

**4th PREP Exchange  
in Munich  
October 7–12, 2018**

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

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

# Welcome

October 7, 2018

**DEAR 2018 PREP PARTICIPANTS,**

**WELCOME TO MUNICH – WILLKOMMEN IN MÜNCHEN!**

We are proud to welcome you to the Zentralinstitut für Kunstgeschichte for our 4th 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, and met you, the 2018 PREP cohort, at the 3rd Exchange at the Getty Research Institute in Los Angeles in February.

Our Munich Exchange, this week, is the “second leg” of the 2018 program. Here you will meet museum colleagues and research experts from a variety of institutions, with a special focus on projects, resources and developments in Munich, Bavaria, and beyond. These face-to-face discussions and programs focused on promoting the cross-fertilization of critical thinking about future tasks, methods, challenges, tools and directions of provenance research have become PREP’s hallmarks.

Since each cohort’s composition and dynamic is different, and PREP gives us the tools to stay in touch, we are continually enhancing our knowledge and competences. This growth and networking are essential to solving the tasks we face – tasks that require transnational cooperation. PREP aspires to act as a living “learning system” whereby we learn from both personal and shared experiences while performing research, transmitting insights, and making once-siloed resources and scholarship accessible to the next generation of researchers, and, increasingly, the public. Moreover, since interaction with the public and stakeholders is key for raising awareness, the Munich program departs somewhat from earlier Exchanges by offering you several opportunities to showcase research results, engage in extended conversations, and demonstrate both the complexity of your work and the benefit of collaborative research, through – not just one, but a series of three – public programs.

In these programs, we introduce three new facets of earlier inquiries: First, press and media interest in provenance research, as well as their influence or impact on the research, merits further reflection.



# Welcome

We will investigate the historical and national dimensions of this highly ambivalent relationship on Monday evening at the Bavarian American Academy as we discuss the ongoing impact of the work of the Monuments Men in both Germany and the U.S.

