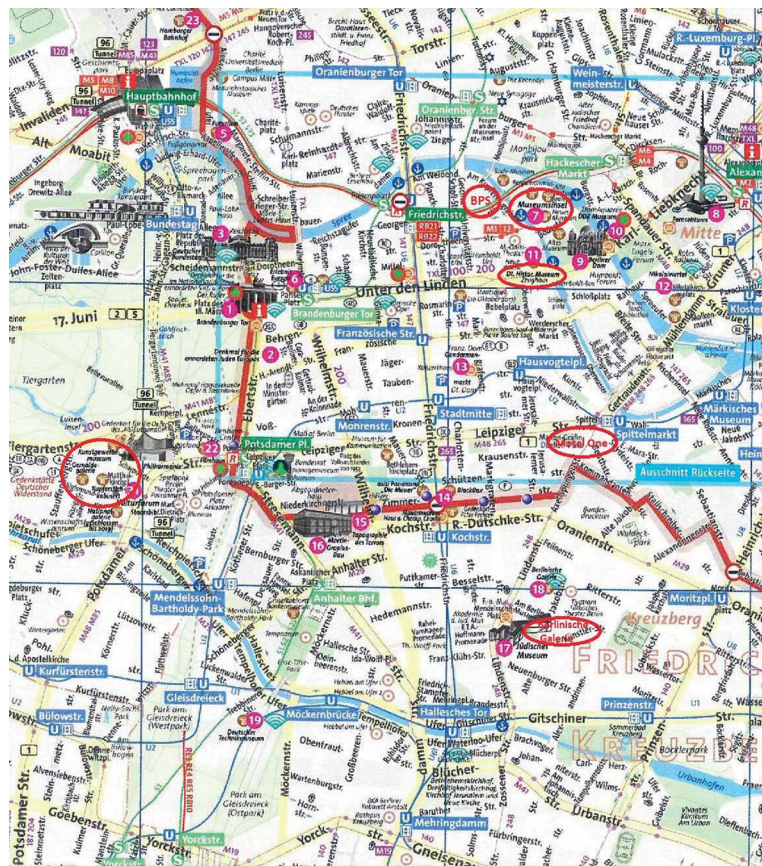
Staatliche Museen zu Berlin September 24-29, 2017



Staatliche Museen zu Berlin
Preußischer Kulturbesitz



Smithsonian Institution



September, 2017

Dear PREP Participants

Welcome back to PREP and Willkommen in Berlin!

It is wonderful to have you all here. We hope the coming week will be as interesting and insightful as the week we spent in New York in February.

Over the coming days, we aim to introduce you to the key resources Berlin has to offer to researchers studying art losses in the Nazi-Era and also to other colleagues here in Berlin who are involved in provenance research in a variety of ways. We would also like to make you familiar with some of the institutions that are part of the Staatliche Museen zu Berlin and give you an idea of the work they are doing with regard to provenance research. Most of all, however, we would like to provide the setting in which you can continue the conversations you began in New York and carry on building the network that is PREP.

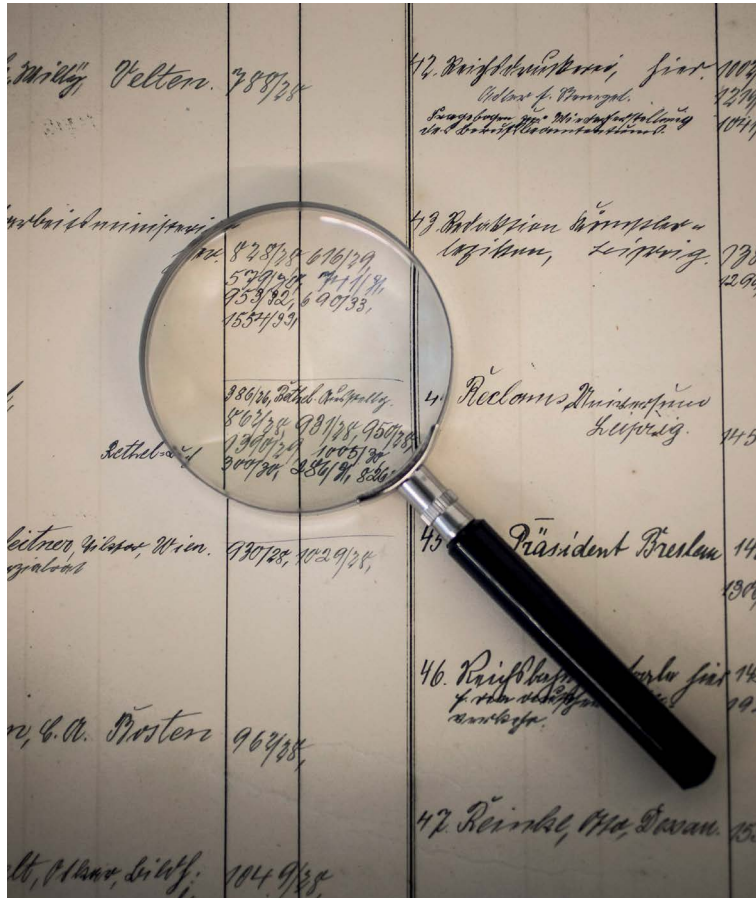
We have asked you to contribute to quite a few of the events – thank you all for your many ideas and suggestions! We have tried to build PREP around the participants and your expertise and input are crucial to the success of the program. This applies not only to the coming week, but also to the future development of the PREP-Network. There are two ways in which we hope you will contribute to the long term success of PREP. One of these is that we hope you will all keep in touch after you leave Berlin and continue supporting each other in the important work you do. We will try to forge connections between the three cohorts of PREP and it would be great if you could help to make the network bigger by sharing the new contacts you have made with other colleagues. The other building block of PREP that we need your input for is the German-American Guidebook to Nazi-era Provenance Research that we will publish after the last exchange. Based on your experience of this years' exchange, please let us know what you believe should go into such a guidebook to make it a useful tool for researchers who were not able to take part in PREP themselves.

Enjoy the program and your stay in Berlin!

The Berlin organizing team & the Steering Committee

Uhrzeit	Sun 24	Mo 25	Tu 26	
09:00	Arrival		9:00 am - 12:00 pm Focus Groups Decorative Art, Asian Art, Paper, Archives	
		10:00 am - 11:00 pm Welcome BPS		
10:00		11:00 am - 1:00 pm Compare and Contrast: Focus Groups BPS		
11:00			12:00 - 2:00 pm Transit/ Lunch Break (independant)	
		1:00 pm - 2:00 pm Lunch Break (Catered) BPS		
12:00				
		2:00 - 4:00 pm Conservation and Provenance Research Alte Nationalgalerie	2:00 - 3:00 pm Coffee and Cake BPS	
01:00			3:00 - 6:00 pm PRIB Provenance Research in Berlin BPS	
		4:00 - 6:00 pm Deutsches Historisches Museum Guided Tour		
02:00				
03:00				
04:00	6:00 - 9:00 pm Barbecue Reception Patio Generaldirektion Villa Gontard		6:30 pm - open end Löwenbräu	
05:00				
06:00				
07:00				
08:00				
09:00				
10:00				

We 27	Thu 28	Fri 29	Uhrzeit
9:00 am - 12:00 pm Relevant Archives Nazi-Era in Berlin BPS	9:00 am - 12:00 pm Art Dealers & Art Market Berlinische Galerie	9:00 am - 12:00 pm Restitution and compensation procedures in postwar West Germany: Archival Resources BPS	09:00
			10:00
			11:00
12:00 - 2:00 pm Lunch Break (Catered) BPS	12:00 - 2:00pm Lunch Break Café Dix / Transit to Museumsinsel	12:00 - 2:00 pm Lunch Break (Catered) BPS	12:00
			01:00
			02:00
2:00 - 5:00 pm Steering Committee ZA	2:00 - 5:00 pm Bringing Provenance Research From the Back of the House to the Front of the House Coffee Break (Catered) BPS	2:00 - 3:30 pm Skulpturensammlung Bode-Museum	03:00
			04:00
	4:00 pm - 6:00 pm Zentralarchiv Resources & Provenance Research at the Staatlichen Museen Berlin BPS/ Zentralarchiv	2:00 - 4:00 pm Wrap up Coffee Break (Catered) BPS	
			05:00
7:00 - 10:00 pm Public Event Reception "Warum dauert das so lange? Einblicke in die Praxis der Provenienzforschung zur NS-Raubkunst" Wandelhalle Gemäldegalerie	6:00 - 8:00 pm Museum Visit Museumsinsel	4:30 - 5:30 pm Historical City Center Boat trip	06:00
			07:00
		7:00 - open end FAREWELL Kneipe/Pub Nicolaiviertel	08:00
			09:00
			10:00



Sunday, September 24

ALL DAY ARRIVAL
OPTIONAL: MUSEUMS

6:00 - 9:00 pm

2nd PREP EXCHANGE IN BERLIN
OPENING: BARBECUE RECEPTION

Welcome by Christina Haak

(Deputy Director General, Staatliche Museen zu Berlin)

Welcome by Jane Milosch

(Director, Smithsonian Provenance Research Initiative
Office of the Provost and Under Secretary for Museums
and Research Smithsonian Institution, Washington D.C.)

