

## 2017 PREP Exchanges

The Metropolitan Museum of Art, New York (February 5–10)  
Stiftung Preußischer Kulturbesitz, Staatliche Museen zu Berlin (September 24–29)

## 2018 PREP Exchanges

The Getty Research Institute, Los Angeles (February 25–March 2)  
Zentralinstitut für Kunstgeschichte, Munich (October 8–12)

## 2019 PREP Exchanges

Staatliche Kunstsammlungen Dresden (Spring)  
Smithsonian Institution, Provenance Research Initiative, Washington, D.C. (Fall)

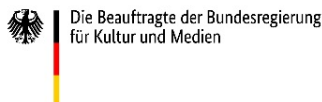
# P / R / E / P

PROVENANCE RESEARCH EXCHANGE PROGRAM 2017–19

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

**Major support for the German/American Provenance Research Exchange Program comes from**

**The German Program for Transatlantic Encounters, financed by the European Recovery Program through Germany's Federal Ministry for Economic Affairs and Energy, and its Commissioner for Culture and the Media**



**Additional funding comes from the PREP Partner Institutions, the Smithsonian Women's Committee, James P. Hayes, Suzanne and Norman Cohn, and the Ferdinand-Möller-Stiftung, Berlin**

Front cover: Photos and auction catalogs from the 1910s in the Getty Research Institute's provenance research holdings



STAATLICHE  
KUNSTSAMMLUNGEN  
DRESDEN



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**The German/American Exchange on Nazi-Era Art Provenance Research**

**3<sup>RD</sup> PREP Exchange in Los Angeles  
February 25 — March 2, 2018**

The Getty Research Institute  
1200 Getty Center Drive  
Los Angeles, CA 90049



The Getty Research Institute



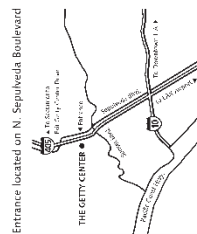
Smithsonian Institution



Staatliche Museen zu Berlin  
Preußischer Kulturbesitz

# Overview Map of the Getty Center

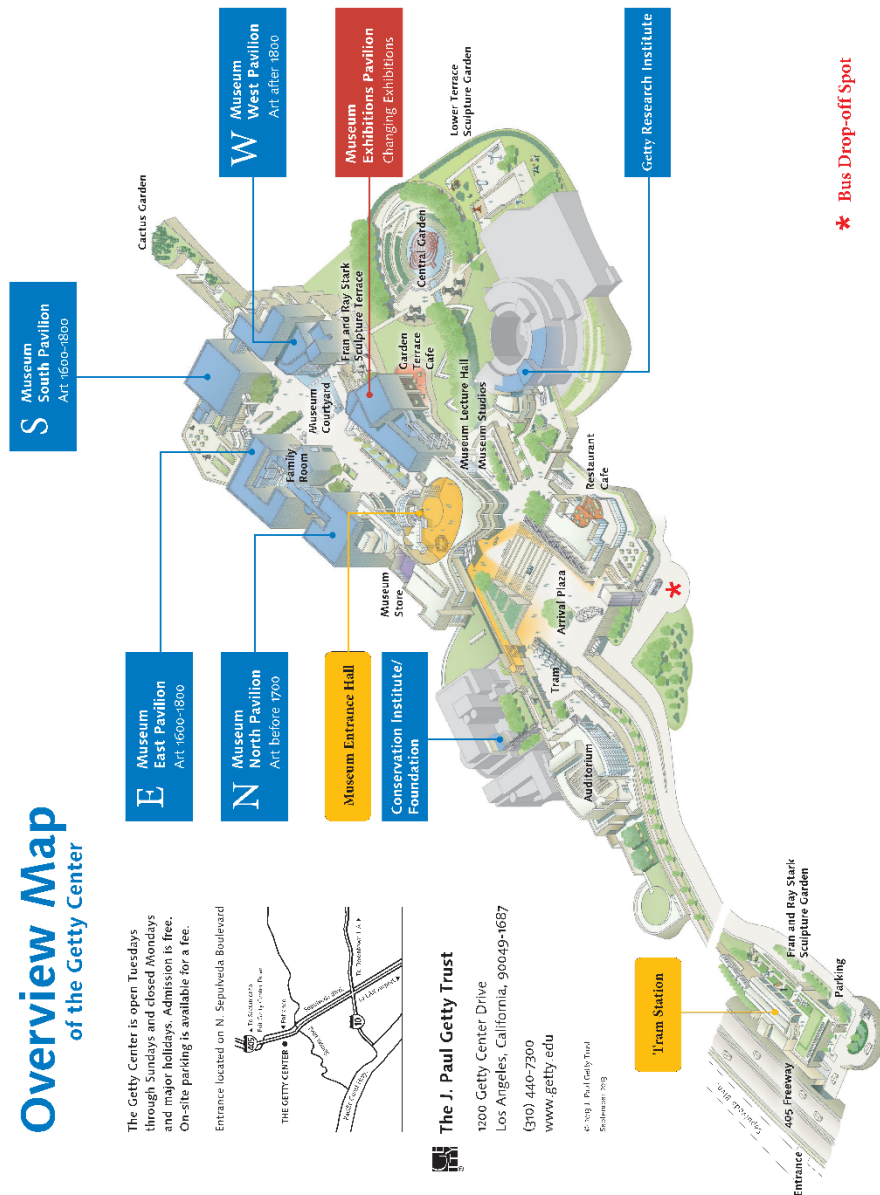
The Getty Center is open Tuesdays through Sundays and closed Mondays and major holidays. Admission is free. On-site parking is available for a fee.



**The J. Paul Getty Trust**

1200 Getty Center Drive  
Los Angeles, California, 90049-1687  
(310) 440-7300  
www.getty.edu

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SketchUp Pro



## ORGANIZING PARTNERS

**Smithsonian Provenance Research Initiative, Smithsonian Institution**  
Washington, D.C.

**Stiftung Preußischer Kulturbesitz—Staatliche Museen zu Berlin**  
(Prussian Cultural Heritage Foundation—National Museums in Berlin)

## PARTNERS

**The Metropolitan Museum of Art, New York**

**The Getty Research Institute, Los Angeles**

**Staatliche Kunstsammlungen Dresden** (State Art Collections, Dresden)

**Zentralinstitut für Kunstgeschichte München** (Central Institute for Art History, Munich)

**Deutsches Zentrum Kulturgutverluste** (German Lost Art Foundation, Magdeburg)

## CO-CHAIRS

**Richard Kurin**, Distinguished Scholar and Ambassador-at-Large,  
Smithsonian Institution

**Hermann Parzinger**, President, Stiftung Preußischer Kulturbesitz, Berlin

## STEERING COMMITTEE

**Claudia Einecke**, Project Director, German Sales II, Getty Research Institute, Los Angeles

**Christel H. Force**, Associate Research Curator, Modern and Contemporary,  
The Metropolitan Museum of Art, New York

**Christian Fuhrmeister**, Forschungsabteilung (Research Department),  
Zentralinstitut für Kunstgeschichte München

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

**Gilbert Lupfer**, Leiter Forschung und wissenschaftliche Kooperation (Head  
of Research and Scientific Cooperation), Staatliche Kunstsammlungen  
Dresden (State Art Collections, Dresden)

**Jane Milosch**, Director, Smithsonian Provenance Research Initiative,  
Washington, D.C.

**Laurie A. Stein**, Senior Advisor, Smithsonian Provenance Research  
Initiative, Washington, D.C.

**Carola Thielecke**, Justiziarin (Counsel), Stiftung Preußischer Kulturbesitz,  
Berlin

**Petra Winter**, Leiterin des Zentralarchivs der Staatlichen Museen zu Berlin  
(Director, Central Archives of the National Museums in Berlin), Stiftung  
Preußischer Kulturbesitz, Berlin

February 25, 2018

Dear 2018 PREP Participants,

Welcome to Los Angeles—Willkommen in Los Angeles!

We are very proud and happy to welcome you to the Getty Research Institute for our 3rd German/American Provenance Research Exchange Program (PREP) for Museum Professionals, 2017-2019.

In 2017 we launched PREP with the 1st and 2nd Exchanges in New York and Berlin. PREP's systematic, yearlong research exchanges bring together museum, research institute, and archive professionals who deal with the provenance of artworks unlawfully stolen from their owners during the Holocaust era.

The 3rd PREP Exchange in Los Angeles marks the midpoint of the PREP Program. We look forward to the 2018 Cohort adding its expertise to an infrastructure that will accelerate the secure, responsible sharing of information so that, in collaboration, we can continue to piece together the Holocaust-era stories of lost art objects and their dispossessed owners. PREP's network of museum professionals—a veritable "provenance research *Autobahn*"—will enhance our understanding of each other's World War II-era resources, infrastructures, and cultural terrains. The 2017 Exchanges in New York and Berlin demonstrated that PREP engenders collaborative German/American provenance research projects, and the 2018 Exchanges will continue to foster transnational cooperation.

During our weeklong program in LA, you will meet museum colleagues and research experts from a variety of German and U.S. institutions, with a special focus on projects and resources at the Getty and in the LA area. These face-to-face discussions and focused programs promoting the cross-fertilization of ideas about future methods and directions of provenance research have become PREP's hallmarks. From October 8 to 12, these conversations will continue during our 4th PREP Exchange at the Zentralinstitut für Kunstgeschichte München, another leading research institution with history and holdings that are relevant to the research of Nazi-era art loss.

Your work in LA and in Munich will build on PREP's accomplishments in New York and Berlin, and will inform those of the 5th and 6th Exchanges in Dresden and Washington, D.C. next year. We hope you will continue to participate in these future Exchanges, and make use of Confluence, our shared online communication platform. And we ask you to contribute to the development of PREP's *Guide to World War II-era Provenance Research Resources in Germany and the U.S.*, to be published online in 2019.