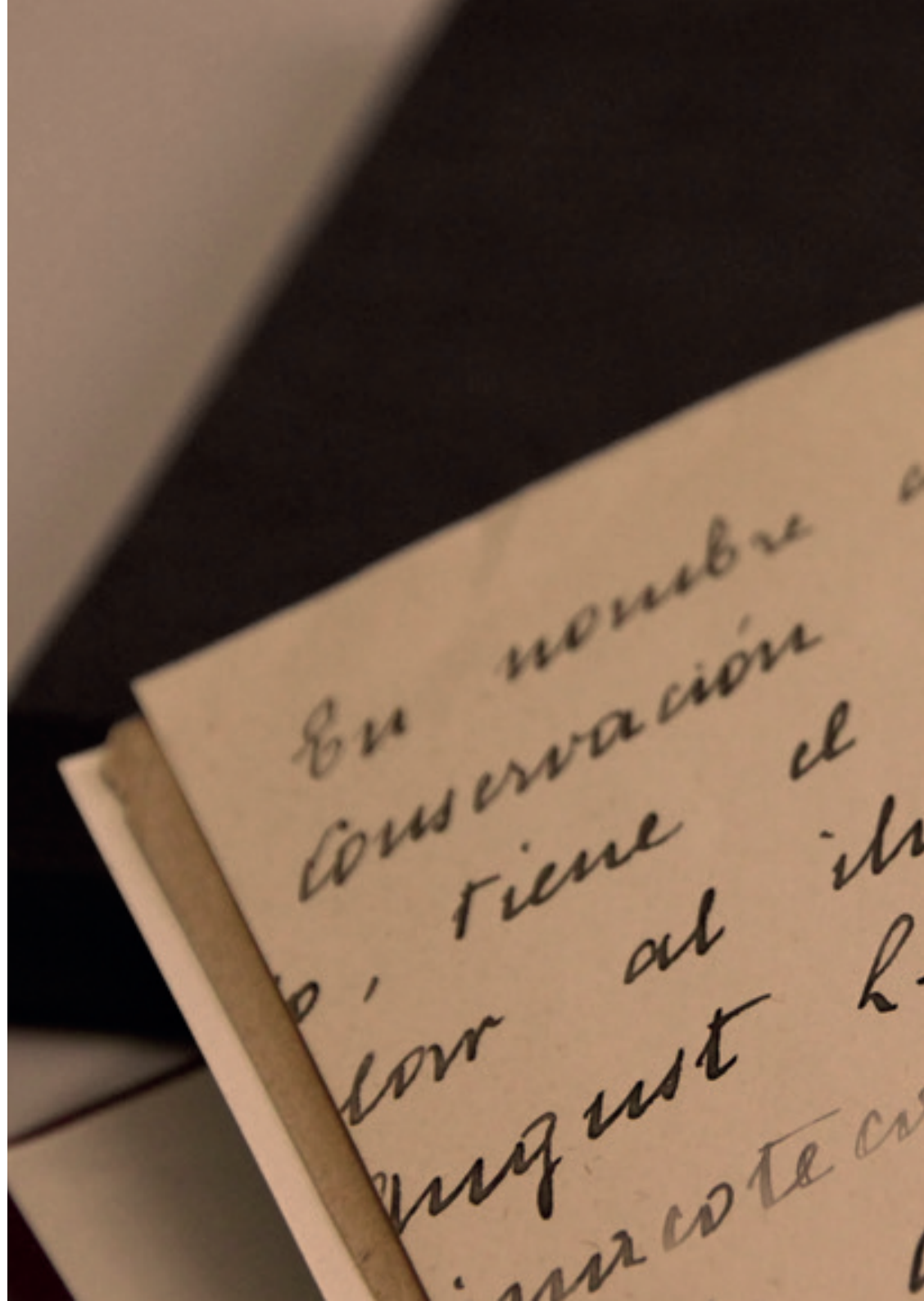
Second, responding to your interest and feedback after our program at the Getty Villa, we have added an inquiry into the fates of Greek, Roman, and Byzantine antiquities before, during and after the Nazi era, with a session that highlights research into processes of dislocation and reasons for change of ownership from a variety of perspectives. Wednesday evening then continues this focus, providing another opportunity for PREP to scrutinize further the boundaries of antiquities research in Munich's new NS-Dokumentationszentrum.

Third, we will contrast the single U.S./American identity – tied to a whole continent – with the diverse European identities and their regional and cultural heritages in a uniquely violent century of conflict and genocide. An afternoon discussion on Friday will broaden our understanding, by confronting the German/American perspective with views from Poland and the Baltic states, and will inform PREP participants and our general audience about current lines of conflict, as well as old and new options for renegotiating of contested issues. Through these three public programs, we also illuminate and contextualize our daily work as provenance researchers.

Your work in the upcoming week builds on PREP's accomplishments in New York and Berlin, continues the learning process that started in Los Angeles, and will inform the 5th and 6th Exchanges in Dresden and Washington, D.C. in 2019. We count on your continued interest in these two future Exchanges, and on your personal networking to transmit the PREP mission to your institutions and professional environments. Confluence, our online communication platform, will remain accessible to all of you. Finally, we would like to repeat our request that you contribute to the development of *PREP Resources for World War II-Era Provenance Research in Germany and the U.S.*, to be published online in fall 2019.

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

## THE PREP STEERING COMMITTEE





# **2018 PREP Participants**



## 2018 PREP Participants



**Anna-Carolin Augustin**  
Provenance Researcher  
Jewish Museum Berlin  
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**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 post-war Judaica art market.



**Dorota Chudzicka**  
Provenance Research consultant, Freer|Sackler Galleries, Smithsonian Institution  
chudzickad@si.edu

**Dorota Chudzicka** is a provenance research consultant at the Freer|Sackler Galleries, Smithsonian Institution. From 2013–2017 she was a curator at the Qatar Museums, from 2008 to 2013 she worked on the Smithsonian Institution World War II Provenance Project as a Provenance Research Associate at the FJS. Her particular expertise is in the field of Asian and Orientalist art. Chudzicka earned her art history degree at the Warsaw University Department of History (M.A. 2002) after completing her medical studies at the Warsaw School of Medicine (M.D. 1999). In 2013 she completed her doctoral thesis on the subject of Stanisław Szukalski (1893–1987), modern art and nationalism at the Warsaw University.