For all Participants, Steering Committee, Berlin Team

Generaldirektion der Staatlichen Museen zu Berlin

Stauffenbergstr. 41
10785 Berlin

Public Transport

Bus: M48 (Kulturforum)(direct connection from Hotel)
200 (Tiergartenstraße)
M29 (Gedenkstätte Deutscher Widerstand)
U-Bahn: U2 (Potsdamer Platz)

Monday, September 25

10:00 - 11:00 am WELCOME

Brugsch-Pascha-Saal (BPS)

11:00 am - 1:00 pm

SPOTLIGHT PRESENTATIONS & DISCUSSION

Brugsch-Pascha-Saal (BPS)

Compare and Contrast: Focus Decorative Art, Asian Art,
Paper

1:00 - 2:00 pm LUNCH BREAK

Catering in BPS

2:00 - 4:00 pm CONSERVATION AND PROVENANCE

RESEARCH

Conservation workshop of the Alte Nationalgalerie

Alexandra Czarnecki

(Restorator & Conservator for sculptures,
Alte Nationalgalerie)

Cast model of Prinzessinnengruppe, Johann Gottfried
Schadow

Kerstin Krainer

(Restorator & Conservator for paintings,
Alte Nationalgalerie)

Portrait Henriette von Carlowitz, Anton Graff

Alte Nationalgalerie – Staatliche Museen zu Berlin

Bodestr. 1-3

10178 Berlin

Public Transport

U-Bahn: U6 (Friedrichstraße)

S-Bahn: S1, S2, S25 (Friedrichstraße);
S5, S7, S75 (Hackescher Markt)

Tram: M1, 12 (Am Kupfergraben); M4, M5,
M6 (Hackescher Markt)

Bus: TXL (Staatsoper); 100, 200 (Lustgarten);
147 (Friedrichstraße)



upper image © Anna von Graevenitz, Staatliche Museen zu Berlin
lower image © Kerstin Krainer, Staatliche Museen zu Berlin

4:00 – 6:00 pm DEUTSCHES HISTORISCHES MUSEUM
Brigitte Reineke (Head of Department Central Documentation)

Franziska Gottschling (Museum Educator)
Guided Tour

Deutsches Historisches Museum
Zeughaus Foyer
Unter den Linden 2
10117 Berlin

Public Transport

U-Bahn: U2, U6 (Französische Straße, Friedrichstraße und Hausvogteiplatz)
S-Bahn: S1, S2, S25 (Friedrichstraße und Brandenburger Tor) S5, S7 S75 (Hackescher Markt und Friedrichstraße)
Tram: M1, 12 (Am Kupfergraben); M4, M5, M6 (Hackescher Markt)
Bus: 100, 200, TXL (Staatsoper oder Lustgarten)

Tuesday, September 26

9:00 - 12:00 pm PROVENANCE RESEARCH - FOCUS GROUPS

GROUP A DECORATIVE ARTS

Sabine Thümmeler (Director of Kunstgewerbemuseum)
Manuela Krüger (Collections Manager)
Discussion about provenance of objects
Guided tour through exhibition

Kunstgewerbemuseum – Staatliche Museen zu Berlin
(Museum of Decorative Arts)
Matthäikirchplatz
10785 Berlin

Public Transport

U-Bahn: U2 (Potsdamer Platz)
S-Bahn: S1, S2, S25 (Potsdamer Platz)
Bus: M29 (Potsdamer Brücke); M41 (Potsdamer Platz Bhf / Voßstraße); M48, M85 (Kulturforum); 200 (Philharmonie)



Maske eines wilden Mannes als Brunnenbeschlag, Bronze, Süddeutschland, 16. Jahrhundert © Kunstgewerbemuseum

GROUP B WORKS ON PAPER

Anna-Maria Pfäfflin (Curator of 19th Century Art)

Hanna Strzoda (Provenance Researcher)

Presentation of the collection of drawings, discussion about provenances of objects, guided tour

Kupferstichkabinett – Staatliche Museen zu Berlin

(Museum of Prints and Drawings)

Matthäikirchplatz

10785 Berlin

Public Transport

U-Bahn: U2 (Potsdamer Platz)

S-Bahn: S1, S2, S25 (Potsdamer Platz)

Bus: M29 (Potsdamer Brücke);
M41 (Potsdamer Platz Bhf / Voßstraße); M48,
M85 (Kulturforum); 200 (Philharmonie)



Kuratorin Anna Pfäfflin (links) und Provenienzforscherin Hanna Strzoda gleichen die Zeichnung von Johann Adam Klein mit dem zugehörigen Inventarbucheintrag ab © SPK/photothek.net/Thomas Köhler

GROUP C ASIAN ART

Alexander Hofmann (Curator at Museum für Asiatische Kunst)

Christine Howald (Researcher and Coordinator, Institut für Kunstwissenschaft, TU Berlin)

Discussion about provenance of objects, guided tour Studiensammlung and repositories

Museum für Asiatische Kunst – Staatliche Museen zu Berlin

(Asian Art Museum)

Takustraße 40

14195 Berlin

Public Transport

U-Bahn: U3(Dahlem-Dorf)

Bus : X83 (Edwin-Redslob-Str.) M11,
X8 (Dahlem-Dorf)



Tea Bowl, soba-type, Korea, 16th century ©

GROUP D ARCHIVES

Petra Winter (Director of the Zentralarchiv and Head of Provenance Research for the Staatliche Museen zu Berlin)

Description & digitalization of archival resources for provenance research

Zentralarchiv – Staatliche Museen zu Berlin

Archäologisches Zentrum
Geschwister-Scholl-Str. 6
10117 Berlin

Public Transport

U-Bahn: 6 (Friedrichstr.)
S-Bahn: S1, S2, S5, S7, S25, S75 (Friedrichstr.)
Tram: M1 (Georgenstr./Am Kupfergraben),
12 (Universitätsstr.)

12:00 – 2:00 pm LUNCH BREAK (INDEPENDENT) AND TRANSIT TO BPS



© SPK /photothek.net/Florian Gärtner

2:00 - 3:00 pm “KAFFEE UND KUCHEN”

Brugsch-Pascha-Saal

Opportunity for small group exchanges over coffee.

3:00 – 6:00 pm PROVENANCE RESEARCH IN BERLIN (PRIB)

Brugsch-Pascha-Saal

Session introducing the participants to provenance researchers active in the Berlin area.

Science Slam Format: 3 min presentations by participants and guests
Poster session

Moderation:

Kristina Heizmann (Researcher and Executive Assistant to the President of SPK)

Carola Thielecke (Inhouse Counsel Stiftung Preußischer Kulturbesitz)

6:30 pm - open end DINNER AND RECREATION (optional)

Löwenbräu

Leipziger Straße 65
10117 Berlin

Wednesday, September 27

9:00 am - 12:00 pm

INTRODUCTION TO RELEVANT ARCHIVAL RESOURCES IN BERLIN

Brugsch-Pascha-Saal

Presentations by guest speakers from archives with
relevant NS-Era holdings

Moderation: Petra Winter (Director of the Zentralarchiv and
Head of Provenance Research for the Staatliche Museen zu
Berlin)

BUNDESARCHIV

Nicolai M. Zimmermann

LANDESARCHIV

Heike Schroll

ARCHIV DER AKADEMIE DER KÜNSTE, Berlin

Werner Heegewaldt

Anna Schultz

CENTRUM JUDAICUM

Barbara Welker

12:00 - 2:00 pm

LUNCH BREAK

Catering in BPS

2:00 - 5:00 pm PROVENANCE RESEARCH AND PUBLIC RELATIONS

Brugsch-Pascha-Saal

"Bringing Provenance Research from the Back of the
House to the Front of the House"

Moderation: Sven Haase (Deputy Director of the Zentralarchiv
and Provenance Researcher)

PRESENTATIONS:

Nancy Karrels (Doctoral Student, Illinois Distinguished Fellow,
University of Illinois)

Confronting the Concealed: Exhibiting Provenance Practice at
Krannert Art Museum

Sven Haase

Doris Kachel (Provenance Researcher at Nationalgalerie/Muse-
um Berggruen)

Exhibition on Provenance Research into Berggruen Collection

Elke Allgaier (Head of Archives Administration and Documenta-
tion, Staatsgalerie Stuttgart)

Audio Guide "Culture and Art during Nazi era"
Staatsgalerie Stuttgart

Birgit Jöbstl (Press Officer SPK)

Provenance Research and Public Relations at Stiftung Preußi-
scher Kulturbesitz



© Zentralarchiv

7:00 pm PUBLIC EVENT and RECEPTION

WARUM DAUERT DAS SO LANGE? EINBLICKE IN DIE PRAXIS DER
PROVENIENZFORSCHUNG ZUR NS-RAUBKUNST
Wandelhalle Gemäldegalerie

WELCOME

Hermann Parzinger (President Stiftung Preussischer Kulturbesitz)

Christina Haak (Deputy Director General, Staatliche Museen zu Berlin)

Jane Milosch (Director, Smithsonian Provenance Research Initiative Office of the Provost and Under Secretary for Museums and Research Smithsonian Institution, Washington D.C.)

INTRODUCTION

Gilbert Lupfer (Head of Research and Scientific Cooperation Staatliche Kunstsammlungen Dresden and Honorary Executive Board of Deutsches Zentrum Kulturgutverluste)

SHORT PRESENTATIONS OF PREP-PARTICIPANTS:

Leonhard Weidinger (Zentralinstitut für Kunstgeschichte, München; Kommission für Provenienzforschung, Wien)
and

Christine Brennan (Senior Research Associate Medieval Art & The Cloisters, The Metropolitan Museum of Art)
From Vienna to New York.
Tracing Select Works from the Oscar Bondy Collection

Hanna Strzoda (Provenance Researcher, Kupferstichkabinett, Staatliche Museen zu Berlin)
and

Jasmin Hartmann (Provenance Researcher, City of Düsseldorf)
Der Schlüssel zum Vorbesitzer:
Codes – Kürzel – Chiffren und ihre Dechiffrierung

Nancy Karrels (Doctoral Student, University of Illinois)
and

Meike Hopp (Provenance Researcher, Zentralinstitut für Kunstgeschichte, München)

Variations and copies:

A challenge for provenance research

Katharina Weiler (Provenance Researcher, Museum Angewandte Kunst Frankfurt)
and

Christine Brennan (Senior Research Associate Medieval Art & The Cloisters, The Metropolitan Museum of Art)

The Importance of Transatlantic Communication in
Provenance Research: Case Study of Two Medieval Beakers
from the Collection of Baron Maximilian von Goldschmidt-Rothschild at The Metropolitan Museum of Art, New York

Christine Howald (Researcher, Lecturer Research Area "Art Market and Provenance", Technische Universität Berlin)
and

Nicolas Pearce (Sir John Richmond Chair of Fine Art, School of Culture & Creative Arts, University of Glasgow)

Institutional Entanglement: The importance of
collaboration between Universities and Museums for
provenance research?