We know that you will return to your institutions with much to share with your colleagues, and with the public they serve.

Meanwhile, enjoy the blue sky and the ocean breezes of Los Angeles!

The PREP Steering Committee

# IMPORTANT INFORMATION

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## PREP HOTEL

### Hotel Angeleno

170 N. Church Lane  
Los Angeles, CA 90049  
+1 (310) 476-6411

Complimentary Wine Hour: 5:30–6:30 p.m.

Complimentary WiFi

Complimentary Courtesy Car Service now serving Century City (within a 3-mile radius of the hotel). Advance reservations required.

## MOST PREP SESSIONS WILL TAKE PLACE AT

### Getty Research Institute

1200 Getty Center Drive, Suite 1100  
Los Angeles, CA 90049-1679

*For GPS and maps use: N. Sepulveda Blvd. & Getty Center Dr.*

**Due to lack of public transportation around the hotel and the Getty Center, daily bus transportation between Hotel Angeleno and all program venues will be provided.**

## CONTACTS IN LOS ANGELES:

Claudia Einecke: +1 (323) 252-6804 (cell); [ceinecke@getty.edu](mailto:ceinecke@getty.edu)  
Kristen Fung: +1 (310) 440-7402; [kfung@getty.edu](mailto:kfung@getty.edu)  
Chelsea Larkin: +1 (310) 440-7611; [clarkin@getty.edu](mailto:clarkin@getty.edu)

## OTHER PREP CONTACTS

Jane Milosch: +1 (202) 375-3491 (cell); [miloschj@si.edu](mailto:miloschj@si.edu)  
Colleen Carroll: +1 (202) 633-7401; [carrollc@si.edu](mailto:carrollc@si.edu)

## EMERGENCY NUMBER:

Police/Fire/Ambulance: 911

## PROGRAM NOTES



**Focus: Presentations & Discussion.** Thematic sessions for PREP participants, Steering Committee members, and invited guests.



**Access: Collections & Colleagues.** Museum colleagues lead tours and discuss resources and collections.



**Coffee Break**

**Hammer Museum of Art**  
10899 Wilshire Blvd.  
Los Angeles, CA 90024

**Autry Museum of the American West**  
4700 Western Heritage Way  
Los Angeles, CA 90027

**The Broad**  
221 S. Grand Ave.  
Los Angeles, CA 90012

**Craft and Folk Art Museum**  
5814 Wilshire Blvd.  
Los Angeles, CA 90036

**Fowler Museum at UCLA**  
308 Charles E. Young Dr. N  
Los Angeles, CA 90024

**The Getty Villa**  
17985 Pacific Coast Hwy  
Pacific Palisades, CA 90272

**Huntington Library, Art Collections, and Botanical Gardens**  
1151 Oxford Rd.  
San Marino, CA 91108

**J. Paul Getty Museum**  
1200 Getty Center Dr.  
Los Angeles, CA 90049

**Japanese American National Museum**  
100 N. Central Ave.  
Los Angeles, CA 90012

**Los Angeles County Museum of Art (LACMA)**  
5905 Wilshire Blvd.  
Los Angeles, CA 90036

**Los Angeles Museum of the Holocaust**  
100 S. The Grove Dr.  
Los Angeles, CA 90036

**Museum of Contemporary Art (MOCA)**  
250 S. Grand Ave.  
Los Angeles, CA 90012

**Museum of Jurassic Technology**  
9341 Venice Blvd.  
Culver City, CA 90232

**Museum of Latin American Art (MOLAA)**  
628 Alamitos Ave.  
Long Beach, CA 90802

**Museum of Tolerance**  
Simon Wiesenthal Plaza  
9786 W. Pico Blvd.  
Los Angeles, CA 90035

**Natural History Museum of Los Angeles County**  
900 W. Exposition Blvd.  
Los Angeles, CA 90007

**Norton Simon Museum**  
411 W. Colorado Blvd.  
Pasadena, CA 91105

**Skirball Cultural Center**  
2701 N. Sepulveda Blvd.  
Los Angeles, CA 90049

**USC Pacific Asia Museum**  
46 N. Los Robles Ave.  
Pasadena, CA 91101





Villa Aurora, Pacific Palisades, CA

Photo Credit: Marc Sommer

**Villa Aurora** is an artists' retreat offering residency fellowships to writers, filmmakers, visual artists, and composers. Owned by the Berlin-based non-profit Friends of Villa Aurora, it is funded by the German Federal Foreign Office and the Federal Commissioner for Culture and the Media.

When the prominent German-Jewish writer Lion Feuchtwanger and his wife Marta, who fled the Nazis in the early 1930s and reached Los Angeles in 1941, bought the house now known as the Villa Aurora, it became an important hub for the German-speaking émigré community in Los Angeles. Guests included Thomas and Heinrich Mann, Bertolt Brecht, Bruno Frank, Charlie Chaplin, Franz Werfel and his wife Alma Mahler-Werfel, Hanns Eisler, Ernst Toch, and many more artists and intellectuals.

The Villa remains an inspiring and prominent gathering place for people in Los Angeles and the wider world, and a haven for those who face persecution at home. In cooperation with human rights organizations and the University of Southern California, the Villa Aurora annually awards a nine-month Feuchtwanger Fellowship to a writer or journalist from a country that restricts freedom of expression.

**4:00–5:00 p.m. TRANSIT BY BUS**  
Hotel Angeleno to Villa Aurora

**5:00–7:00 p.m. WELCOME EVENT**

**Villa Aurora**  
520 Paseo Miramar  
Pacific Palisades, CA 90272

***Welcome***  
**Margit Kleinman**, Director, Villa Aurora

***Opening Remarks***  
**Claudia Einecke**, Project Director, German Sales II,  
Getty Research Institute (GRI)  
**Jane Milosch**, Director, Smithsonian Provenance  
Research Initiative (SPRI)

***Remarks about the Thomas Mann House***  
**Nikolai Blaumer**, Director, Thomas Mann House

***Tour***  
**Margit Kleinman**, Director, Villa Aurora  
**Friedel Schmoranzer**, Project Coordinator

**PREP gratefully acknowledges the  
Ferdinand-Möller-Stiftung, Berlin  
for generously sponsoring the  
Welcome Event.**

**7:00–8:00 p.m. TRANSIT BY BUS**  
Villa Aurora to Hotel Angeleno

9:15 a.m.      **TRANSIT BY BUS**  
Hotel Angeleno to Getty Center

**MORNING SESSION**

9:30 a.m.–      **WELCOME & INTRODUCTIONS**  
12:30 p.m.      Getty Research Institute Lecture Hall

9:30 a.m.      ***Welcome to the GRI***  
**Thomas W. Gaehtgens**, Director, GRI

***Introduction to PREP Program & Goals***

**Jane Milosch**, Director, Smithsonian Provenance Research Initiative (SPRI)

**Christel Force**, Associate Research Curator, Modern and Contemporary Art, The Metropolitan Museum of Art

***Introduction to Los Angeles Program***

**Claudia Einecke**, Project Director, German Sales II, GRI

***PREP Steering Committee Member Introductions***

10:30 a.m.      ***PREP Participant Introductions***  
(3 minutes each)

11:15 a.m.      *Coffee Break*

11:30 a.m.      ***PREP Participant Introductions***  
(3 minutes each)

12:30–1:30 p.m.      **LUNCH**  
Private Dining Room



**AFTERNOON SESSION**

**1:30–2:45 p.m.**     **ACCESS: GETTY RESEARCH INSTITUTE**  
Meet at GRI Lecture Hall

***Tour of GRI***

**Sally McKay**, Head of Special Collections Services, GRI

**2:45–3:00 p.m.**     *Coffee Break*

**3:00–5:00 p.m.**     **ACCESS: GRI SPECIAL COLLECTIONS, PART I**  
***Dealer Archives and Other Resources for WWII-era***  
***Research in the GRI Special Collections***  
GRI Special Collections Reading Room

***Knoedler Stock Books***

*Illuminating the operations of one of America's oldest and most preeminent art galleries.*

**Gail Feigenbaum**, Associate Director, GRI

**Sally McKay**, Head of Special Collections Services, GRI

**Karen Meyer-Roux**, Archivist, GRI

***Annotated Auction Catalogs***

**Claudia Einecke**, Project Director, German Sales II, GRI

***Schaeffer Galleries Records, 1925–1980***

*Correspondence, client files, inventory sheets, and photographs of art with records of sale, expertise, and provenance covering portions of the Berlin gallery operation from 1925 to 1939 and the New York gallery operation from 1939 to 1980.*

**Isabella Zuralski-Yeager**, Special Collections Archivist, GRI

***Oude Kunst Gallery Records, ca. 1930–1995***

*Correspondence with museums, dealers, clients, and art historians, as well as financial records covering the acquisition, shipment, conservation, and sale of paintings by this influential old master gallery in Berlin (from 1933) and The Hague (from 1938).*

**Louis Marchesano**, Curator, GRI

**Isabella Zuralski-Yeager**, Special Collections Archivist, GRI

**5:00 p.m.**     **TRANSIT BY BUS**  
Getty Center to Hotel Angeleno

9:15 a.m.                    **TRANSIT BY BUS**  
Hotel Angeleno to Getty Center

### MORNING SESSION

9:30 a.m.–                    **FOCUS: TECHNOLOGY IN THE SERVICE OF PROVENANCE**  
12:30 p.m.                    GRI Lecture Hall

Moderators

**Christian Fuhrmeister**, Researcher, Zentralinstitut für  
Kunstgeschichte, Munich (ZI)

**Jane Milosch**, Director, SPRI

***The Getty Provenance Index®: History, Offerings, Plans***  
**Gail Feigenbaum**, Associate Director, GRI

#### ***German Sales, 1900–1930***

*Collaboration with the University of Heidelberg and  
Kunstbibliothek der Staatlichen Museen zu Berlin to digitize  
around 3,800 auction catalogs and add more than 500,000  
individual records to the existing database covering 1930 to  
1945.*