**Anne-Lise Desmas**  
Senior Curator and Department Head of Sculpture and Decorative Arts, J. Paul Getty Museum, Los Angeles  
adesmas@getty.edu

**Anne-Lise Desmas** 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.

## 2018 PREP Participants



**Anne Flannery**  
Head of Museum Archives/  
Digital Content Specialist  
The Oriental Institute of the  
University of Chicago  
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  
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**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.



**Johannes Gramlich**  
Research Associate  
Bayerische Staatsgemäldesammlungen (Bavarian State Painting Collection), Munich  
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**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. From 2010 to 2012, Gramlich was a research associate of contemporary history at the Universities of Cologne and Munich. 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



**Sven Haase**  
Deputy Director and Provenance Researcher, Zentralarchiv, Staatliche Museen zu Berlin  
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**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.



**Meike Hopp**  
Provenance Researcher  
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**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 Munich (LMU) in 2008. She received her PhD from the LMU 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 LMU 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

**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.

## 2018 PREP Participants

**Sophie Kriegenhofer** earned her BA in art history and archaeology 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". From April 2015 until June 2018, she was a research assistant at the ZI 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." Since August 2018, Sophie Kriegenhofer has been a research associate at the Bavarian State Painting Collections, supporting the team with focus on "first checks" of inventoried paintings of high-ranking Nazi functionaries and organizations that came to the museum in the 1950s and 1960s.



**Sophie Kriegenhofer**  
(née Oeckl)  
Research Associate, Bayerische Staatsgemäldesammlungen (Bavarian State Painting Collection), Munich  
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**Megan Lewis** works as a reference librarian and archivist at the United States Holocaust Memorial Museum (USHMM). She has indepth 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.



**Megan Lewis**  
Reference Librarian and Archivist,  
United States Holocaust Memorial Museum, Washington, D.C.  
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**Sophie Lillie** is an independent scholar specializing in the field of prewar private collecting and patronage in Vienna. She currently serves as a consultant on provenance research issues for Neue Galerie New York. Lillie was trained as an art historian and contemporary historian and has many 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, and she has 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. Lillie served as a member of the Task Force Schwabing Art Trove. Her publications include *Was Einmal War* (2003), *Portrait of Adele Bloch-Bauer* (2006), and *Feindliche Gewalten* (2017).



**Sophie Lillie**  
Provenance Researcher and Consultant,  
Neue Galerie New York  
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## 2018 PREP Participants



**Katja Lindenau**  
Provenance Researcher  
Dresden State Art Collections,  
Museum of Prints, Drawings  
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**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 with a thesis on social elites in Götting 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.



**Emily Löffler**  
Provenance Researcher  
Direktion Landesmuseum  
Mainz, Generaldirektion  
Kulturelles Erbe Rheinland-Pfalz  
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**Emily Löffler** has been a provenance researcher at the Landesmuseum Mainz since April 2016, where she has been examining a convolute of paintings, works on paper and pieces of furniture that were transferred to the former city museums of Mainz by the regional finance administration in the early 1940s. She studied History and French in a bi-national study program at the Eberhard Karls Universität Tübingen and the Université de Provence Aix-Marseille and has completed her PhD at the Eberhard Karls Universität Tübingen in 2017. Her dissertation examines the establishment of joint inter-Allied art restitution policies, French restitution practices, and the interrelations between restitution and the Allied policy of cultural reconstruction in Germany in the immediate post-war period.