PANEL DISCUSSION

Kulturforum – Staatliche Museen zu Berlin
Matthäikirchplatz
10785 Berlin

Public Transport

U-Bahn: U2 (Potsdamer Platz)
S-Bahn: S1, S2, S25 (Potsdamer Platz)
Bus: M29 (Potsdamer Brücke);
M41 (Potsdamer Platz Bhf / Voßstraße);
M48, M85 (Kulturforum);
200 (Philharmonie)

Thursday, September 28

9:00 - 12:00 am ART DEALERS & ART MARKET

Berlinische Galerie
Museum of Modern Art
Künstler-Archive

Wolfgang Schöddert (Provenance Researcher)

Philip Gorki (Archivist)

Research about the art markets of modernism (up to 1910)

Guided tour through exhibition

Presentation of archives

Berlinische Galerie

Alte Jakobstraße 124-128

10969 Berlin

Public Transport

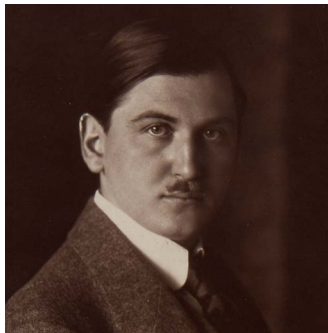
Please walk! It takes 15 min. from the Motel One!

U-Bahn: U1(Hallesches Tor), U6 (Kochstr./Hallesches Tor)
U8 (Moritzplatz)

Bus: M29, 248

12:00 - 1:30 pm LUNCH BREAK Café Dix (Berlinische Galerie)

1:30 - 2:00 pm TRANSIT TO MUSEUMSINSEL



Portrait Ferdinand Möller. 1917
Schenkung Ferdinand-Möller-Stiftung, Berlin,
2013
© Kai-Annett Becker



© Staatliche Museen zu Berlin, Skulpturensammlung / Antje Voigt

2:00 - 3:30 pm

SKULPTURENSAMMLUNG

Julien Chapuis (Head of the Skulpturensammlung und Museum für Byzantinische Kunst)

1933-1945 and the consequences for the Berlin Sculpture Collection

Antonio Rogus (Museum Assistant at Zentralarchiv)

Acquisitions of the Skulpturensammlung from 1933-45

Bode-Museum – Staatliche Museen zu Berlin

Bodestr. 1-3

10178 Berlin

Public Transport

U-Bahn: U6 (Friedrichstraße)

S-Bahn: S1, S2, S25 (Friedrichstraße); S5, S7, S75 (Hackescher Markt)

Tram: M1, 12 (Am Kupfergraben); M4, M5, M6 (Hackescher Markt)

Bus : TXL (Staatsoper); 100, 200 (Lustgarten); 147 (Friedrichstraße)

3:30 – 4:00 pm COFFEE-TIME-BREAK

Catering in BPS

4:00 – 6:00 pm PRESENTATION ZENTRALARCHIV

Brugsch-Pascha-Saal

Resources for Provenance Research at the Zentralarchiv and
Provenance Research at the Staatliche Museen zu Berlin

Petra Winter (Director of the Zentralarchiv and head of
provenance research for the Staatliche Museen zu Berlin)

Sven Haase (Deputy Director of the Zentralarchiv and
Provenance Researcher)

(optional) **VISIT TO ZENTRALARCHIV – STORAGE AREA**

Petra Winter and Sven Haase

Zentralarchiv

Geschwister Scholl Str. 6

10117 Berlin

Public Transport

S-Bahn: S1, S2, S25 (Friedrichstraße)

U-Bahn: U6 (Friedrichstraße)

Bus: 147 (Friedrichstraße)

6:00 – 8:00 pm OPPORTUNITY TO VISIT THE MUSEUMSINSEL COLLECTIONS

(optional)

Museumsinsel

Bodestraße

10178 Berlin

Public Transport

U-Bahn: U6 (Friedrichstraße)

S-Bahn: S1, S2, S25 (Friedrichstraße); S5, S7,
S75 (Hackescher Markt)

Tram: M1, 12 (Am Kupfergraben); M4, M5,
M6 (Hackescher Markt)

Bus: TXL (Staatsoper); 100, 200 (Lustgarten);
147 (Friedrichstraße)

Friday, September 29

9:00 – 12:00 pm RESTITUTION AND COMPENSATION PROCEDURES IN POSTWAR WEST GERMANY: ARCHIVAL RESOURCES

Brugsch-Pascha-Saal

INTRODUCTION TO POSTWAR RESTITUTION PROCEDURES

Carola Thielecke

(Inhouse Counsel Stiftung Preußischer Kulturbesitz, Berlin)

INTRODUCTION TO THE RELEVANT ARCHIVAL RESOURCES AND
FILES BY GUEST SPEAKERS FROM ARCHIVES

LANDESARCHIV BERLIN (LAB)

Gisela Erler

LANDESAMT FÜR BÜRGER- UND ORDNUNGSANGELEGENHEITEN
(LABO)

Herr Lehmann

Herr Zakow

BRANDENBURGISCHES LANDESHAUPTARCHIV POTSDAM (BLHA)

Monika Nakath

Laurie Stein (Provenance Researcher)

Sharing Experiences

12:00 – 2:00 pm LUNCH BREAK

Catering in BPS

2:00 – 4:00 pm WRAP UP SESSION

Brugsch-Pascha-Saal

Final Wrap up: Report about participant's experiences, Report of the Focus Groups, Discussion about the content of the „Leitfaden“(Provenance research guidelines)

Moderation: Laurie Stein

(Provenance Researches)

Sharing Experiences

4:30 – 5:30 pm HISTORICAL CITY CENTRE

(optional)

Nicolaiviertel

Pier of “Stern und Kreis”

Boat trip

7:00 – open end KNEIPE and FAREWELL

Paddenwirt, Nicolaiviertel (optional)



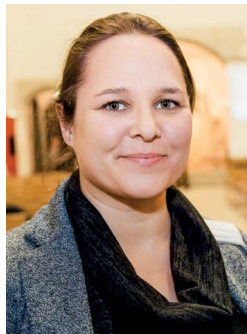
PREP NEW YORK Feb 4-10, 2017
Participants and members of the Steering Committee in the MET
© Unbekannt



Elke Allgaier

Head of Archives,
Staatsgalerie Stuttgart

Since 2016, Elke Allgaier has been the Head of the Staatsgalerie's Archives Department, a research institute that holds four major archival bequests: Archive Oskar Schlemmer, Archive Will Grohmann, 'Kunsttheoretischer Nachlass Adolf Hölzel,' and Fluxus Archives of Hanns Sohm. Trained in Art History, she completed an M.A. at Freiburg University and a Ph.D. at Zurich University. After being an assistant in a private gallery in Switzerland, from 2004 to 2007 she worked at the Staatliche Kunsthalle Karlsruhe. Involved in Collections Management, she was able to direct the Kunsthalle's first online collections initiatives. In 2007, she joined the Staatsgalerie and created the first collections search in 2009. Currently, she is engaged in a quest to find and implement new ways to increase the accessibility of our Archives and to improve provenance research.



Nadine Bauer

Research Associate,
Deutsches Zentrum Kulturgutverluste
(German Lost Art Foundation),
Magdeburg

From 2004 to 2012, Nadine Bauer studied Art History, History, and Archaeology in Berlin, Vienna, and Münster (Westfalia). From 2010 - 2012, she also worked as a Student Assistant at the Forschungsstelle „Entartete Kunst“ at the Free University Berlin from 2010 to 2012. In 2012/2013, she was part of

the project “German Sales 1930-1945. Art Works, Art Markets, and Cultural Policy” at the Getty Research Institute, Los Angeles. Back in Berlin, she was a trainee at the National Museums of Berlin (Arbeitsstelle für Provenienzforschung and Zentralarchiv) for almost two years. Since April 2015, she has been working for the newly founded German Lost Art Foundation (Deutsches Zentrum Kulturgutverluste) in the Department for Provenance Research in Magdeburg. Her main research topics are cultural losses during Nazi era, project funding, national and international academic cooperation, and publications. Since 2014, she has been working on a dissertation concerning the role of the Munich “Galerie Almas” in the Nazi era art trade.



Barbara Bechter

Provenance Researcher,
Staatliche Kunstsammlungen Dresden /
Kunstgewerbemuseum

Barbara Bechter is a provenance researcher at the Dresden State Art Collections. After studying Art History, Archeology, and Ecclesiastical History in Mainz, Urbino, Siena, and Paris and taking part in the excavations of Kinneret, Israel, she moved to Dresden in 1992. At the State Office for Monument Conservation, she wrote a completely revised version of the Handbook of German Art Monuments for Saxony. She started working as a provenance researcher at the Porcelain Collection in 2007; due to the demands of the former royal house, this was continued at the Museum of Decorative Arts. Since the amicable

settlement, additional research projects focus on objects that were stolen or withdrawn from their Jewish owners after 1933, were accidentally left in Dresden in 1945, as well as those that were confiscated during the dissolution of all aristocratic estates in 1945/46 or had to be left behind by so-called refugees in the G



Christine Brennan

Senior Research Associate,
Medieval Art and The Cloisters,
The Metropolitan Museum of Art,
New York

Christine E. Brennan is Senior Research Associate in the Department of Medieval Art and The Cloisters at The Metropolitan Museum of Art. Provenance research on the Met's medieval collection has been an interest and area of responsibility for a number of years. She is a specialist in the history of collecting medieval art in nineteenth- and early 20th-century Europe and America. Her dissertation, in progress at The Bard Graduate Center, focuses on collecting medieval art and the art market in America during the first half of the 20th century. Recent publications include "The Brummer Gallery and the Business of Art" in the *Journal of the History of Collections* (2015) and "Hoentschel's Gothic Importance," in *Salvaging the Past: George Hoentschel and French Decorative Arts from The Metropolitan Museum of Art* (2013).