**Claudia Einecke**, Project Director, German Sales II, GRI

**Suzanne Michels**, Software Developer, Los Angeles

#### ***The Getty Provenance Index Remodel and Linked-Open-Data (LOD)***

*This pioneering three-year project to remodel the Getty  
Provenance Index® databases and publish them as Linked Open  
Data (LOD) will result in a new structure that provides greater  
access to the databases and facilitates research not only on the  
lineage of individual works of art, but also on the aggregate  
behavior of agents in the art market, on shifting tastes and  
values, and on the flow of cultural objects through time and  
space. It is designed to work alongside other projects like Art  
Tracks, the Carnegie Museum of Art's project to standardize  
museum provenance texts and convert them into Linked Data.  
This presentation will provide a review of and update on the  
Getty's Provenance Index Remodel project, Art Tracks, and  
information about provenance-related linked data projects.*

**Emily Pugh**, Digital Humanities Specialist, GRI

**Ruth Cuadra**, Business Applications Administrator, Information  
Systems and Institutional Metadata Department, GRI

**David Newbury**, Enterprise Software Architect, J. Paul Getty  
Trust

11:00 a.m.                    *Coffee Break*

- 11:15 a.m.      ***Historical Art Markets Research Using the  
Getty Provenance Index***  
*Research project aimed at showcasing data-driven  
methodologies to address topics in the history of collecting and  
art markets using data from the Getty Provenance Index.*  
**Sandra van Ginhoven**, Research Associate, GRI  
**Matthew Lincoln**, Data Research Specialist, GRI
- 11:45 a.m.      ***Discussion and Q & A***
- 12:30–2:00 p.m.      **LUNCH & INDEPENDENT MUSEUM TIME**  
Private Dining Room
- 12:30 p.m.      ***Welcome***  
**Richard Rand**, Associate Director, Collections, J. Paul Getty  
Museum

## AFTERNOON SESSION

2:00–5:00 p.m.     **FOCUS: PROVENANCE! INSTITUTIONS, RESOURCES,  
PROJECTS NEAR & FAR**  
*PREP Participant & Guest Seminar*  
GRI Lecture Hall

Moderator  
**Thomas W. Gaetgens**, Director, GRI

*Welcome*  
**Claudia Einecke**, Project Director, German Sales II, GRI

*Our Lady of Reuters: Panic and Response to Early Holocaust Claims*  
**Amy Walsh**, Independent Researcher, formerly Head of Provenance Research and Curator of European Paintings, LACMA

*Provenance Research in Vienna*  
**Sophie Lillie**, Provenance Researcher and Consultant, Neue Galerie New York

*Provenance Research in Washington, D.C.*  
**Megan Lewis**, Reference Librarian and Archivist, United States Holocaust Memorial Museum

*Provenance and Art Market Research in the Artist Archives of the Berlinische Galerie*  
**Wolfgang Schöddert**, Provenance Research Associate, Berlinische Galerie, Berlin

*Building Humanity Through History: Using Primary Sources to Teach Holocaust History*  
**Shane Gates**, Archival Researcher, Los Angeles Museum of the Holocaust

*Feuchtwanger's Legacy & Exile Studies Today at USC*  
**Michaela Ullmann**, Exile Studies Librarian, USC  
**Marje Schuetze-Coburn**, Associate Dean for Faculty Affairs & Research / Feuchtwanger Librarian, USC

4:00 p.m.     *Meet & Greet with Presenters and Invited Guests*

*Refreshments*

**5:30–7:30 p.m.**      **PREP PARTICIPANT DINNER**  
Private Dining Room

**7:30 p.m.**            **TRANSIT BY BUS**  
Getty Center to Hotel Angeleno

9:15 a.m.                    **TRANSIT BY BUS**  
Hotel Angeleno to Getty Center

## MORNING SESSION

9:30 a.m.–                    **ACCESS: GRI SPECIAL COLLECTIONS, PART II**  
12:00 p.m.                    *Dealer Archives and Other Resources for WWII-era Research in the GRI Special Collections*  
GRI Special Collections Reading Room

### ***The Getty Photo Archive***

*Two million photographs for the study of fine arts from antiquity to the modern period.*

**Tracey Schuster**, Head of Photo Archive, GRI

### ***Felbermeyer Photos for the Allied Central Collecting Point, Munich, ca. 1945–1949***

*Images document the process of repatriation of works of art after WWII, depicting people and around 500 European paintings and sculptures of known and unknown provenance.*

**Tracey Schuster**, Head of Photo Archive, GRI

### ***Douglas Cooper Papers, ca. 1933–1985***

*Papers relating to Cooper's career as art critic, curator, and collector, including his investigation of Nazi art collections.*

**Sally McKay**, Head of Special Collections Services, GRI

**Tracey Schuster**, Head of Photo Archive, GRI

### ***Duveen Brothers Records***

*Detailing the Duveen Brothers' business activities in London, Paris, and New York, especially Joseph Duveen's years as president of the firm, 1909–1939, and the period 1939–1964.*

**Sally McKay**, Head of Special Collections Services, GRI

**Karen Meyer-Roux**, Archivist, GRI

### ***Carlhian, 1867–1975***

*Important Paris-based decorator/dealer. Papers include ledgers, stock-books, correspondence, 14,000 photographs, and records of operations.*

**Sally McKay**, Head of Special Collections Services, GRI

**Karen Meyer-Roux**, Archivist, GRI

### ***French & Company Photographic Archive of Fine and Decorative Arts, 1920–1968***

#### ***French & Company Stocksheets and Ledgers, 1909–1968***

*Chief purchasing agents for William Randolph Hearst and J. Paul Getty, French & Company also acted for the Huntingtons, Fricks, Mellons, and Astors, among other prominent collectors.*

**Sally McKay**, Head of Special Collections Services, GRI

**Tracey Schuster**, Head of Photo Archive, GRI

**12:00–2:00 pm LUNCH & DISCUSSION**

GRI Lecture Hall

12:30 p.m.

**FOCUS: 20 YEARS AFTER THE WASHINGTON PRINCIPLES:  
*Compare and Contrast Provenance Research in Germany and  
the USA***

Moderators

**Christel Force**, Associate Research Curator, Modern and  
Contemporary Art, The Met

**Iris Schmeisser**, Provenance Specialist, Städel Museum,  
Frankfurt am Main

**Laurie Stein**, Senior Advisor, SPRI

**2:00–2:45 p.m. TRANSIT BY BUS**

Getty Center to Los Angeles County Museum of Art (LACMA)



### AFTERNOON SESSION

**2:45–5:00 p.m. ACCESS: LOS ANGELES COUNTY MUSEUM OF ART (LACMA)**

5905 Wilshire Blvd.  
Los Angeles, CA 90036

**2:45 p.m. *Collection Tours with Provenance Highlights***

The Modern Art Collection

**Stephanie Barron**, Senior Curator and Modern Art  
Department Head, LACMA

The European Decorative Arts Collection

**Rosie Mills**, The Rosalinde and Arthur Gilbert Foundation  
Associate Curator, Decorative Arts and Design, LACMA

The European Art Collection

**Amy Walsh**, Independent Researcher, formerly Head of  
Provenance Research and Curator of European Paintings at  
LACMA

**4:00 p.m.**

***Welcome***

**Michael Govan**, CEO and Wallis Annenberg Director of the  
Los Angeles County Museum of Art;  
Member of the Smithsonian Board of Regents

***Meet & Greet with LACMA Colleagues***

LACMA, Director's Roundtable Garden

**5:00–6:00 p.m. TRANSIT BY BUS**

LACMA to Hotel Angeleno

The **Los Angeles County Museum of Art** has its roots in the Los Angeles Museum of History, Science, and Art, established in 1910 in Exposition Park. In 1961, the Los Angeles County Museum of Art was constituted as a separate, art-focused institution, and in 1965, it opened to the public in its new Wilshire Boulevard location. Since then, its campus and collections have grown considerably. It now houses important collections of the arts of America and Latin America, Asia, and the Greek, Roman, and Etruscan worlds, Islamic art, modern and contemporary art, including photography, film, and installation, and decorative arts and design.

The **Robert Gore Rifkind Center for German Expressionist Studies** is a research facility devoted to the German Expressionist movement of the early 20th century. The Center houses a collection of 6,000 prints and drawings and a library of 10,000 volumes, available by appointment to art historians, scholars, and students. The Center runs an exhibitions program that includes a continuous program of rotating exhibitions and larger touring exhibitions accompanied by publications.

The **Mr. and Mrs. Allan C. Balch Art Research Library** maintains an extensive, non-circulating collection of research-level materials that support the museum's collections and programming. The Library holds over 200,000 monographs, exhibition catalogs, journals, periodicals, reference resources, and current auction catalogs, as well as a growing collection of art ephemera files. The Library shares its space with LACMA's Art + Technology Lab.