**Jennifer McComas**  
Curator of European and  
American Art  
Eskenazi Museum of Art,  
Indiana University  
jmccomas@indiana.edu

**Jennifer McComas** is the Curator of European and American Art at the Eskenazi Museum of Art, Indiana University, where 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, emphasizing provenance in exhibitions. 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

**Jim Moske** is Managing Archivist of The Metropolitan Museum of Art. He oversees the preservation of archival materials at the Met (institutional records, art gallery and dealer records, papers of collectors). 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. 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.



**Jim Moske**  
Managing Archivist  
The Metropolitan Museum of  
Art, New York  
james.moske@metmuseum.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*.



**Samantha Muir**  
Curatorial Research Associate  
of Provenance  
Museum of Fine Arts, Boston  
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**Maria Obenaus** studied in Götting, 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.



**Maria Obenaus**  
Research Assistant, Deutsches  
Zentrum Kulturgutverluste  
Magdeburg and Staatliche  
Kunstsammlungen Dresden  
maria.obenaus@skd.museum

## 2018 PREP Participants



**Emily Pearce Seigerman**  
Museum Specialist, National Numismatic Collection  
National Museum of American History, Smithsonian Institution, Washington, D.C.  
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**Emily Pearce Seigerman** is a Museum Specialist with the National Numismatic Collection, Smithsonian Institution's National Museum of American History. She works predominantly with the collection's Greco-Roman, Byzantine, and East Asian objects, focusing on digitization and online accessibility. Since 2016, Pearce has researched and documented the provenance of the East Asian collection. In 2018, she was selected by The Association of Art Museum Directors, the Archeological Institute of America and the National Geographic Society to participate in their Research Workshop on Antiquities and Ancient Art Provenance. Pearce earned her MA in Museum Studies with a Collections Management concentration from the George Washington University with her thesis *Preserving the Photographic Evidence: A Proposal to Preserve the History and Progression of Byzantine Monuments and Their Communities within Syria through a Visual Record of Destruction and Deterioration*.



**Laura Puritani**  
Wiss. Mitarbeiterin Projekt  
Archaeologica, Staatliche Museen zu Berlin, Stiftung  
Preußischer Kulturbesitz, Berlin  
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**Laura Puritani** studied "Lettere classiche" at the Pavia University (Italy). For the period 1999–2001 she was awarded a research scholarship granted from the Collegio Nuovo – Fondazione Sandra ed Enea Mattei Pavia for an exchange program with the Mainz University. She holds a doctorate in Classical Archaeology from the University of Marburg. From 2006 to 2008 she worked as an assistant curator (wissenschaftliche Volontärin) at the Antikensammlung of the Museumslandschaft Hessen Kassel. Afterwards, she was "Akademische Rätin" in the Archeology Department of the University of Marburg. Since 2013 she has been working at the Staatliche Museen zu Berlin, where she completed a project about the "Fremdbesitz" (i.e. the objects of unknown origin) of the Antikensammlung.



**Irene Bald Romano**  
Professor of Art History and Anthropology; Curator of Mediterranean Archaeology, Arizona State Museum, University of Arizona; ireneromano@email.arizona.edu

**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. Dr. Romano holds a joint appointment as professor of art history and anthropology at the University of Arizona. She has extensive archaeological field experience in Greece, Italy, Spain, and Turkey and is the author or coauthor of five books as well as numerous articles on ancient Mediterranean collections, especially Greek and Roman sculpture.

## 2018 PREP Participants

**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 World War II. 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).



**Sebastian Schlegel**  
Provenance Researcher  
Klassik Stiftung Weimar  
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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 co-curated an exhibition on the acquisitions of the Liebieghaus Sculpture Collection during the Nazi era (*Between Definite and Dubious: Sculptures and Their Histories* [2017]).



**Iris Schmeisser**  
Provenance Specialist  
Städel Museum, Frankfurt a.M.  
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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.