Megan Burdi

Archivist, Archives of American Art,
Smithsonian Institution, Washington DC

Megan Burdi is the Archivist for Digital Initiatives at the Archives of American Art, Smithsonian Institution, Washington DC. She catalogs manuscripts, graphic materials, and audiovisual materials; performs archival processing and digital object creation oversight for researcher driven digitization; and assists with digital and physical collections access through work that includes duties in both the Reference and Digital Operations departments. She serves as the Archives of American Art coordinator for the Smithsonian Transcription Center, where she manages projects for the crowdsourced transcription of the Jacques Seligmann & Company records. The collection documents the business dealings of international art galleries and contains invaluable information for tracing the provenance of works of art which passed through the Jacques Seligmann & Company holdings. She holds an MS in Library and Information Science with a concentration in Archives Management from Simmons College, Boston, Massachusetts.



Karen Daly

Registrar for Exhibitions & Coordinator
of Provenance Research, Virginia Museum
of Fine Arts, Richmond, VA

Karen Daly has been a Museum Registrar at the Virginia Museum of Fine Arts (VMFA) since 1996. In 2003, she assumed an additional role as VMFA's Coordinator of Provenance Research, serving as the museum's contact person

for information related to World War II era provenance. Since 2012, she has been the Registrar for Exhibitions, overseeing departmental responsibilities for loan exhibitions to the museum. Ms. Daly holds M.A. in Art Historical Studies from Virginia Commonwealth University and a B.A. degree in Philosophy and Religious Studies from Louisiana State University. She is a frequent lecturer on topics related to museums and provenance and has been published in the American Association of Museums 2005 publication *Vitalizing Memory: International Perspectives in Provenance Research* and in the American Association of Museums 2010 publication *Museum Registration Methods 5th Edition*.

Jasmin Hartmann

Provenance Researcher, City of Düsseldorf



Jasmin Hartmann

is an art historian, curator, and lecturer in provenance research.

She currently works as research assistant for the city of Düsseldorf, Germany. From 2013 to 2016, she systematically investigated the provenance of the graphic arts collection of the Wallraf-Richartz-Museum in Cologne. Previously, she worked as a research trainee at the Coordination Office for Provenance Research in Berlin, known as the German Lost Art Foundation since January 2015. Since 2014, she has been a member of the board of the German work group on provenance research (Arbeitskreis Provenienzforschung e.V.) and head of the committee on provenance standardization.



Meike Hopp

Provenance Researcher, Zentralinstitut für Kunstgeschichte, München

Meike Hopp received an M.A. in Art History, Archeology and Dramatics in 2008; 2009-2011 postgraduate studies; 2008 Heinrich-Wölfflin-Prize, Ludwig-Maximilians-Universität (LMU) München. She received her Ph.D. from the University of Munich in 2012 for her thesis „Kunsthandel im Nationalsozialismus: Adolf Weinmüller in München und Wien“ (Cologne: Böhlau 2012). Since then she has worked on several projects within the fields of the art market, looted art, and provenance research at the Zentralinstitut für Kunstgeschichte (ZI) München (e.g., in cooperation with Neumeister Kunstauktionshaus, the Staatliche Graphische Sammlung München and the project “Gurlitt Provenance Research” Berlin). She has taught provenance research at the Ludwig-Maximilians-Universität (LMU) München and the University of Paderborn and is a member of the Arbeitskreis Provenienzforschung e. V. and the Network for Young Scholars at the Forum Kunst und Markt, Technische Universität, Berlin.



Christine Howald

Researcher and Coordinator, Institut Für Kunstwissenschaft, Technische Universität, Berlin

Christine Howald, who holds a Ph.D. in History, is a researcher and coordinator of the research area “Art Market and Provenance” at the Institute of Fine Arts at Technische Universität Berlin. From 2007 to 2010, she was deputy direc-

tor of the Academic Evaluation Center (German Embassy) and, until 2013, visiting scholar at Tsinghua University in Beijing, China. Her research interests lie in the area of international art market studies, non-European art in Western collections, and provenance research with a focus on East Asian art. She currently works on the development of East Asian art collections in Europe (1842-1939). Since 2016, she also has been an associated researcher at the Berlin Museum für Asiatische Kunst with a provenance research project on selected museum acquisitions.

Nancy Karrels

Ph.D. Candidate & Illinois Distinguished Fellow
University of Illinois, Champaign, IL

Nancy Karrels is a doctoral student in Art History and an Illinois Distinguished Fellow at the University of Illinois. Her research interests include Napoleonic spoliation, WWII-era provenance, and cultural property. She has worked as a provenance researcher with the Canadian Holocaust-Era Research Project and was a graduate provenance research intern at the Museum of Fine Arts, Boston, the Herbert F. Johnson Museum of Art at Cornell University, and the Krannert Art Museum at the University of Illinois. She holds degrees in common law and civil law from McGill University, a M.A. in museum studies from John F. Kennedy University, and a B.A. in Art History from McGill University.



MacKenzie L. Mallon

Specialist, Provenance
The Nelson-Atkins Museum of Art,
Kansas City, MO

MacKenzie Mallon is the Provenance Specialist at The Nelson-Atkins Museum of Art in Kansas City, Missouri, where she oversees provenance research, procedures, documentation, and best practices in conjunction with the curatorial departments. Mallon received her B.A. in History and M.A. in Art History from the University of Missouri-Columbia. Her primary research focus is Nazi-era provenance and the art market during World War II. She co-curated the exhibition *Braving Shells for Art: the Monuments Men of the Nelson-Atkins* and is the author of "A Refuge from War: The Nelson-Atkins Museum of Art and the Evacuation of Art to the Midwest During World War II" (*Getty Research Journal*, February 2016).

Christopher Maxwell

Curator of European Glass
The Corning Museum of Glass, NY

Christopher (Kit) Maxwell was appointed Curator of European Glass at The Corning Museum of Glass in 2016. Maxwell graduated with a BA in History of Art from the University of Cambridge in 2001 and took a post at the Royal Collection, first in the Royal Library and Print Room at Windsor Castle, followed by the Publications Office at St James's Palace. In 2005, he completed his master's degree in Decorative Arts and Historic Interiors at the University of London, and became an assistant cura-



tor in the ceramics and glass section at the Victoria & Albert Museum. For five years, he worked on the reinterpretation of the museum's ceramics galleries, developing a specialty in 18th-century European ceramics, with a particular focus on French porcelain. In 2010, Maxwell left the V&A to pursue his PhD at the University of Glasgow, which he completed in 2014. The topic of his dissertation research was the dispersal of the Hamilton Palace collection. Maxwell rejoined the Royal Collection as project curator during this time, and since 2013, worked with Travis Hansson Fine Art, a private art dealer based in Beverly Hills.



Karen Meyer-Roux

Archivist, Getty Research Institute, Los Angeles

Karen Meyer-Roux works at the Research Library of the Getty Research Institute in Los Angeles, where she catalogs prints for the library's online catalog. She was also the lead archivist for the NEH-funded project that processed and partially digitized the records of the Knoedler Gallery in New York (3042.6 linear feet, 5550 boxes, 120,000 digital images). This was a follow-up on her cataloging work on the related archives of Duveen Brothers, also digitized, and on the records of the Carlhian firm in Paris. She was born in Paris, where she received a Ph.D. in Italian Renaissance art history and history, with support from fellowships at the European University Institute in Florence and at the École Française in Rome. She learned about legal aspects of cultural herita-

ge through internships at the Institut Français in Florence and at the European Commission in Brussels.

Nick Pearce

Sir John Richmond Chair of Fine Arts, School of Culture & Creative Arts, University of Glasgow
Senior Fellow, Smithsonian Provenance Research Initiative, Smithsonian Institution, Washington D.C.



Professor Nick Pearce holds the Sir John Richmond Chair of Fine Arts at the University of Glasgow, where he specializes in the arts of China, and since 2015, is the Smithsonian Provenance Research Fellow. His career has spanned both museums and universities, having previously held positions at the Victoria & Albert Museum, The Burrell Collection, and Durham and Edinburgh universities. He joined the University of Glasgow in 1998, where he has been Head of History of Art and latterly Head of the School of Culture & Creative Arts. His research interests include the history of collecting Chinese art, including provenance, and he developed the first online database dedicated to Chinese art provenance (CARP) and contributed to the Asian Art Provenance Project at the Freer|Sackler Galleries



Anna Marie Pfäfflin

Curator of 19th Century Art
Kupferstichkabinett,
Staatliche Museen zu Berlin

Anna Pfäfflin is curator of 19th century art at the Museum of Drawings and Prints (Kupferstichkabinett) in Berlin. Before joining the Kupferstichkabinett in 2016, she worked as a curator at the Staatsgalerie in Stuttgart (2014–2015), at the Museum Behnhaus/Buddenbrookhaus in Lübeck (2013–2014), and at the National Museums in Berlin (2009–2012). Further career stages included the Ludwig-Maximilians-University (2004–2008), the Bavarian Heritage preservation trust (2003–2004), and the dtv publishing house (1995–2003) – all in Munich. She earned her Ph.D. in 2010 at the University of Munich with a dissertation on early 19th century art theory. Her exhibitions include “The Romantic & the Modern. Drawing as an Art Form from Caspar David Friedrich to Vincent van Gogh” (2016/2017) and “Look See! Thomas Mann and the Visual Arts” (2014/2015).