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9:15 a.m.            **TRANSIT BY BUS**  
Hotel Angeleno to Getty Center

**MORNING SESSION**

9:30 a.m.–  
12:00 p.m.            **FOCUS: PROVENANCE RESEARCH FROM THE LEGAL  
PERSPECTIVE**  
*Some Case Studies*  
GRI Lecture Hall

Moderator

**Stephen Clark**, Vice President, General Counsel and  
Secretary to the Board of Trustees, J. Paul Getty Trust

Panelists

**Laurie Stein**, Senior Advisor, SPRI

**Thaddeus J. Stauber**, Partner, Nixon Peabody

**Craig Blackwell**, Associate General Counsel,  
Smithsonian Institution (SI)

**Rebecca Murray**, Special Counsel, The Met

10:45 a.m.            *Coffee Break*

12:00–2:00 p.m. **LUNCH & PRESENTATION**  
Private Dining Room

12:30 p.m.            ***Confronting WWII-era Provenance Research:  
Lessons from the Early Years***  
**James Welu**, Director Emeritus, Worcester Art  
Museum;  
Former President, Association of Art Museum Directors;  
Former Chair, Accreditation Commission of the  
American Alliance of Museums

**AFTERNOON SESSION**

**2:00–5:30 p.m. ACCESS: GETTY MUSEUM'S CONSERVATION LABS  
*Conservation and Provenance***

*The Getty Museum has four conservation departments of its own. In addition, the Getty Conservation Institute supports the Getty Museum's conservation departments by performing scientific analysis of works from the collections to support treatments, studies of technology and materials, and collaboration with the conservators and other institutions. The work of conservators can reveal provenance information hidden on the object itself.*

**2:00 p.m. *Tours of Getty's Painting Conservation Studio and  
Decorative Arts Conservation Lab***

(Meet in the Museum Entrance Hall, under the stairs)  
**Laura Rivers**, Associate Conservator, Painting  
Conservation,

J. Paul Getty Museum

**TBA** Decorative Arts Conservator, J. Paul Getty Museum

**3:30 p.m. *Independent Museum Time***

**4:30 p.m. *Tour of Getty Museum's Decorative Arts Galleries with  
Provenance Highlights***

(Meet in the Museum Lecture Hall, under the stairs)

**Anne-Lise Desmas**, Senior Curator and Department  
Head of Sculpture and Decorative Arts, J. Paul Getty  
Museum

**5:30–7:00 p.m. PREP PARTICIPANT DINNER**

Private Dining Room

**7:00–8:00 p.m. PUBLIC PROGRAM**

***Provenance Research—A Personal Concern***

Museum Lecture Hall

***Welcome and Opening Remarks on PREP***

**Thomas W. Gaehtgens**, Director, Getty Research  
Institute

**Jane Milosch**, Director, SPRI

***Panelists***

**Thomas W. Gaehtgens**, Director, Getty Research  
Institute

**Stephanie Barron**, Senior Curator and Modern Art  
Department Head, LACMA

**Simon Goodman**, Author of *The Orpheus Clock*

**James Welu**, Director Emeritus, Worcester Art  
Museum; Former President, Association of Art Museum  
Directors; Former Chair, Accreditation Commission of  
the American Alliance of Museums

***Public Q & A***

**8:00–9:00 p.m. PUBLIC RECEPTION**

Museum Lecture Hall Lobby

**9:00 p.m. TRANSIT BY BUS**

Getty Center to Hotel Angeleno

### **Thomas W. Gaehtgens**



#### **Director**

**Getty Research Institute, Los Angeles**

Thomas W. Gaehtgens is Director of the Getty Research Institute. Previously, he was Director of the Deutsches Forum für Kunstgeschichte / Centre allemand d'histoire de l'art in Paris, an institution he founded in 1997, and Professor at the Department of Art History at the Freie Universität Berlin. He is an art historian of 18th- to 20th-century German and French art as well as broader fields of art and intellectual history. He organized the XXVIIIth International Congress of Art History in Berlin in 1992 and served as President of the Comité international d'histoire de l'art from 1992 to 1996. For his accomplishments and contributions to art history, he has received numerous awards and honors, including an honorary doctorate from the Courtauld Institute of Art in 2004, the Grand Prix de l'Académie Française pour la Francophonie in 2009, and an honorary doctorate from the Université Paris-Sorbonne in 2011. He was elected a Fellow of the American Academy of Arts and Sciences in 2011. In 2015, Thomas W. Gaehtgens was awarded the Prix Mondial Cino del Duca by the Institut de France.

### **Stephanie Barron**



#### **Senior Curator and Modern Art Department Head Los Angeles County Museum of Art, Los Angeles**

Stephanie Barron is Senior Curator and Modern Art Department Head at LACMA. Among her groundbreaking exhibitions and publications over the past 40 years are *The Russian Avant-Garde, 1910–1930: New Perspectives* (1980; with Maurice Tuchman); *German Expressionist Sculpture* (1985); *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany* (1991); *Exiles + Émigrés: The Flight of European Artists from Hitler* (1997); *Art of Two Germanys/Cold War Cultures* (2009); and *New Objectivity: Modern German Art in the Weimar Republic, 1919–1933* (2015). Barron received the Order of Merit, First Class and the Commander's Cross from the German government, in particular for her exhibitions dealing with German art during and immediately after the Nazi era. Barron has lectured and published widely, and has served on several national, state, and city professional peer panels. She is a long-standing member of the Art Advisory Panel of the IRS, and was elected a fellow of the Academy of Arts and Sciences. She is a trustee of the John Baldessari and Mike Kelley Foundations.

## Public Program Speakers

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### ***Simon Goodman***



**Author, *The Orpheus Clock***

Simon Goodman was born in London shortly after WWII and educated at the French Lycée in London and Ludwig-Maximilians-Universität in Munich. Following his father's death in 1994, he began to trace his family's legacy, which had been lost during the Holocaust. Since then he has devoted his time to tracking and recovering hundreds of artworks from the renowned Gutmann collection, dispersed over many countries. Goodman initiated the first Nazi looting case that was settled in the United States. His family also brought about the first major restitution in the Netherlands since the postwar era, helping to change official policy on restitution. Following claims in France and the U.K., Goodman recovered, thanks to painstaking research, two magnificent gold renaissance clocks in Germany. Since the publication of *The Orpheus Clock* (2015), he has lectured across the United States, as well as given testimony before the U.S. Senate Committee on the Judiciary.

### ***James Welu***



**Director Emeritus, Worcester Art Museum, Worcester, MA;  
Former President, Association of Art Museum Directors;  
Former Chair, Accreditation Commission of the  
American Alliance of Museums**

James Welu joined the staff of the Worcester Art Museum in 1974 as assistant curator and went on to serve six years as chief curator and 25 years as director. He was named Director Emeritus in 2011. A specialist in 17th-century Dutch and Flemish art, Welu undertook for his dissertation a study of Vermeer and cartography. He has published and lectured widely and organized a variety of exhibitions, including *Judith Leyster: A Dutch Master and Her World* (1993). Welu, who served as President of the Association of Art Museum Directors and Chair of the Accreditation Commission of the American Alliance of Museums, was an active member of both organizations when they launched their initiatives regarding Nazi-confiscated art.





**8:45–9:30 a.m.**      **TRANSIT BY BUS**  
Hotel Angeleno to Getty Villa

## MORNING SESSION

**9:30–11:00 a.m.**      **FOCUS: HOW & WHAT DO WE COMMUNICATE TO THE PUBLIC?**  
*Raising Awareness of Provenance Research in Institutions and for the Public*  
Room VN 113/114

***Provenance Research and the Getty***  
**James Cuno**, President, J. Paul Getty Trust

***Framing the Issues***  
**Thomas W. Gaehtgens**, Director, GRI  
**Claudia Einecke**, Project Director, German Sales II, GRI

***Bringing Provenance Research from the Back of the House to the Front of the House***  
**Jane Milosch**, Director, SPRI

***Reflections on the Gurlitt Exhibition in Bonn***  
**Christian Fuhrmeister**, Researcher, ZI

***The Liebieghaus Sculpture Collection, 1933–1945: From Provenance Research Project to Exhibition Project***  
**Iris Schmeisser**, Provenance Specialist, Städel Museum

***Known and Unknown Provenances—Systematic Provenance Research at the Museum Berggruen and Public Relations***  
**Sven Haase**, Deputy Director of the Zentralarchiv, Staatliche Museen zu Berlin, and Provenance Researcher, Stiftung Preußischer Kulturbesitz (SPK)

**11:15 a.m.–12:15 p.m.**      **ACCESS: GETTY VILLA**

***Tour of the Getty Villa Galleries***  
**David Saunders**, Associate Curator, Department of Antiquities, J. Paul Getty Museum  
**Nicole Budrovich**, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum  
**Judith Barr**, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum

**12:15–1:30 p.m.**      **LUNCH**  
Getty Villa, VN Terrace

**AFTERNOON SESSION**

**1:30–3:00 p.m.      FOCUS: ANTIQUITIES & PROVENANCE RESEARCH**  
*Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections*  
Room VN 113/114

Moderator

**Claire Lyons**, Curator, Department of Antiquities, J. Paul Getty Museum

**David Saunders**, Associate Curator, Department of Antiquities, J. Paul Getty Museum

**Nicole Budrovich**, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum

**Judith Barr**, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum

**Lynley McAlpine**, AAMD/Kress Foundation Provenance Research Fellow for the San Antonio Museum of Art

**3:00–3:15 p.m.      Break**

**3:15–5:00 p.m.      NEXT STEPS: MUNICH EXCHANGE & STRATEGIZING THE FUTURE OF PROVENANCE RESEARCH**  
*What Should the Online Guide to WWII-era Provenance Research Resources in Germany and the U.S. Look Like?*  
Room VN 113/114

Moderators

**Claudia Einecke**, Project Director, German Sales II, GRI  
**Christel Force**, Associate Research Curator, Modern and Contemporary Art, The Met