**Wolfgang Schöddert**  
Research Associate for Provenance Research  
Berlinische Galerie, Berlin  
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## 2018 PREP Participants



**Elizabeth (Betsy) Dospěl Williams**

Assistant Curator, Byzantine Collection, Dumbarton Oaks Research Library and Collection, Washington, D.C.  
williams@doaks.org



**Yao-Fen You**

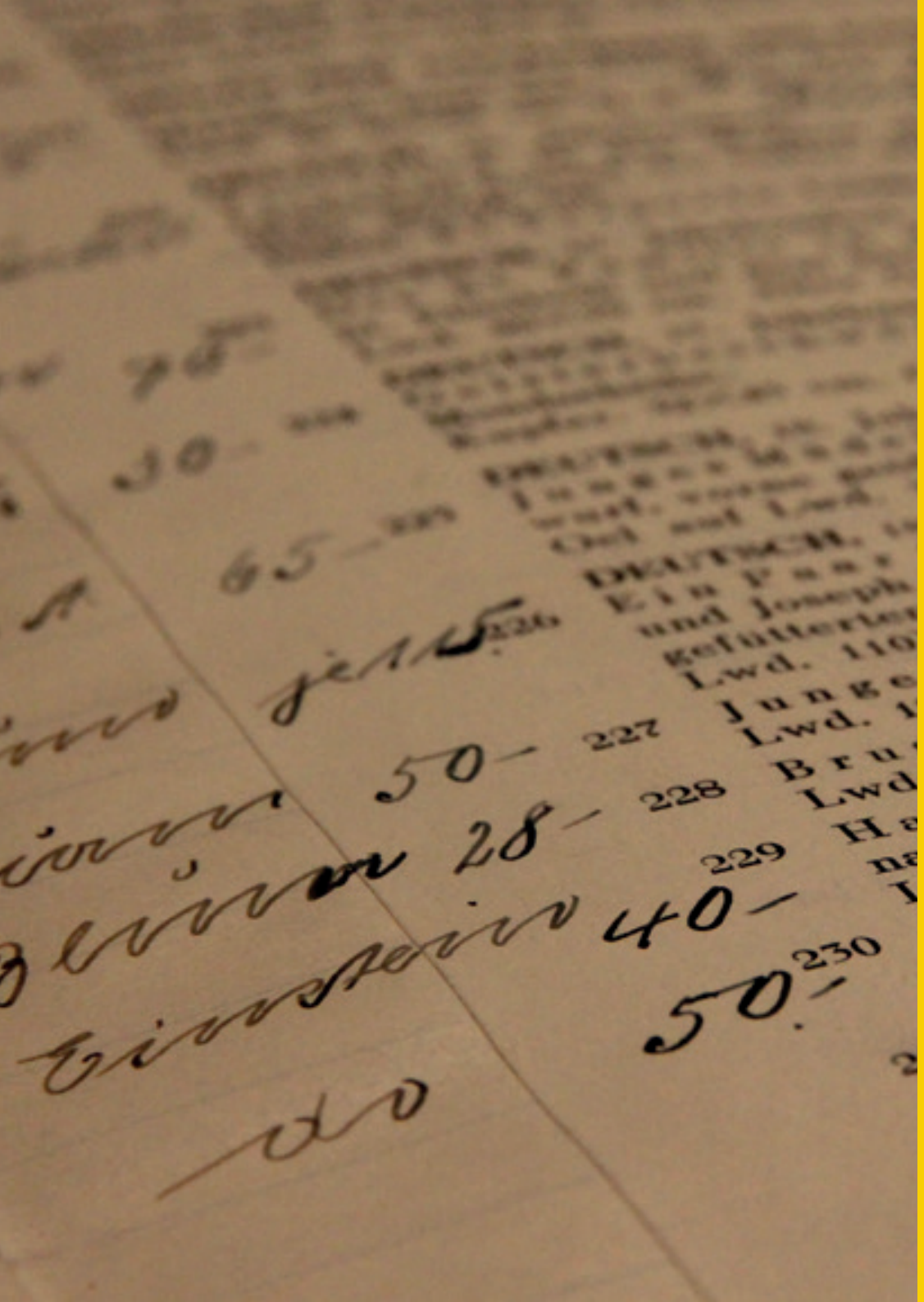
Associate Curator of European Sculpture and Decorative Arts  
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**Elizabeth (Betsy) Dospěl Williams** is the Assistant Curator of the Byzantine Collection at the Dumbarton Oaks Research Library and Collection in Washington, D.C. Her PhD dissertation 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 published on the collection of late antique and medieval textiles from Egypt. Williams previously worked at the George Washington University and The Met. 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** 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.