Brigitte Reineke

Head of Department, Central Documentation
Deutsches Historisches Museum, Berlin

Brigitte Reineke studied Art History and Italian Philology at the Freie Universität Berlin. In 2002, she completed her Ph.D. on 16th century Venetian paintings. From 2002–2004, she served as a research assistant at the Staatliche Museen zu Berlin (National Museums Berlin), and between 2005–2007 as the



curator at the Kunsthistorisches Institut in Florence, Italy/Max-Planck-Institute. Since 2008, she has been the Head of Department, Central Documentation, at the Deutsches Historisches Museum (German Historical Museum) in Berlin, and in addition she has also overseen provenance research since 2014.

Hanna Strzoda

Provenance Researcher,
Kupferstichkabinett,
Staatliche Museen zu Berlin

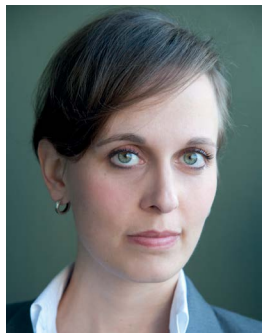
Hanna Strzoda is a Provenance Researcher at the Kupferstichkabinett in Berlin, where she has been working on the research project “Sammlung der Zeichnungen” since 2013. Before that, from 2010–2013, she worked at the Zentralarchiv of the Berlin National Museums. There she researched the provenances of the artworks that formerly belonged to the Berlin “Galerie des 20. Jahrhunderts.” Between 2008 and 2010, she worked as a freelance art historian, amongst others for the foundation Scharf-Gerstenberg in Berlin, reconstructing the historical art collection of Otto Gerstenberg. Since 2005, she was a trainee curator and subsequently curator for various exhibition projects at the Berlin National Museums. She earned her Ph.D. in 2003 at the University of Bamberg with a dissertation on the “Studios of Ernst Ludwig Kirchner.”



Leonhard Weidinger

Provenance Researcher
Austrian Commission for Provenance Research, Vienna / Zentralinstitut für Kunstgeschichte, Munich / Getty Research Institute, Los Angeles

Historian Leonhard Weidinger has been a provenance researcher at the MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna, since 2005, on behalf of the Austrian Commission for Provenance Research. From 2011 to 2013 and since 2016, he has been an editor for the project “German Sales 1900–1945” at the Getty Research Institute, Los Angeles. Since 2014, he has been a member of the board of the Arbeitskreis Provenienzforschung e.V. Since 2017, he has been a researcher in the project “Reconstructing the ‚Führerbau‘ Theft of April 1945. Locating Stolen Objects” at the Zentralinstitut für Kunstgeschichte, Munich. His research focuses include Austrian cultural history in the 20th century, especially museums and the art market in Vienna, provenance research on applied arts, and digital media in historical science.



Katharina Weiler

Provenance Researcher,
Museum Angewandte Kunst, Frankfurt

Katharina Weiler is an art historian who studied at the universities of Heidelberg, Germany and Berne, Switzerland. She has a keen interest in a trans-cultural historiography of the arts and a strong focus on artistic entanglements between Asia and Europe. As a postdoctoral research fellow, she supervised

“Aspects of Authenticity in Architectural Heritage Conservation,” a research project (2009–2012) under the aegis of the Cluster of Excellence “Asia and Europe in a Global Context” at Heidelberg University. She was curatorial assistant at Staatliche Kunsthalle Karlsruhe (2013–2015). Since 2016, she has been employed by the Museum of Applied Arts in Frankfurt on the Main to research the provenance of its collections, a project funded by Deutsches Zentrum Kulturgutverluste.



Emily Vokt Ziemba

Collection and Exhibition Manager,
Art Institute of Chicago, Illinois

Emily Vokt Ziemba began her career in 2000 as a Curatorial Intern at the Dallas Museum of Art, where she initiated their provenance review of European Art. The following year, she joined the inter-departmental team of provenance researchers at the Art Institute of Chicago. She served as Research Assistant in Prints and Drawings for five years before assuming the role of Collection Manager in 2006, and later Collection and Exhibition Manager. She currently directs the department’s acquisitions, loans, exhibitions, web publishing, and research. She curated the exhibitions *The Artist & the Poet* (2013) and with Martha Tedeschi, *Undressed: The Fashion of Privacy* (2013), and contributed to numerous publications and on-line catalogues.

Steering Committee



Claudia Einecke

Project Director, German Sales II,
Getty Research Institute,
and Independent Curator

Claudia Einecke is currently working in the Project for the Study of Collecting and Provenance at the Getty Research Institute, where she serves as project director of the database “German Sales 1900-1930,” and heads a team of eight data editors in Germany and Austria. As a museum curator since 1989 (most recently at the Los Angeles County Museum of Art), she organized exhibitions as varied as *On View to the World: Painting at the Trans-Mississippi Exposition*; *Final Moments: Peyron, David, and The Death of Socrates*; and *Renoir in the 20th Century* (2009-2010, Paris, Los Angeles, Philadelphia). Einecke studied art history first in her native Germany, then in the US, receiving her Ph.D. from the University of Missouri-Columbia, with a dissertation about aspects of naturalism in landscapes of the *Ecole de 1830*. She lectures and publishes on art in the long nineteenth century.



Christel Force

Associate Research Curator,
Modern and Contemporary
The Metropolitan Museum of Art,
New York

Christel Hollevoet-Force is Associate Research Curator in Modern and Contemporary Art at The Metropolitan Museum of Art in New York. Previously she held curatorial positions at The Museum of Modern Art (1990-99), the Whitney Museum of American Art's Independent Study Program (1992), the Solomon R. Guggenheim Museum (2000), and spearheaded MoMA's Provenance Research Project (2001-2005). At the Met, she contributed to catalogues dedicated to Ambroise Vollard (2006), Pablo Picasso (2010), Alfred Stieglitz (2011), and Henri Matisse (2013), among others. She trained as an art historian in Brussels (ULB), Montreal (McGill), and received her Ph.D. in 2001 from the City University of New York Graduate Center. She is a founding member of The International Art Market studies Association (TIAMSA) and a member of the Advisory Board of Bloomsbury Academic's “Contextualizing Art Markets” series.



Christian Fuhrmeister

Forschungsabteilung (Research Department)
Zentralinstitut für Kunstgeschichte,
München

Christian Fuhrmeister initiates and coordinates research projects at the Zentralinstitut für Kunstgeschichte in Munich. His work focuses on

20th-century art, architecture, and art history (including war cemeteries, Max Beckmann, National Socialist art, and provenance research). He is author of *Beton, Klinker, Granit. Material Macht Politik - Eine Materialikonographie* (Berlin 2001) and co-edited *Kunstgeschichte im Nationalsozialismus. Beiträge zur Geschichte einer Wissenschaft zwischen 1930 und 1950*, (Weimar 2005). In 2012, he completed a habilitation on German Military Art Protection in Italy 1943-1945 at the LMU Munich where he teaches on a regular basis.



Uwe Hartmann

Leiter des Fachbereichs Provenienzforschung
(Head of the Provenance Research Department)
Deutsches Zentrum Kulturgutverluste
(German Lost Art Foundation),
Magdeburg

Uwe Hartmann studied Art History at the Berlin Humboldt University (1982-1987). After receiving his doctorate in 1990, he worked as Research Assistant at the Department of Art History at the Humboldt University. From 2001 to 2008, he was Research Assistant at the Coordination Office for Cultural Property Losses (Koordinierungsstelle für Kulturgutverluste) in Magdeburg. From 2008 to 2015, he was the Director of the Office for Provenance Investigation and Research at the Institute for Museum Research of the National Museums in Berlin. Since 2015, he has been the head of the Department for Provenance Research of the German Lost Art Foundation (Deutsches Zentrum Kultur-

gutverluste). His research focus is the history of the art history discipline in 20th-century Germany.

Gilbert Lupfer

Leiter Forschung und wissenschaftliche Kooperation
(Head of Research and Scientific Cooperation)
Staatliche Kunstsammlungen Dresden
(Dresden State Art Collections)
Chairman of the Deutsches Zentrum Kulturgutverluste



Gilbert Lupfer was a student in Art History and History at the Universität Tübingen and the Freie Universität Berlin. His Ph.D. was awarded in 1995 for a thesis about the architecture of the 1950s. In 1993 he moved to Dresden as an Assistant Professor at the Technische Universität Dresden. He received his postdoctoral lecture qualification for a thesis about figurative painting in Germany since 1961. In 2007, he was appointed adjunct professor for Art History. Since 2008, he has been Head of the "Daphne Project" for provenance research and digital inventory of the Dresden State Art Collections; since 2013, Head of the Department for Scientific Research and Cooperation. His publications address the history of modern architecture, and especially questions of provenance research and museology.



Jane Milosch

Director, Smithsonian Provenance Research Initiative
Office of the Provost and Under Secretary for Museums and Research
Smithsonian Institution, Washington D.C.

Jane Milosch, founder and director of the Smithsonian Provenance Research Initiative at the Smithsonian Institution, oversees WWII-era provenance research projects and advises on international cultural heritage projects, provenance, and training programs. Prior to this, she served as Senior Program Officer for Art, directing pan-Institutional art programs, and led new interdisciplinary initiatives and strategic planning efforts for the arts at the Smithsonian's eight art units. In 2014, Milosch was appointed to Germany's International "Schwabing Art Trove" Task Force as the U.S. Representative. Her previous appointments include Chief Curator at the Renwick Gallery, Smithsonian American Art Museum, and Curator at the Cedar Rapids Museum of Art in Iowa. Her connections to Germany are long standing, and include Rotary and Fulbright Fellowships, and three years as a project director with Prestel Publishing. Her research interests include modern and contemporary art, craft, and design, especially the intersections of art, science, design, and new technology.



Laurie Stein

Senior Advisor, Smithsonian Provenance Research Initiative
Smithsonian Institution, Washington, D.C.