**Meike Hopp**, Provenance Researcher, ZI

**Jane Milosch**, Director, SPRI

**5:00–6:00 p.m.      TRANSIT BY BUS**  
Getty Villa to Hotel Angeleno

## The 3rd PREP Exchange in Los Angeles, February 25 - March 2, 2018

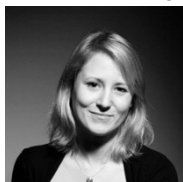
	Sunday 2/25	Monday 2/26	Tuesday 2/27
9:00		9:15 am Bus: Hotel to Getty Center	9:15 am Bus: Hotel to Getty Center
		<b>WELCOME &amp; INTRODUCTIONS</b>	
10:00		Introduction to PREP	<b>TECHNOLOGY IN THE SERVICE OF PROVENANCE</b>
		Introduction to LA Program	
11:00		Steering Committee and Participant Introductions	
12:00		GRI Lecture Hall ☕	GRI Lecture Hall ☕
		12:30-1:30 pm <b>Lunch</b>	12:30-2:00 pm <b>Lunch</b>
1:00		Private Dining Room	Private Dining Room & <b>Independent Museum Time</b>
2:00		<b>TOUR OF GETTY RESEARCH INSTITUTE</b> ☕	
			<b>PROVENANCE! INSTITUTIONS, RESOURCES, PROJECTS NEAR &amp; FAR</b> <i>PREP Participant &amp; Guest Seminar</i>
3:00		<b>GRI SPECIAL COLLECTIONS, PART I</b> <i>Dealer Archives and Other Resources for WWII-Era Research</i>	
			<b>Meet &amp; Greet</b>
4:00	4:00 pm Bus: Hotel to Villa Aurora		GRI Lecture Hall ☕
		<b>Bus to Hotel</b>	
5:00			
	<b>WELCOME EVENT: Villa Aurora</b>		<b>PREP PARTICIPANT DINNER</b>
6:00			
			Private Dining Room
7:00	7:00 pm Bus: Villa Aurora to Hotel		
			<b>Bus to Hotel</b>
8:00			

Wednesday 2/28	Thursday 3/1	Friday 3/2
9:15 am Bus: Hotel to Getty Center	9:15 am Bus: Hotel to Getty Center	8:45 am Bus: Hotel to Getty Villa
<b>GRI SPECIAL COLLECTIONS, PART II</b> <i>Dealer Archives and Other Resources for WWII-Era Research</i>	<b>PROVENANCE RESEARCH FROM THE LEGAL PERSPECTIVE</b> <i>Some Case Studies</i>  GRI Lecture Hall ☕	<b>HOW &amp; WHAT DO WE COMMUNICATE TO THE PUBLIC?</b> <i>Raising Awareness of Provenance Research in Institutions and for the Public</i>
12:00-2:00 pm <b>Lunch &amp; 20 YEARS AFTER THE WASHINGTON PRINCIPLES</b> <i>Compare and Contrast Provenance Research in Germany and the USA</i> GRI Lecture Hall	12:00-2:00 pm <b>Lunch &amp; Presentation</b> <i>Confronting WWII-era Provenance Research: Lessons from the Early Years</i> Private Dining Room	<b>TOUR OF GETTY VILLA</b>  12:15-1:30 pm <b>Lunch</b> Getty Villa, VN Terrace
Bus to LACMA	<b>GETTY MUSEUM'S CONSERVATION LABS</b> <i>Conservation and Provenance Research</i>  <b>TOUR</b> Decorative Arts Collections	<b>ANTIQUITIES &amp; PROVENANCE RESEARCH</b> <i>Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections</i>
<b>TOURS OF LACMA</b>  Meet & Greet with LACMA Colleagues ☕		<b>NEXT STEPS: MUNICH EXCHANGE &amp; STRATEGIZING THE FUTURE OF PROVENANCE RESEARCH</b> ☕
Bus to Hotel		Bus to Hotel
	<b>PREP Dinner</b>  Private Dining Room	
	<b>PUBLIC PROGRAM</b> <i>Provenance Research—A Personal Concern</i>	
	<b>PUBLIC RECEPTION</b>	

## 2018 PREP Participants

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### **Anna-Carolin Augustin**



**Provenance Researcher**  
**Jewish Museum Berlin**  
[a.augustin@jmberlin.de](mailto:a.augustin@jmberlin.de)

Anna-Carolin Augustin is a provenance researcher in the Judaica and Decorative Arts Department of the Jewish Museum Berlin. She investigates the provenance of Jewish ceremonial objects, such as Torah ornaments, Hanukkah lamps, and ritual textiles. Since 2014 she has worked as a research and curatorial assistant for the collections department of the Jewish Museum Berlin and the Akademie der Künste, Berlin. She holds a PhD in history and has a keen interest in female art collectors in fin de siècle Berlin, East Asian art collections in Europe, and the transnational entanglement and development of the postwar Judaica art market.

### **Anne-Lise Desmas**



**Senior Curator and Department Head of Sculpture and Decorative Arts**  
**J. Paul Getty Museum, Los Angeles**  
[adesmas@getty.edu](mailto:adesmas@getty.edu)

Anne-Lise received her Diplôme de Recherche from the École du Louvre and her PhD in art history from Université Paris-Sorbonne (Paris IV), and was a pensionnaire of the French Academy in Rome—Villa Medici. She specializes in European sculpture before 1900, with an emphasis on French and Italian sculpture of the 17th and 18th centuries, and has published extensively in this field (*Le ciseau et la tiare: Les sculpteurs dans la Rome des papes, 1724–1758* [2013]). She joined the Getty Museum in 2008 and has worked on several exhibitions and catalogs, including *Bernini and the Birth of Baroque Portrait Sculpture* (2008) and *Bouchardon: Royal Artist of the Enlightenment* (2017). Her research also focuses on the history of collecting and display of art. She is currently preparing a catalog dedicated to the Museum's collection of French sculpture.

### **Anne Flannery**



**Head of Museum Archives / Digital Content Specialist**  
**The Oriental Institute of the University of Chicago**  
[asflanne@uchicago.edu](mailto:asflanne@uchicago.edu)

Anne Flannery received her PhD from Johns Hopkins University. During her time in Baltimore, she interned at the United States Holocaust Memorial Museum and the Johns Hopkins Digital Research and Curation Center. From 2012 to 2014 she was an ACLS Public Fellow at the Newberry Library in Chicago and from 2014 to 2016 she was the Project Manager for the Oriental Institute's Integrated Database Project. She has held the position of Head of Museum Archives at the Oriental Institute since 2016.

### *Regina Freyberger*



**Head of Prints and Drawings after 1750**  
**Städel Museum, Frankfurt am Main, Germany**  
[freyberger@staedelmuseum.de](mailto:freyberger@staedelmuseum.de)

Regina Freyberger has worked for the Städel Museum in Frankfurt am Main since June 2017, curating the prints and drawings made after 1750. After graduating from Ludwig-Maximilians-Universität in Munich in 2008 with a PhD in art history, she worked in an auction house specializing in rare antiquarian books and prints. Before coming to Frankfurt, she was employed as an assistant curator and later as a research fellow at the Alte Nationalgalerie, Berlin, where she worked on various exhibition projects in addition to coediting and cowriting the catalog of the 19th- and early 20th-century paintings at the Nationalgalerie.

### *Silvia Gaetti*



**Asian Art Curator**  
**GRASSI Museum für Angewandte Kunst, Leipzig**  
[silvia.gaetti@leipzig.de](mailto:silvia.gaetti@leipzig.de)

Since December 2016, Silvia Gaetti has worked as the first curator for Asian art and transcultural projects at the GRASSI Museum of Applied Arts in Leipzig. She earned her BA in Art History and Sinology at the Università Ca' Foscari, Venice and her MA in World Art Studies from Leiden University. Prior to shifting her focus to museum collections, she worked in the fields of art mediation and education at art biennials (Venice, Berlin) and in a gallery for Japanese contemporary art. From 2013 to 2016 she was a research assistant and trainee curator in the East Asian collection of the Ethnological Museum Berlin, Stiftung Preußischer Kulturbesitz.

### *Johannes Gramlich*



**Research Associate**  
**Bayerische Staatsgemäldesammlungen, Munich**  
[johannes.gramlich@pinakothek.de](mailto:johannes.gramlich@pinakothek.de)

Johannes Gramlich is a research associate at the Bavarian State Painting Collections. His project involves researching around 900 art objects from former collections of high-ranking Nazi functionaries and organizations that came to the museum in the 1950s and 1960s. One focus of the project is on how Allied and German authorities dealt with works of art in the postwar period. In 2009, Gramlich received an MA in History, German, and Musicology from the University of Cologne. From 2010 to 2012, he was a research associate of contemporary history at the Universities of Cologne and Munich, where he researched the functions of collecting art and the development of the international art market in the 20th century from a historical point of view. He completed his doctoral thesis on the art collections of the Thyssen family as a scholarship holder at the Leibniz Institute of European History in Mainz in 2013. From 2014 to 2016 he worked on the art collection of Hildebrand Gurlitt for the "Taskforce Schwabinger Kunstfund" at the Institute of Contemporary History in Munich.



## 2018 PREP Participants

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### *Sven Haase*



**Deputy Director and Provenance Researcher**  
**Zentralarchiv, Staatliche Museen zu Berlin**  
[s.haase@smb.spk-berlin.de](mailto:s.haase@smb.spk-berlin.de)

Sven Haase has held the position of Deputy Director of the Zentralarchiv of the Staatliche Museen zu Berlin since 2016. He studied Modern and Contemporary History, European Ethnology, and New German Literature in Berlin at

Humboldt-Universität and Technische Universität. He earned a doctorate in History of Science and completed his dissertation with the thesis: "Berlin University and National Thought 1800–1848: Genesis of a Political Idea." He began his career at the Stiftung Preußischer Kulturbesitz as a museum assistant and is now responsible for the field of provenance research at the Staatlichen Museen zu Berlin. His research interests include the history of science and institutions of the 19th and 20th centuries, art trade and looted art of the Nazi era, the collection history of the Berlin museums, and provenance research.