# 2018 PREP Program



# Sunday, 10/7

## SUNDAY, OCTOBER 7, 2018

6:00–  
8:30 p.m.

**Informal Get-Together**  
**NEUMEISTER Münchener Kunstauktionshaus**  
Barer Str. 37, 80799 München

Welcome  
**Katrin Stoll**  
Managing Director and owner of NEUMEISTER Kunstauktionshaus

**WELCOME TO 2018 PREP-MUNICH**  
**Jane Milosch**, Provenance Research Exchange Program at the Smithsonian Institution, Washington, D.C.  
**Christian Fuhrmeister**, Research Department, Zentralinstitut für Kunstgeschichte

Greetings  
**Alfred Grimm**, Chair, Forschungsverbund Provenienzforschung Bayern (Research Association for Provenance Research in Bavaria)  
**Margaretha Schweiger-Wilhelm**, Managing Director, Bavarian American Academy (BAA)  
**Kerstin Schmidt**, Chair of American Studies at the Catholic University of Eichstätt-Ingolstadt, BAA Board Member

### Reception

Public Transport: Tram: 27 (Schellingstraße) | Bus: 153, 154 (Schellingstraße)  
U-Bahn: U3, U6 (Universität)

## MONDAY, OCTOBER 8, 2018

9:15 a.m.

**Zentralinstitut für Kunstgeschichte**  
Katharina-von-Bora-Str. 10, 80333 München, Room 242  
**Coffee**

9:30 a.m.

**OPENING REMARKS TO PREP-MUNICH**  
Welcome  
**Wolfgang Augustyn**, Deputy Director, Zentralinstitut für Kunstgeschichte  
**Jane Milosch**, Provenance Research Exchange Program at the Smithsonian Institution, Washington, D.C.  
**Christian Fuhrmeister**, Research Department, Zentralinstitut für Kunstgeschichte

# Monday, 10/8

9:50 a.m.

**INTRODUCTIONS**  
Munich Program  
PREP Steering Committee Members  
PREP Participants

10:15 a.m.

**PROVENANCE RESEARCH PROJECTS**  
**AT ZENTRALINSTITUT FÜR KUNSTGESCHICHTE**  
**Meike Hopp, Stephan Klingen, Johannes Griebel, Christian Fuhrmeister, Anne Uhrlandt**, Zentralinstitut für Kunstgeschichte

11:00 a.m.

**Questions & Answers**

11:15 a.m.

**GENIUS LOCI – WHERE ARE WE?**  
Guided tour of the building and the history of the Munich Central Art Collecting Point  
**Iris Lauterbach**, Research Department, Zentralinstitut für Kunstgeschichte

12:00 p.m.

Guided tour of resources in the library, the photo study collection, and the art dealer archives  
With **Christian Fuhrmeister, Meike Hopp, and Stephan Klingen**, Zentralinstitut für Kunstgeschichte, and **Sophie Kriegenhofer**, Bavarian State Painting Collection

12:45 p.m.

**Lunch**, Room 242

1:45 p.m.

**PREP ISSUES and the Preparation of the online PREP Resources for World War II-Era Provenance Research in Germany and the U.S. (Part 1 of 3)**

2:45 p.m.

Walk to Neue Pinakothek

3:00 p.m.

**Neue Pinakothek**, Barer Str. 29, 80799 München

3:05 p.m.

Welcome  
**Bernhard Maaz**, General Director, Bavarian State Painting Collection

3:30 p.m.