Laurie A. Stein is a specialist in World War II-era provenance research, as well as in 20th century German art, design, and architecture. She has been curator at the Art Institute of Chicago, the Saint Louis Art Museum, and the Werkbund-Archiv in Berlin. She was Founding Director of the Pulitzer Foundation for the Arts and Midwest Director for Christie's before establishing L. Stein Art Research, LLC in 2005. Stein has been provenance consultant to numerous institutions and individuals, including Yale University, MoMA, Guggenheim, the Metropolitan Museum, the Art Institute of Chicago, and the Foundation E.G. Buehrle Collection in Zurich. She helped establish the German Working Group for Provenance Research, and researched for the Swiss government's Bergier Commission and for the Gurlitt Art Trove in Germany. Since 2008, she has been Senior Advisor for the Provenance Research Initiative at the Smithsonian Institution.



Carola Thielecke

Justiziarin (Counsel)
Stiftung Preußischer Kulturbesitz, Berlin

Carola Thielecke studied law in Jena and Kiev. From 1998 to 2000, she was a tutor and then a lecturer at Exeter University in the UK. Since completing the German equivalent of the bar examination in 2002, she has worked for Stiftung Preußischer Kulturbesitz,

initially as a team leader in the HR department, and from 2008 onwards as legal counsel. One of her specializations is legal and ethical issues resulting from the circumstances surrounding the acquisition of museum collections, including the Nazi era. She was a member of the working group of the Deutscher Museumsbund on human remains in museums and is currently a member of the Museumsbund's working group on colonial era acquisitions.



Petra Winter

Director of Zentralarchiv, Staatliche Museen zu Berlin
Stiftung Preußischer Kulturbesitz, Berlin

Petra Winter studied History, Polish studies, and Archival Science in Berlin, Cracow, and Potsdam, and graduated in 2008 in Contemporary History with a thesis on the post-war history of Berlin's 'twin museums' in the period 1945 to 1958. From 2000 to 2008, she worked as archivist at the Zentralarchiv; from 2008, as deputy director and research associate for provenance research at the Staatliche Museen. Since 2015, she has been the Director of the Zentralarchiv and head of provenance research for the Staatliche Museen zu Berlin.

PREP Coordinators

Colleen Carroll

PREP Project Coordinator, U.S.
Smithsonian Provenance Research Initiative Smithsonian Institution, Washington, D.C.



Colleen Carroll earned an MSc from the University of Edinburgh in History of Art. During her time there and after her return to the U.S., she also managed art projects for the ARTISTRooms Foundation. Before becoming the U.S. Provenance Research Exchange Program Project Coordinator, Colleen interned with the Smithsonian Provenance Research Initiative, where she helped coordinate programs for the 2016 College Art Association Annual Conference and the 2016 American Alliance of Museums Annual Meeting.

Doris Heidelmeyer

PREP Project Coordinator,
Stiftung Preußischer Kulturbesitz, Berlin



Doris Heidelmeyer has worked for the Stiftung Preussischer Kulturbesitz since May 2016. Before becoming the German Project Coordinator of the Provenance Research Exchange Program, she was part of the team of Udo Kittelmann, Director of the Berlin Nationalgalerie. She graduated (licence and maîtrise) in Etudes Théâtrales from Aix-en-Provence, Université de Provence and holds a diploma in cultural- and media management (Hochschule für Musik Hanns Eisler). Doris has also worked as a freelance cultural manager and author for various international artistic

projects and artists, and was employed as PR and Press Officer for the Professional Association of Visual Artists Berlin (bbk berlin).

Organisation Team Berlin

Sven Haase

Deputy Director of the Zentralarchiv and Provenance Researcher



The historian Sven Haase, deputy director of the Zentralarchiv since 2016, studied Modern and Contemporary History, European Ethnology and New German Literature in Berlin (Humboldt University and Technical University). He completed his dissertation in Science History with the thesis: „Berlin University and national thought 1800-1848. Genesis of a political idea“. This included essays on the university and the student history of Berlin.

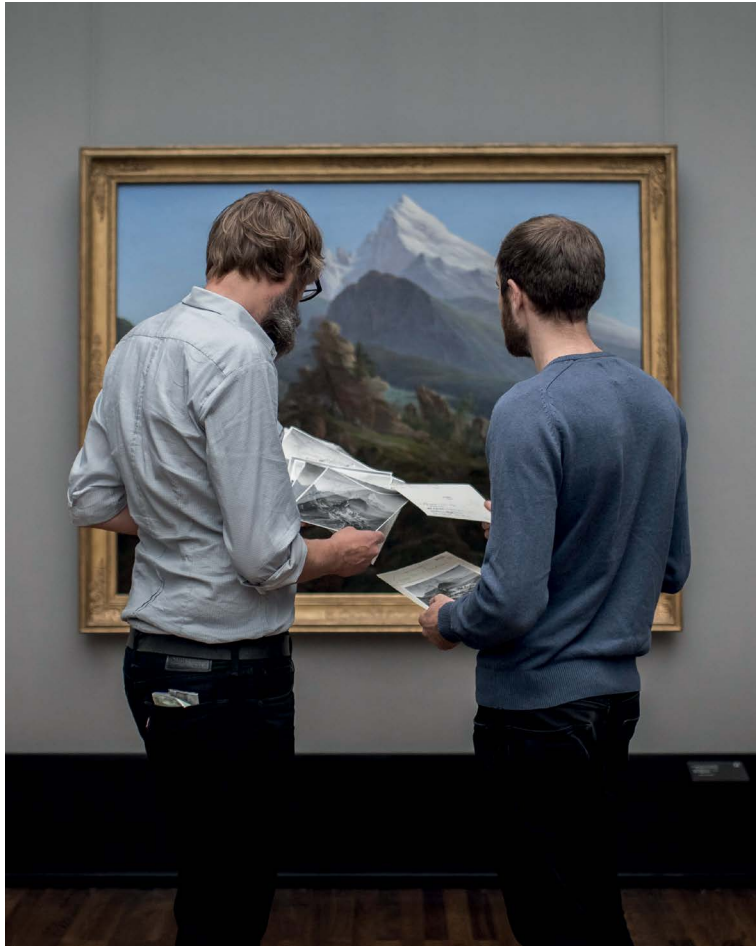
Starting his career at the Stiftung Preußischer Kulturbesitz as a museum's assistant, he is now research assistant responsible for the field of provenance research at the Staatlichen Museen zu Berlin. Research foci: history of science and institutions of the 19th and 20th century, art trade and looted art of the Nazi era, collection history of the Berlin museums, provenance research.



Birgit Jöbstl

Press Officer
Stiftung Preußischer Kulturbesitz

Birgit Jöbstl studied law in Graz and Utrecht and holds a Postgraduate Diploma in Art History from the Courtauld Institute of Art. She has worked as a public relations officer for the Stiftung Preußischer Kulturbesitz since 2003. Since joining the Stiftung she has worked on many different aspects of the organisation's portfolio. Over the past years, one of her main areas of expertise has been communicating the Stiftung's work in provenance research and restitution to the general public through a whole range of different activities.



CasparDavid Friedrich, "Der Watzmann" Alte Nationalgalerie, restituted in 2002 © SPK/photothek.net/Florian Gärtner

BERLIN MUSEUMS AND INSTITUTIONS

involved in 2nd PREP Exchange

ALTE NATIONALGALERIE – STAATLICHE MUSEEN ZU BERLIN

The Alte Nationalgalerie is the original home of the Nationalgalerie, whose collections today are divided between the Neue Nationalgalerie, the Hamburger Bahnhof – Museum für Gegenwart – Berlin, Museum Berggruen and the Sammlung Scharf-Gerstenberg.

The idea of establishing a cultural and educational centre across from the Berlin Palace dates back to the time of Friedrich Wilhelm IV, who dreamt of creating a „sanctuary for art and science“ on the site. The basic architectural concept for the Alte Nationalgalerie – a temple-like building raised on a plinth decorated with motifs from antiquity – came from the king himself. The building was designed by Friedrich August Stüler, a student of Schinkel who also designed the Neues Museum. It was completed after Stüler's death by another of Schinkel's students, Johann Heinrich Strack.

The Alte Nationalgalerie's holdings include Romantic and Impressionist masterpieces as well as a world-class collection of works by Adolph Menzel. The museum's collection dates back to a gift from the banker Johann Heinrich Wilhelm Wagener to the Prussian state in 1861, a bequest of 262 works with an emphasis on Belgian history painting and the Düsseldorf school. However, this collection also included Caspar David Friedrich's „Lonely Tree“ and Karl Friedrich Schinkel's „Gothic Church on a Rock by the Sea“, which formed the foundation for what are today two of the Nationalgalerie's most significant suites of works from the early 19th century.

Today, the Alte Nationalgalerie owns approximately 1800 paintings and 1500 sculptures. A selection of sculptural works – among them Johann Gottfried Schadow's famous „Princesses Luise and Friederike“.

The collection of the Alte Nationalgalerie is a historical one, and is only expanded under exceptional circumstances. One recent example is the acquisition of Adolph Menzel's „The Petition“, which serves as an excellent complement to his paintings from the life of Frederick the Great already on display.

Alte Nationalgalerie

Bodestraße
10178 Berlin

Public Transport

U-Bahn: U6 (Friedrichstraße)

S-Bahn: S1, S2, S25 (Friedrichstraße); S5, S7, S75 (Hackescher Markt)

Tram: M1, 12 (Am Kupfergraben); M4, M5, M6 (Hackescher Markt)

Bus: TXL (Staatsoper); 100, 200 (Lustgarten); 147 (Friedrichstraße)

BERLINISCHE GALERIE

Every work in the Berlinische Galerie collection can tell stories about people who were passionate about modern art in their day. Even in 1900, art dealers in Berlin championed promising talents and sold their works. From galleries in the city's elegant neighborhoods, those paintings, sculptures and prints entered not only private homes in Berlin, but also collections across Germany and around the world. In most cases, however, nobody remembers how many hands an early modernist work passed through before the Berlinische Galerie was able to acquire it in 1975 or later. If we do not know that, we are missing out on important information about the history of responses to the artistic avant-garde in Berlin.