### *Kate Hill*



**Provenance Researcher, Freer Gallery of Art and  
the Arthur M. Sackler Gallery, Smithsonian Institution,  
Washington, D.C.**  
**PhD Candidate, History of Art, University of Glasgow**  
[HillK2@si.edu](mailto:HillK2@si.edu)

Kate Hill is embarking on a two-year provenance research project, funded by the David Berg Foundation, at the Freer|Sackler and is a postgraduate research student at the University of Glasgow. Her dissertation concerns the impact of the spoils from the Yuanmingyuan on Victorian aesthetics. Her publications include "The Yuanmingyuan and Design Reform in Britain," in *Collecting and Displaying China's 'Summer Palace' in the West: The Yuanmingyuan in Britain and France* (2017); and "Collecting on Campaign: British Soldiers in China During the Opium Wars" (2013). Hill has an MLitt in the Arts of China from Christie's Education and a BA in English Literature from Barnard College. She is also the creator of an online index of objects from the Qing Palace.

### *Meike Hopp*



**Provenance Researcher**  
**Zentralinstitut für Kunstgeschichte, Munich**  
[m.hopp@zkg.eu](mailto:m.hopp@zkg.eu)

Meike Hopp received an MA in Art History, Archaeology, and Dramatics in 2008; completed postgraduate studies from 2009 to 2011; and was the recipient of the Heinrich-Wölfflin-Prize from Ludwig-Maximilians-Universität in 2008. She received her PhD from the Ludwig-Maximilians-Universität in Munich in 2012 for her thesis, "Kunsthandel im Nationalsozialismus: Adolf Weinmüller in München und Wien." Since then, Hopp has worked on several projects involving the art market, looted art, and provenance research at the Zentralinstitut für Kunstgeschichte (ZI) (e.g., in cooperation with Neumeister Kunstauktionshaus and the Staatliche Graphische Sammlung, and the project "Gurlitt Provenance Research" in Berlin). She has taught

provenance research at the Ludwig-Maximilians-Universität and the Universität 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.

### ***Erin Kinhart***



**Head of Collections Processing  
Archives of American Art, Smithsonian Institution,  
Washington, D.C.**  
[kinharte@si.edu](mailto:kinharte@si.edu)

Erin Kinhart is Head of Collections Processing at the Smithsonian's Archives of American Art (AAA), where she oversees the arrangement, preservation, and description of manuscript collections. Prior to becoming department head in 2017, Kinhart was an archivist at AAA, processing newly accessioned manuscript collections and providing reference services. From 2005 to 2010 she served as project archivist for AAA's Terra Foundation for American Art Digitization Project, which included working on a team to establish digitization workflows and online access to content. Kinhart has an MLS with an Archival Studies concentration from University of Maryland, College Park, and a BA in Art History and Historic Preservation from the University of Mary Washington.

### ***Sophie Kriegenhofer (née Oeckl)***



**Research Assistant, Zentralinstitut für Kunstgeschichte,  
Munich**  
**PhD Candidate, Ludwig-Maximilians-Universität, Munich**  
[s.kriegenhofer@zikg.eu](mailto:s.kriegenhofer@zikg.eu)

Sophie Kriegenhofer earned her BA in art history and archaeology at the University of Regensburg in 2012. In 2015 she completed her MA in art history and archaeology at Ludwig-Maximilians-Universität (LMU) in Munich with a Master's thesis on "The Relationship of the Art Dealers Julius Böhler Munich and Karl Haberstock Berlin: An Analysis of Their Transactions and Mutual Shares with Paintings between 1936 and 1945." Since 2015, she has worked as a research assistant at the Zentralinstitut für Kunstgeschichte (ZI) in Munich for the project "The Reconstruction of the 'Führerbau' theft 1945." In 2016 she began working on her PhD at LMU Munich with the thesis "Transatlantic Relationships: Julius Böhler and the American Art Market in the First Half of the 20th Century."

## 2018 PREP Participants

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### **Megan Lewis**



#### **Reference Librarian and Archivist**

**United States Holocaust Memorial Museum, Washington, D.C.**

[mlewis@ushmm.org](mailto:mlewis@ushmm.org)

Megan Lewis works as a reference librarian and archivist at the United States Holocaust Memorial Museum (USHMM). She has in-depth knowledge of USHMM's archival holdings relating to provenance research. In addition, Lewis has extensive experience tracing the fates of individuals during the Holocaust. She has taken part as both a speaker and a student in provenance programs sponsored by the National Archives, the Association of Art Museum Directors, the German Embassy in Washington, and the European Shoah Legacy Initiative. Lewis graduated with a BA in History from the University of Oregon. She went on to receive a Master's degree in Library Science and a post-graduate certificate in the Curation and Management of Digital Assets, both from the University of Maryland, College Park.

### **Sophie Lillie**



#### **Provenance Researcher and Consultant**

**Neue Galerie New York**

[office@sophielillie.at](mailto:office@sophielillie.at)

Dr. Sophie Lillie is an independent scholar specializing in the field of prewar private collecting and patronage in Vienna. Lillie currently serves as a consultant on provenance research issues for Neue Galerie New York, a unique institution dedicated to early twentieth-century German and Austrian art. Lillie was trained as an art historian and contemporary historian and has some twenty years of experience in the field of art restitution. Much of her work has been devoted to supporting Holocaust survivors and their heirs in the recovery of Nazi-looted art. Lillie has also served in different capacities for institutions such as the Commission for Art Recovery in New York, the German Lost Art Foundation in Magdeburg, and the Jewish Community of Vienna. She served as a member of the Task Force Schwabing Art Trove on behalf of the Conference on Jewish Material Claims against Germany. Sophie Lillie's many publications on the subject of art restitution include *Was Einmal War* (2003), a handbook of artwork seized by the Nazis in Vienna, and *Portrait of Adele Bloch-Bauer* (2006). Her latest book, *Feindliche Gewalten* (2017), chronicles the failed restitution of Gustav Klimt's *Beethoven Frieze*.

### **Katja Lindenau**



#### **Provenance Researcher**

**Dresden State Art Collections, Museum of Prints, Drawings and Photographs**

[katja.lindenau@skd.museum](mailto:katja.lindenau@skd.museum)

Katja Lindenau studied history of art, history, and Romance languages at the Technische Universität (TU) Dresden and the Università di Bologna. From 2001 to 2005, she worked as research assistant at the collaborative research center "Institutionality and Historicity" at TU Dresden. In 2006, she earned her PhD, completing her thesis on social elites in the town of Görlitz in early modern times. Between 2006 and 2012,

she worked as a research assistant and associate lecturer in art and media design courses at the Faculty of Computer Science of TU Dresden. In 2007, she joined the Dresden State Art Collections as a provenance researcher (DAPHNE PROJECT). Since 2009, she has specialized in research on works on paper for the Museum of Prints, Drawings, and Photographs. Katja has also worked as a freelancer imparting (art-)historical knowledge, as an author and reviewer, and has been researching the artist community “Brücke” and Oskar Kokoschka with reference to their creative periods in Dresden.

### ***Emily Löffler***



#### **Provenance Researcher**

**Direktion Landesmuseum Mainz, Generaldirektion Kulturelles Erbe Rheinland-Pfalz**

[emily.loeffler@gdke.rlp.de](mailto:emily.loeffler@gdke.rlp.de)

Emily Löffler has been working as a provenance researcher at the Landesmuseum Mainz since April 2016. She holds a Franco-German MA in History from the Eberhard Karls Universität Tübingen and the Université de Provence Aix-Marseille. Before becoming a provenance researcher at the Landesmuseum Mainz, she was a PhD candidate and research fellow at the Eberhard Karls Universität Tübingen. She has recently completed her PhD thesis on art restitution and cultural policy in the French and American occupation zones at the end of World War II. Her dissertation examines the entanglements between the establishment of joint inter-Allied art restitution procedures, French restitution practices, and the possible interrelations between restitution and the Allied policy of cultural reconstruction in Germany.

### ***Jennifer McComas***



**Curator of European and American Art  
Eskenazi Museum of Art, Indiana University**

[jmccomas@indiana.edu](mailto:jmccomas@indiana.edu)

Jennifer McComas is the Curator of European and American Art at the Eskenazi Museum of Art, Indiana University. In this capacity, she manages the museum's Nazi-era provenance research project and conducts research on European paintings, sculptures, and drawings in the collection. She is interested in applying provenance research to curatorial practice and art historical scholarship and tries to emphasize provenance in exhibitions and public programming at the museum. McComas earned her PhD in Art History from Indiana University. She has published and presented widely on provenance and the reception and canonization of German modern art in the United States, Cold War cultural diplomacy initiatives, and American art of the 1930s and 1940s. She is also the recipient of exhibition and research grants from the Terra Foundation for American Art, the Getty Research Institute, the German Historical Institute, and the Art Dealers Association of America Foundation.

## 2018 PREP Participants

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### *Jim Moske*



**Managing Archivist  
The Metropolitan Museum of Art, New York**  
[james.moske@metmuseum.org](mailto:james.moske@metmuseum.org)

Jim Moske is Managing Archivist of The Metropolitan Museum of Art. He oversees the preservation of archival materials, including The Met's institutional records, art gallery and dealer records, and the papers of collectors associated with the Museum. Moske and his team provide research support to curators, attorneys, graduate students, art historians, and the general public. He advises Met curatorial departments on records management issues and collaborates with the Museum library to digitize archival collections. Moske presented to 2017 PREP participants on archival sources for provenance research at The Met. His provenance research interests include the careers of U.S. "Monuments Men" and former Met staff James Rorimer, Theodore Rousseau, and Edith Standen. Prior to joining The Met in 2008, Moske worked as an archivist at the Ford Foundation, New York Public Library, and the City University of New York. He has a BA in Political Studies from Bard College and an MA in History from New York University.

### *Samantha Muir*



**Curatorial Research Associate of Provenance  
Museum of Fine Arts, Boston**  
[smuir@mfa.org](mailto:smuir@mfa.org)

Samantha Muir is originally from Toronto, Canada and earned her MLitt from Christie's Education (University of Glasgow) in Art History and Art World Practice. Before becoming a Research Associate of Provenance this past July, Muir was a curatorial and exhibition intern at the MFA, Boston, working on the 2017 exhibition *Botticelli and the Search for the Divine*.

### *Maria Obenaus*



**Research Assistant  
Deutsches Zentrum Kulturgutverluste Magdeburg and  
Staatliche Kunstsammlungen Dresden**  
[maria.obenaus@skd.museum](mailto:maria.obenaus@skd.museum)

Maria Obenaus studied in Görlitz, Prague, and Berlin and received her PhD in 2015 at the Technische Universität Berlin for her thesis on the German regulations of the export of art and the "list of nationally important artworks" between 1919 and 1945. The dissertation was awarded the Deubner-Prize from the German Association of Art Historians. Since April 2017, she has worked as a Research Assistant at the German Lost Art Foundation and the Department of Research and Scientific Cooperation at the Dresden State Art Collections. Before that, she was a Research Trainee at the Nationalgalerie, Staatliche Museen zu Berlin. Her exhibitions include *The Black Years: Histories of a Collection: 1933–1945* (2015), where the stories behind the artworks of the Nationalgalerie were researched and displayed.

### **Katja Rivera**



**Research Associate, Department of Modern and Contemporary Art  
Art Institute of Chicago**  
[krivera1@artic.edu](mailto:krivera1@artic.edu)

Katja Rivera is a research associate in the Department of Modern and Contemporary Art at the Art Institute of Chicago, where she oversees research for special exhibitions and the permanent collection, and conducts provenance research for the museum's modern paintings and sculptures. Most recently, she acted as the curatorial point person at the Art Institute for the presentation of *Tarsila do Amaral: Inventing Modern Art in Brazil*. Katja is also a PhD Candidate at the University of Illinois at Chicago where she focuses on the exchanges between European and Latin American artists in the 20th century. Rivera has received support for her research from a Getty Library Research grant, the Abraham Lincoln Fellowship, and a Provost Award (UIC); and her writing has appeared in *Afterimage: The Journal of Media Arts and Cultural Criticism* as well as several Art Institute publications.

### **Irene Bald Romano**



**Professor of Art History and Anthropology;  
Curator of Mediterranean Archaeology  
Arizona State Museum, University of Arizona**  
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Irene Romano holds a PhD in Classical Archaeology from the University of Pennsylvania and has worked in academic museums for more than 30 years in various administrative and curatorial roles, including in the University of Pennsylvania Museum of Archaeology and Anthropology and currently in the Arizona State Museum at the University of Arizona. She is the author or coauthor of five books as well as numerous articles on ancient Mediterranean collections, Greek and Roman sculpture, pottery, and terracotta figurines, Greek cult practice, and marble provenance studies. As a professor with a joint appointment in art history and anthropology at the University of Arizona, she teaches courses on plundered art, cultural heritage issues, and museum studies, as well as on ancient art and archaeology of the Mediterranean region. She has extensive archaeological field experience in Greece, Italy, Spain, and Turkey, and has worked with scholars from many countries on international research and museum projects.

## 2018 PREP Participants

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### *Sebastian Schlegel*



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Sebastian Schlegel has worked as a Provenance Researcher for the Klassik Stiftung Weimar (KSW) since 2015. In 2005, he graduated from the University of Jena and the Tomsk State University (Russia), where he studied Eastern European history, political science, and German philology. Schlegel's doctoral dissertation focused on Soviet university policy in Eastern Germany after WWII. He has worked as an author for the *Brockhaus Encyclopedia*, as a freelancer on various research projects, and as a curator of exhibitions at the Buchenwald Memorial in Weimar and the Memorial and Education Centre Andreasstraße in Erfurt, a former remand prison run by the GDR Ministry of State Security (Stasi).

### *Iris Schmeisser*



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Iris Schmeisser is a provenance specialist at the Städel Museum in Frankfurt. She previously worked as a curatorial assistant and provenance researcher at the Museum of Modern Art in New York and as an assistant professor in American Cultural History at the University of Erlangen and the University of Munich in Germany. Her primary areas of interest include the relationship between art, history and social movements, German Expressionism, and the biography of objects. She recently cocurated an exhibition on the acquisitions of the Liebieghaus Sculpture Collection during the Nazi era (*Between Definite and Dubious: Sculptures and Their Histories* [2017]).

### *Wolfgang Schöddert*



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Wolfgang Schöddert studied Art History, European Ethnology, and Urban Development at Rheinische Friedrich-Wilhelms-Universität Bonn and received a doctorate at Technische Universität Berlin. As a curator of contemporary art, he has been deeply engaged in art trade on the continent. He has been involved in research on the WWII-era art market since the mid-1990s and was formally a research associate of the Ferdinand-Möller-Stiftung in Berlin. Since 2006 he has worked at the Landesmuseum Berlinische Galerie, where he has led the in-depth investigation of the Ferdinand-Möller-Archiv and started provenance research on the museum collection. Part of his work is groundbreaking research on the market for German Modernism before 1945. Schöddert is a charter member of the Arbeitskreis Provenienzforschung e.V.

### ***Elizabeth (Betsy) Dospěl Williams***



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Elizabeth (Betsy) Dospěl Williams is the Assistant Curator of the Byzantine Collection at the Dumbarton Oaks Research Library and Collection in Washington, D.C. Her PhD dissertation at the Institute of Fine Arts at New York University (2015) evaluated evidence for jewelry and its wear in the Byzantine and early Islamic eastern Mediterranean. At Dumbarton Oaks, she has researched and published on the collection of late antique and medieval textiles from Egypt. Williams previously worked at the George Washington University and The Metropolitan Museum of Art. She has served as a curatorial consultant for several recent exhibitions, including *Jerusalem 1000–1400: Every People Under Heaven* (The Metropolitan Museum of Art, 2016) and *Ancient Mediterranean Cultures in Contact* (The Field Museum, 2017). She has presented and published on the 19th- and early 20th-century antiquities market, with a particular focus on networks of collectors and dealers in the Middle East, Europe, and the United States.

### ***Yao-Fen You***



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Yao-Fen You is the Associate Curator of European Sculpture and Decorative Arts at the Detroit Institute of Art, where her responsibilities range from arms and armor and medieval sculpture to European ceramics and textiles. She has published widely on Northern European art in all of its variety. Among her recent publications are "The 'Infinite Variety' of Netherlandish Carved Altarpieces" in the edited volume *Netherlandish Sculpture of the 16th century* (2017) and the exhibition catalog *Coffee, Tea, and Chocolate: Consuming the World* (2016). Prior to joining the DIA in 2008, she held positions at the Fogg Art Museum, the University of Michigan Museum of Art, and the J. Paul Getty Museum. Dr. You received her PhD in art history from the University of Michigan, Ann Arbor, and her BA from the University of California, Berkeley.



## **Claudia Einecke**



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Dr. 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* (1998); *Final Moments: Peyron, David, and "The Death of Socrates"* (2001); and *Renoir in the 20th Century* (2009–2010). Einecke studied art history first in her native Germany, then in the US, receiving her PhD from the University of Missouri-Columbia, with a dissertation about aspects of naturalism in landscapes of the *École de 1830*. She lectures and publishes on art in the late 19th century.

## **Christel Force**



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Dr. Christel Hollevoet-Force is the 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 catalogs 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 PhD 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**



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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 the author of *Beton, Klinker, Granit: Material Macht Politik—Eine Materialikonographie* (2001) and coedited *Kunstgeschichte im Nationalsozialismus: Beiträge zur Geschichte einer Wissenschaft zwischen 1930 und 1950* (2005). In 2012, he completed a habilitation on German Military Art Protection in Italy 1943–1945 at the Ludwig-Maximilians-Universität, Munich, where he teaches on a regular basis.

### *Uwe Hartmann*



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Uwe Hartmann studied Art History at Humboldt-Universität in Berlin (1982–1987). After receiving his doctorate in 1990, he worked as a Research Assistant at the Department of Art History at Humboldt-Universität. 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, Hartmann 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 Kulturgutverluste). His research focus is the history of the discipline of art history in 20th-century Germany.

### *Gilbert Lupfer*



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Gilbert Lupfer was a student in Art History and History at the Universität Tübingen and the Freie Universität Berlin. His PhD 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. In 2008, he was appointed Head of the "Daphne Project" for provenance research and digital inventory of the Dresden State Art Collections; since 2013, he has been the Head of the Department for Scientific Research and Cooperation. Lupfer's publications address the history of modern architecture, and especially questions of provenance research and museology.

## PREP Steering Committee

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### *Jane Milosch*



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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*



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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 a curator at the Art Institute of Chicago, the Saint Louis Art Museum, and the Werkbundarchiv in Berlin. She was the 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 a provenance consultant for numerous institutions and individuals, including Yale University, MoMA, the Guggenheim, The Metropolitan Museum, the Art Institute of Chicago, and the Foundation E.G. Bührle Collection in Zurich. She helped establish the German Working Group for Provenance Research and was a researcher for the Swiss government's Bergier Commission and the Gurlitt Art Trove in Germany. Since 2008, she has been Senior Advisor for the Provenance Research Initiative at the Smithsonian Institution.

### *Carola Thielecke*



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Carola Thielecke studied law in Jena, Germany, and Kiev, Ukraine. From 1998 to 2000, she was a tutor and then a lecturer at Exeter University in the U.K. 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 onward 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*



#### **Leiterin des Zentralarchivs der Staatlichen Museen zu Berlin (Director, Central Archives of the National Museums in Berlin)**

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Dr. 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 postwar history of Berlin's "twin museums" in the period 1945 to 1958. From 2000 to 2008, she worked as an 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.