Provenance researchers attempt to trace the origins of these works, to designate their former legal and beneficial owners, and to perform what is still the most pressing task of research in this field by establishing as many details as possible: Jewish artists, dealers and collectors, who played such a major part until 1933, especially in Berlin, in the spread of modernism, were persecuted during the Nazi dictatorship and their possessions were stolen. They were forced to hand over works of art and to sell them below value. There is a moral obligation to identify those works as soon as possible and to reach mutually acceptable agreements with the descendants of their former Jewish owners about where those works should now be housed. In 1998 the federal republic of Germany has signed the Washington Declaration, a statement concerning the restitution of art confiscated by the Nazi regime before and during World War

II. In 1999 the Common Declaration became the foundation for the selective search for Nazi plunder in German museums. Business correspondence and papers from the art market are a far more prolific source than any other for the execution of the "Common Declaration". They not only clarify provenance, but also contain information about prices paid and formal owners of works of art. Researches on the art market of German Modernism became therefor a focus of the Provenance research at the Berlinische Galerie.

In 2006, the Berlinische Galerie developed and established with the scholarly evaluation of the estate from Ferdinand Möller a database-based project for the art market of modern works of art during the Third Reich. The currently scholarly evaluation of the research archive from the Vienna art-market researcher Werner J. Schweiger (1949 – 2011) ties up with this focus. Werner J. Schweiger started his research in the 1980s for a lexicon of the German-speaking art market of Modernism between 1905 and 1937. The Berlinische Galerie will publish online the compiled data sheets of Schweiger to over 250 galleries until the end of 2017.

The focused evaluation of those archives and further collections provides a basis of the international provenance research and the academic support of the art market.

Berlinische Galerie

Alte Jakobstraße 124–128
10969 Berlin

Public Transport

U-Bahn: U1 (Hallesches Tor), U6 (Kochstr./Hallesches Tor)
U8 (Moritzplatz)

Bus: M29, 248

BODE-MUSEUM – STAATLICHE MUSEEN ZU BERLIN

The Bode-Museum rises above the water at the tip of the Museumsinsel Berlin like a moated palace. Designed by Ernst Eberhard von Ihne, it took just over seven years to build and opened in 1904 under the name Kaiser-Friedrich-Museum. The museum, which now bears the name of its first director, Wilhelm von Bode, today contains the Skulpturensammlung und Museum für Byzantinische Kunst, as well as numerous pain-

tings from the Gemäldegalerie and the coins and medals of the Münzkabinett.

The Skulpturensammlung is one of the largest collections of ancient sculpture in the world. Its sculptural works range in date from the early Middle Ages to the late 18th century and originate from the German-speaking countries, France, the Low Countries, Italy, and Spain.

Besides important anonymous works of sacred architectural sculpture such as the Romanesque tribune from Gröningen, works by legendary sculptors such as Donatello, Tilman Riemenschneider, Giovanni Lorenzo Bernini, and Andreas Schlüter are a mark of the collection's overwhelming quality. Built-in portals, fireplaces, and decorative ceilings dating from the Italian Renaissance are incorporated into the museum's structure and provide an authentic setting for the works of art on display. The Second World War had enormous consequences for the Skulpturensammlung. Those works which had been moved for safe-storage to the Thuringian salt-mines, and were discovered by American and British troops, ended up in West Germany. They were returned to Berlin in 1955 and put on temporary display in the West of the city in the Dahlem museums.

Numerous other sculptures survived the war in the Friedrichshain anti-aircraft bunker, but after the surrender to the Red Army, they either perished in two disastrous fires in May 1945, were looted or survived only in fragments. Of those which found their way to the Soviet Union, many were brought back to East Berlin in 1958 and put on display here in the Bode-Museum. Around 1,400 objects, however, have been missing since the war.

Bode-Museum

Bodestr. 1-3
10178 Berlin

Public Transport

U-Bahn: U6 (Friedrichstraße)
S-Bahn: S1, S2, S25 (Friedrichstraße); S5, S7, S75 (Hackescher Markt)
Tram: M1, 12 (Am Kupfergraben); M4, M5, M6 (Hackescher Markt)
Bus: TXL (Staatsoper); 100, 200 (Lustgarten); 147 (Friedrichstraße)

DEUTSCHES HISTORISCHES MUSEUM

The Deutsches Historisches Museum (German Historical Museum) is Germany's national historical museum. Located in Berlin's historic district of Mitte, it sees itself as a place of active communication and discussion of history.

The museum is intended to be a place of contemplation and knowledge through historical memory. It should inform and moreover stimulate the visitors to question history and should offer answers to their questions. It should inspire critical discussion, but also enable understanding and offer possibilities of identification. Above all the museum should help the citizens of our country to gain a clear idea of who they are as Germans and Europeans, as inhabitants of a region and as members of a worldwide civilisation, where they come from, where they stand, and where they could be headed.

The concept for a Deutsches Historisches Museum with these objectives was preceded by a heated cultural-political and historical debate. There were extremely differing perceptions among scholars, politicians and the media about the meaning, mandate, purpose and chances of a museum for German history in an international context.

In 1987, on the occasion of the 750th anniversary celebration of Berlin, the founding document of the Deutsches Historisches Museum was signed by then Federal Chancellor Helmut Kohl and Berlin's Governing Mayor Eberhard Diepgen. The foundation stone was laid in the Spreebogen, the bend in the River Spree – the present location of the Federal Chancellery.

On 3 October 1990, in the course of German reunification, the Federal Government transferred to the still young Deutsches Historisches Museum the buildings and collections of the Museum für Deutsche Geschichte (MfDG), the central historical museum of the German Democratic Republic, which had closed its doors in September 1990. Thus the Zeughaus (Armoury) from 1695, the oldest and most splendid building on Unter den Linden, became the seat of the Deutsches Historisches Museum.

DHM

Unter den Linden 2
10117 Berlin

Public Transport

U-Bahn:	U2, U6 (Französische Straße, Friedrichstraße und Hausvogteiplatz)
S-Bahn:	S1, S2, S25 (Friedrichstraße und Brandenburger Tor) S5, S7 S75 (Hackescher Markt und Friedrichstraße)
Tram:	M1, 12 (Am Kupfergraben); M4, M5, M6 (Hackescher Markt)
Bus:	100, 200, TXL (Staatsoper oder Lustgarten)

KUNSTGEWERBEMUSEUM – STAATLICHE MUSEEN ZU BERLIN

The sheer breadth of the collections of the Kunstgewerbemuseum (Museum of Decorative Arts) is impressive, encompassing a wide variety of materials and forms of craftwork, fashion and design from the early Middle Ages to the present day.

The Kunstgewerbemuseum (Museum of Decorative Arts) was founded in 1867 as a private institute based on the model of the Victoria and Albert Museum in London. Initially called the Deutsches Gewerbe-Museum zu Berlin (German Design Museum), it sought to promote craftsmanship and support modern ideas on education as a ‚collection of models and studies‘ for the associated artisan school.

These goals already began to change in the 1870s under the museum’s first director Julius Lessing, and it increasingly became known for its excellent art-historical collection. The museum acquired important works at this time, for example, the silver treasure from the Lüneburg city council (1874) as well as the acquisition of a large part of the holdings from the old royal cabinets of art (1876). In 1879 the museum was renamed the Kunstgewerbemuseum and two years later it moved into its own premises, specially designed to meet the needs of the collection – today’s Martin-Gropius-Bau.

This situation was not to last for long, however. Following the abdication of Emperor Wilhelm II, the Kunstgewerbemuseum was moved to rooms in the Berlin Palace in 1921, where it was merged with the remainder of the court’s furnishings and artworks, and presented to the public as the „Schlossmuseum“ (Palace Museum).

During the Second World War the collection was put into storage and suffered considerable losses. The subsequent division of Berlin meant that the collection was separated between East and West for many years. In West Berlin, a permanent exhibition was put on display in the Knobelsdorff wing of the Charlottenburg Palace from 8 June 1963 until it moved to the new museum designed by Rolf Gutbrod at the Kulturforum in 1985. The section of the collection that remained in East Berlin was exhibited in Schloss Köpenick from 22 June 1963. The reunification of Germany made it possible to reunite and reorganise the collection once again.

Kunstgewerbemuseum

(Museum of Decorative Arts)

Matthäikirchplatz
10785 Berlin

Public Transport

U-Bahn:	U2 (Potsdamer Platz)
S-Bahn:	S1, S2, S25 (Potsdamer Platz)
Bus:	M29 (Potsdamer Brücke); M41 (Potsdamer Platz Bhf / Voßstraße); M48, M85 (Kulturforum); 200 (Philharmonie)

KUPFERSTICKKABINETT – STAATLICHE MUSEEN ZU BERLIN

The Kupferstichkabinett (Museum of Prints and Drawings) is home to a universe of ‚art on paper,‘ with masterpieces by Sandro Botticelli, Albrecht Dürer, Rembrandt, Adolph Menzel, and Vincent van Gogh, Ernst Ludwig Kirchner and Pablo Picasso, and – more recently – Andy Warhol and Gerhard Richter. With its wealth of treasures, it is a central place for European artistic ideas, images, and forms of expression, as well as for those of world cultures linked to Europe through cultural and historical ties. It contains works from 1000 years of the history of art, culture, and the media, ranging from the Middle Ages to the present day. The museum’s collection comprises a staggering 550,000 prints and some 110,000 drawings, watercolours, pastels, and oil sketches. The Kupferstichkabinett collects European drawings and prints and, more recently, international works of art on paper. The museum also contains illuminated manuscripts (hand-written texts adorned with exquisite miniatures) dating from the Middle Ages and the Renaissance, books with origi-

nal graphic art, special portfolios, sketch books, topographical views and printing plates.

As a museum of the graphic arts, the Kupferstichkabinett is the collection, excellence, and exhibition centre for all draughtsmanship and printmaking, manuscript illumination, and artistic book illustration at the Staatliche Museen zu Berlin. The Kupferstichkabinett is the largest collection of art in the graphic medium in Germany and is one of the four most important museums of its kind worldwide.

Since October 2013, works in the Berlin Kupferstichkabinett's Drawings Collection have been undergoing systematic provenance research to discover whether their former owners, particularly Jewish owners, were dispossessed of them as a result of Nazi persecution. The conduct of the project is structured around a concept, specially devised by the Kupferstichkabinett for provenance research, of so-called 'Large Scale Collections'. These are collections whose holdings are not only quantitatively enormous but which contain a relatively large number of works which cannot be identified in external sources, or at least not unambiguously. This may be because of insufficient documentation, the diverse nature of the collection (e.g., prints, books, decorative arts) and the relatively small commercial value of individual items, or because items were acquired as collections. Although works on paper usually have considerably less accompanying documentation than individual paintings or sculptures, for the above reasons, the works under investigation in the Drawings Collection are unprecedentedly well documented. Not only does the entire inventory book of the Nationalgalerie survive in the Zentralarchiv of the Staatliche Museen zu Berlin, but also an almost-complete record of acquisitions.

Kupferstichkabinett

Matthäikirchplatz
10785 Berlin

Public Transport

U-Bahn: U2 (Potsdamer Platz)
S-Bahn: S1, S2, S25 (Potsdamer Platz)
Bus: M29 (Potsdamer Brücke);
M41 (Potsdamer Platz Bhf / Voßstraße);
M48, M85 (Kulturforum); 200 (Philharmonie)

MUSEUM FÜR ASIATISCHE KUNST – STAATLICHE MUSEEN ZU BERLIN

The history of the Museum für Asiatische Kunst (Asian Art Museum) can be traced back to the Brandenburgische Kunstkammer, the inventory of which already listed a few objects from today's collection. The Museum für Ostasiatische Kunst was then founded in 1906, and was the first of its kind in Germany. In 1963 the Museum für Indische Kunst was established. It emerged out of the Indian department of the Museum für Völkerkunde, today Ethnologisches Museum, which was founded in 1873.

In 1906, Wilhelm von Bode, then director general of the Royal Museums (or Königliche Museen zu Berlin, forerunner of today's Staatliche Museen), paved the way for the founding of the East-Asian art collection as the very first collection of its kind in Germany. By the time of the Second World War a few decades later, the collection had come to rank as one of the best in the world, as a result of an excellent and shrewd acquisitions policy and numerous private donations.

In October 1924 the first permanent exhibition rooms opened in the Museum in der Prinz-Albrecht-Strasse (now known as the Martin-Gropius-Bau). The chaotic and catastrophic events of 1945 marked the end of an illustrious period in the collection's history. Ninety per cent of the works were taken to the Soviet Union as looted art and have been retained ever since at the State Hermitage in St. Petersburg and the Pushkin Museum in Moscow. The collection was quite literally decimated. So far, only some 300 objects from the original collection have returned since their removal to external safe-storage sites during the war.

After the war, East-Asian art was shown in two separate museums: in the Pergamonmuseum on the Museumsinsel, then in East Berlin (from 1952 onwards), and at the newly constructed museum in Dahlem in West Berlin (from 1970 onwards). The two collections were united in the Dahlem Museums in 1992. The collection at the Museum für Asiatische Kunst (Asian Art Museum) is characterized by its tremendous variety, encompassing early archeological artefacts, expressive ritual sculptures from different Asian religions, precious examples of applied arts which bear witness to the most highly developed craftwork, as well as the rich pictorial art of Asia. The latter offers equal measures of elaborate narrative and expressive abstract

representations. Individual works of contemporary art link together the traditional and the contemporary. Among the museum's highlights are the Central Asian murals and sculptures, which predominantly originate from the Buddhist cave temples from the so-called Silk Road. They constitute the link between the sculptures of South and East Asia. Highlights also include the religious sculptures of Buddhism, Hinduism and Jainism, as well as the collections of East Asian painting, Japanese woodcuts and East Asian lacquer objects.

Due to preparations for the transfer to the Humboldt Forum, the Berlin-Dahlem site of the Museum für Asiatische Kunst and the Ethnologisches Museum has been closed since 9 January 2017.

Museum für Asiatische Kunst

Takustraße 40
14195 Berlin

Public Transport

U-Bahn: U3 (Dahlem-Dorf)
Bus: X83 (Edwin-Redslob-Str.) M11,
X8 (Dahlem-Dorf)

ZENTRALARCHIV – STAATLICHE MUSEEN ZU BERLIN

The Zentralarchiv of the Staatliche Museen zu Berlin has always been intimately connected to the various museums' collections. Early efforts to set up an archive on the Museumsinsel, the birthplace of Berlin's public museums, can be traced as far back to 1830 – the very year in which the then 'Royal' Museums were founded. But in keeping with the forging spirit of the time, efforts were then much more firmly focussed on future plans and little attention was given to preserving sources relating to the history of the museums themselves and their collections. It was not until the phase of postwar reconstruction that museum staff endeavoured to systematically preserve the wealth of documents and written material found in the cellars on the Museumsinsel. This ultimately led to the creation of a central archive on the Museumsinsel Berlin in October 1960. Sometime later, the eastern division of the Nationalgalerie also established an archive of its own as a research institute for 19th and 20th-century art. The founding in the mid-1980s of a municipal

archive to identify and preserve records relating to architecture, building, and construction in Berlin provided the building management department at the Staatliche Museen with a basis to create its own archive of historical documents relating to the museums. All three archives were merged in 1987 to form the Zentralarchiv. Since the reunification of Germany, the Zentralarchiv has been responsible for preserving records relating to the many museums that make up the Staatliche Museen zu Berlin, brought together under the umbrella organization of Prussian Cultural Heritage.

The archive's primary mandate is to preserve, analyse, and make accessible to scholars the archival holdings, documentary legacies, and collections over which it presides, all the while by observing professional records-management principles and practices. In this way the Zentralarchiv acts as an international cultural-historical and art-historical information centre at the Staatliche Museen zu Berlin, which importantly is not merely restricted to internal use. It conducts independent research on the history of the museums and coordinates the systematic provenance research of the collections of the Staatliche Museen zu Berlin. It thus creates an indispensable set of preconditions for further investigations into the history of the museums and the art they contain.

Zentralarchiv

Geschwister Scholl Str. 6
10117 Berlin

Public Transport

S-Bahn: S1, S2, S25 (Friedrichstraße)
U-Bahn: U6 (Friedrichstraße)
Bus: 147 (Friedrichstraße)

**THE PREP STEERING COMMITTEE GRATEFULLY ACKNOWLEDGES
OUR COLLEAGUES FOR THEIR SUPPORT OF AND PARTICIPATION
IN THE 2nd PREP EXCHANGE IN BERLIN:**

Staatliche Museen zu Berlin/Stiftung Preußischer Kulturbesitz

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The Smithsonian Institution

Women's Committee
Johanna Best
Colleen Carrol
Andrea Hull

**TICKETS FOR PARTICIPANTS FOR
THE STAATLICHE MUSEEN ZU BERLIN**

Your nametag is also a free pass for the collections of Staatliche Museen zu Berlin. Please present it to the staff at the ticket counters to receive a free ticket for the following venues.
(For more information compare flyer "what's where?")

Alte Nationalgalerie | Altes Museum (Antikensammlung, Münzkabinett) |
Bode-Museum (Skulpturensammlung, Museum für Byzantinische Kunst,
Münzkabinett) | Gemäldegalerie | Hamburger Bahnhof – Museum für
Gegenwart – Berlin | Kunstbibliothek | Kunstgewerbemuseum |
Kupferstichkabinett | Museum Berggruen | Museum Europäischer
Kulturen | Museum für Fotografie | Neues Museum (Ägyptisches
Museum, Museum für Vor- und Frühgeschichte, Antikensammlung) |
Pergamonmuseum (Antikensammlung, Vorderasiatisches Museum,
Museum für Islamische Kunst) | Sammlung Scharf-Gerstenberg | Schloss
Köpenick (Kunstgewerbemuseum) | Humboldt Box (Ethnologisches
Museum, Museum für Asiatische Kunst)

PREP SESSIONS WILL MAINLY TAKE PLACE AT

**Archäologisches Zentrum der
Staatlichen Museen zu Berlin
Brugsch-Pascha-Saal**

Geschwister Scholl Str. 6
10117 Berlin

Tel.: +49/30/266425701 (Tel. Zentralarchiv/ Office)

Public Transport

S-Bahn: S1, S2, S25 (Friedrichstraße)
U-Bahn: U6 (Friedrichstraße)
Bus: 147 (Friedrichstraße)

YOUR HOTEL

MOTEL ONE SPITTELMARKT

Leipziger Str. 50

10117 Berlin

Tel.: +49/30/2 01 43 63-0

berlin-spittelmarkt@motel-one.com

Public Transport

U-Bahn: U2 Spittelmarkt
Bus: M48, 265, 248

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EMERGENCY NUMBERS

Ambulance: 112

Police: 110

2018

PREP Exchange in Los Angeles (February 26 - March 2, 2018)

PREP Exchange in Munich (October 8-12, 2018)

2019

PREP Exchange in Dresden (Spring 2019)

PREP Exchange in Washington, D.C. (Fall 2019)

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Bundesministerium
für Wirtschaft
und Energie



Die Beauftragte der Bundesregierung
für Kultur und Medien



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Zentralinstitut für Kunstgeschichte München

Metropolitan Museum of Art, New York

Getty Research Institute, Los Angeles

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Deutsches Zentrum
Kulturgutverluste

STAATLICHE
KUNSTSAMMLUNGEN
DRESDEN



ZENTRALINSTITUT
FÜR KUNSTGESCHICHTE

THE
MET



THE GETTY
RESEARCH
INSTITUTE