### *Richard Kurin*



**Smithsonian Distinguished Scholar & Ambassador-at-Large, and Acting Director, Freer Gallery of Art and the Arthur M. Sackler Gallery  
Smithsonian Institution, Washington, D.C.**

As a member of the Smithsonian's senior leadership team, Kurin helps guide the Institution's national museums, research centers, and educational programs. He focuses on the Smithsonian's strategic direction, institutional partnerships, public representation, philanthropic support, and special initiatives. An anthropologist with a PhD from the University of Chicago, Dr. Kurin was a Fulbright fellow, has taught at the Johns Hopkins University School of Advanced International Studies, and has authored six books including the best-selling *Smithsonian's History of America in 101 Objects* (2013). He directed the Smithsonian Center for Folklife and Cultural Heritage for two decades and served on the U.S. Commission for UNESCO. He has led efforts to save heritage threatened by natural disaster in Haiti, Nepal and the U.S., and heritage threatened by human conflict in Mali, Egypt, Iraq, and Syria. A fellow of the American Academy of the Arts and Sciences, Dr. Kurin serves as liaison to the U.S. President's Committee for the Arts and the Humanities and the White House Historical Association, and advises the U.S. Department of State on cultural heritage matters.

### *Hermann Parzinger*



**President  
Stiftung Preußischer Kulturbesitz  
(Prussian Cultural Heritage Foundation), Berlin, Germany**

Prof. Dr. Hermann Parzinger has held the office of President of the Stiftung Preußischer Kulturbesitz (SPK) (Prussian Cultural Heritage Foundation) since 2008. Consisting of 27 museums, libraries, archives, and research institutions, the SPK is the second-largest cultural institution in the world. Its collections include all areas of cultural tradition: from archaeological and ethnological objects to the visual arts, literature, and music. As president of the SPK, Parzinger is in charge of two major cultural projects: the renovation of the world-famous Museum Island and the realization of the Humboldt Forum in the reconstructed Berlin Palace. Prof. Parzinger has conducted 30 years of field research in many European countries as well as in the Near East and Central Asia. Before joining SPK he was Assistant Professor at Ludwig-Maximilians-Universität in Munich (1986–90), and Director (1990–2003) and President (2003–2008) of the German Archaeological Institute. In 1996 he was appointed Honorary Professor at Freie Universität Berlin. Parzinger has received many awards, among them the Leibniz Prize, the highest scientific award in Germany. He holds several international honorary doctoral degrees, is a member of Academies of Sciences in Germany, Spain, Great Britain, Romania, Russia, China, and the USA, and has received decorations from Germany, Russia, and Italy.

### *Colleen Carroll*



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Colleen Carroll earned an MS 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*



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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 Études Théâtrales from Université de Provence, Aix-en-Provence, and holds a diploma in cultural and media management from 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).



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The **J. Paul Getty Trust** is the world's largest cultural and philanthropic organization dedicated to the visual arts. Through conservation work, publications, exhibitions, grant initiatives, training programs, and other efforts, the Getty seeks to make a lasting difference in conservation practice and art historical research, and to promote knowledge and appreciation of art among audiences of all ages. Through the collective and individual work of its four constituent programs—the Getty Foundation, the Getty Research Institute, the J. Paul Getty Museum, and the Getty Conservation Institute—the Getty pursues its mission in Los Angeles and throughout the world.

The **Getty Foundation** fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grant initiatives, it strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty programs, and has to date awarded more than 7,500 grants benefiting over 180 countries on all seven continents.



The **J. Paul Getty Museum**, established by J. Paul Getty (1892–1976) in 1953, seeks to inspire curiosity about, and enjoyment and understanding of, the visual arts by collecting, conserving, exhibiting and interpreting works of art of outstanding quality and historical importance. To fulfill this mission, the Museum continues to build its collections through purchase and gifts, and develops programs of exhibitions, publications, scholarly research, public education, and the performing arts that engage our diverse local and international audiences. These activities are enhanced by the uniquely evocative architectural and garden settings provided by the Museum's two renowned venues: the Getty Villa and the Getty Center.

The **Getty Museum at the Getty Center**, designed by Richard Meier, holds European art—including illuminated manuscripts, paintings, drawings, sculpture, and decorative arts—from the Middle Ages to the mid-20th century; and international photography from its beginnings to the present day. The Museum continues to build its collections through gifts and purchases, which have recently included paintings by Parmigianino, Gentileschi, Rembrandt, Watteau, and Manet; sculptures by Bernini and Rodin; drawings by Michelangelo and Degas; and photographs from the collection of Daniel Greenberg and Susan Steinhauser. The Getty Museum has digitized and appended metadata to 120,408 images from its collection.



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The **Getty Museum at the Getty Villa**, designed after the Roman Villa dei Papiri in Herculaneum, is dedicated to the study of the arts and cultures of ancient Greece, Rome, and Etruria. With 44,000 objects dating from 6,500 BC to AD 400, the collection contains monumental sculptures and artifacts of everyday life. The Villa displays 1,200 works of art in 23 galleries devoted to the permanent collection, with five additional galleries for changing exhibitions.



The **Getty Research Institute** is dedicated to furthering knowledge and understanding of the visual arts and their various histories through its expertise, active collecting program, and public programs. Its Research Library and Special Collections of rare materials and digital resources serve an international community of scholars and the interested public.

The GRI maintains residential scholars programs and a smaller grant program for library research, and a publications department. It organizes public lectures, colloquia, and screenings of films and videos. The GRI holds public exhibitions each year in its two galleries, which concentrate on the rare materials contained in the Research Library. Its current exhibition, *Harald Szeemann: Museum of Obsessions* (February 6–May 6, 2018), focuses on one of its largest archives.

The GRI's **Library** focuses on the history of art, architecture, and archaeology with relevant materials in the humanities and social sciences. The range of the collections begins with prehistory and extends to contemporary art. Presently, the collections are strongest in the history of western European art and culture in Europe and North America; in recent years, they have expanded to include other areas, such as Latin America, Eastern Europe, and selected regions of Asia. The Library has become one of the most important in the world for the study of art history: it includes over one million volumes of books, periodicals, and auction catalogs, and houses rare and unique materials—rare books, prints, and photographs, archives, manuscripts, sketchbooks, artist books, architectural plans and models and video art. The size and scope of the holdings have expanded rapidly from 3,200 collections among 9,400 boxes in 1997 to 9,000 collections among 55,000 boxes by 2017. The GRI sustains an active digitization program and has digitized 41,000 books (13.7 million pages), 729,055 images from its collections, and 3,390 hours of audio and video archives. Its significant recent acquisitions include the Julius Shulman Photography Archive, the Harald Szeemann Archive and Library, the Knoedler Gallery Archive, the Richard Simms collection of prints and drawings by Käthe Kollwitz, and the Frank Gehry Archive.

The Library's **Photo Archive** contains two million study photographs of art and architecture from the ancient world through the 20th century. The Library also maintains a copy of the Princeton Index of Christian Art, an iconographic index of medieval art objects. The Library supports its own conservation laboratory dedicated to the preservation of Research Institute collection materials.

In collaboration with other libraries in the United States and Europe, the GRI launched the **Getty Research Portal™** in 2012, to provide free access to fully-digitized art history texts in the public domain. The Portal now makes available 110,000 volumes for users to read and download. Online research via the GRI's website, the Digital Public Library of America, the Internet Archive, and the Getty Research Portal™ extend the reach of the GRI's collections beyond the Library's walls.

The Getty Research Institute is home to the **Project for the Study of Collecting and Provenance (PSCP)**, which aligns the GRI's collections and the expertise of its staff with the work of scholars around the world who are interested in the history of collecting, provenance, and display. The **Getty Provenance Index®** Databases contain 1.7 million records taken from source material such as archival inventories, auction catalogs, and dealer stock books. They now provide online access to **German Sales Catalogs** from 1930 to 1945, a period of politically sanctioned looting of art during World War II. The GRI, in partnership with the Heidelberg University Library and the Kunstbibliothek—Staatliche Museen zu Berlin, produced this online research database to provide comprehensive access to German auction catalogs from this period. Dozens of libraries in Austria, Germany, and Switzerland were systematically searched to locate catalogs, to digitize at least one copy of each sale, and to convert the machine-generated texts into edited Provenance Index records.

The **Getty Provenance Index®** Databases now contain bibliographic information on 3,000 German Sales Catalogs published between 1930 and 1945, including locations for hand-annotated copies that are not considered for digitization. Two hundred fifty thousand individual auction sales records for paintings, sculptures, and drawings were obtained from these catalogs, each of which is searchable according to a range of parameters in the Sale Contents section of the database. Each record in the Provenance Index also links to the full PDF of its corresponding catalog residing at the website of the Heidelberg University Library.

In addition to the basic information about each lot provided in the Provenance Index—including artist name, title, and seller—the Research Institute has added valuable information to the records by disambiguating artist names, classifying works into broad subject categories, and providing published sale prices from primary sources such as *Internationale Sammler-Zeitung* and *Weltkunst*. Research on buyer names is still in progress, and the project's collaborative workflow for processing is being extended to include the years 1901–1929.

Other online databases related to provenance research are available: the **Dealer Stock Books** database contains 43,700 records transcribed from stock books maintained by Goupil & Cie/Boussod, Valadon & Cie in Paris (1846–1919) and 40,300 records transcribed from stock books maintained by M. Knoedler & Co. in New York (1872–1970).

The **Archival Inventories** database records 5,200 inventories and includes 270,000 individual records of works of art from private collections in the Netherlands, Italy, Spain, and France from 1550 to 1840. The **Sales Catalogs Database** records works of art from auction catalogs and sales in Belgium, France, Germany, Great Britain, the Netherlands, and Scandinavia from 1650 to 1945. The **Public Collections** database provides the description and provenance of paintings by artists born before 1900 that are located in American and British public institutions and dated between 1500 and 1990.

<http://www.getty.edu/research/tools/provenance/>  
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