Guided 30-minute Tours highlighting “Leihgaben der Bundesrepublik Deutschland” (tour I, **Andrea Bambi**, Head of the Provenance Research Department, Bavarian State Painting Collection) or “Überweisungen aus Staatsbesitz” (tour II, **Johannes Gramlich**, Bavarian State Painting Collection; PREP Participant), with tour change at 4.00 p.m.

4:30 p.m.

Walk to **Bavarian American Academy**

4:45 p.m.

**Refreshments**



# Monday, 10/8

- 5:00 p.m. PUBLIC PROGRAM – FRAMING THE MONUMENTS MEN: PAST AND PRESENT**  
**Bavarian American Academy**  
Barer Str. 19a, 80333 München
- Greetings  
**Stephen F. Ibelli**, Public Affairs Officer, American General Consulate Munich  
**Ulrich Pfisterer**, Director, Zentralinstitut für Kunstgeschichte, Munich
- 5:30 p.m. Lynn H. Nicholas**, Independent Scholar  
*Introductory Remarks on Research on the Monuments Men when NARA was on the National Mall*
- 5:40 p.m. Esther Heyer**, Provenance Researcher, PhD Candidate, Ludwig-Maximilians-Universität, Munich  
*A Need for Heroes? The Cases of Rose Valland and Franziskus Graf Wolff Metternich*  
**Laura Nicolaiciuc**, PhD Candidate, Ludwig-Maximilians-Universität, Munich  
*Harvard Lists, Frick Maps: The Protection of European Monuments by the American Defense Harvard Group and the American Council of Learned Societies during WWII*
- 5:55 p.m. Birgit Kirchmayr**, Institute of Modern and Contemporary History, Johannes Kepler University Linz  
*Making Heroes – George Clooney’s Monuments Men seen from the Perspective of a Historian and Provenance Researcher*
- 6:25 p.m. Response**  
**Lynn H. Nicholas**, Independent Scholar
- 6:30 p.m. Discussion with Esther Heyer, Birgit Kirchmayr, Lynn H. Nicholas, Laura Nicolaiciuc**, and the audience
- 7:00 p.m. Drinks** at Bavarian American Academy | End of Public Program
- 7:30 p.m. Walk** to Städtische Galerie im Lenbachhaus
- 7:40 p.m. Städtische Galerie im Lenbachhaus**  
Luisenstraße 33, 80333 München  
**Exhibition Opening Phantastisch. Alfred Kubin und der Blaue Reiter**
- 8:45 p.m. Dinner** at Von & Zu, Luisenstraße 22, 80333 München

# Tuesday, 10/9

**TUESDAY, OCTOBER 9, 2018**

- GRAPHIC ARTS/WORKS ON PAPER**  
Steering Committee Representative: **Christel Force**
- 9:15 a.m. Zentralinstitut für Kunstgeschichte**, Room 242  
**Coffee**
- 9:30 a.m. Dealing with Works on Paper: Approaches and Challenges in Dresden, Mainz, and Weimar**  
**Katja Lindenau**, Dresden State Collections; PREP Participant  
**Emily Löffler**, Direktion Landesmuseum Mainz, Generaldirektion Kulturelles Erbe Rheinland-Pfalz; PREP Participant  
**Sebastian Schlegel**, Klassik Stiftung Weimar; PREP Participant
- Break**
- 11:15 a.m. PREP ISSUES and the Preparation of the online PREP Resources for World War II-Era Provenance Research in Germany and the U.S. (Part 2 of 3)**
- 11:30 a.m. Lunch**
- 12:30 p.m. Staatliche Graphische Sammlung München**  
Katharina-von-Bora-Str. 10, 80333 München
- 1:30 p.m. Andreas Strobl**, Curator, Staatliche Graphische Sammlung München  
*The State of Affairs and the Particular Challenges faced by Staatliche Graphische Sammlung München*  
With input by **Meike Hopp**, Zentralinstitut für Kunstgeschichte; PREP Participant
- 3:15 p.m. Coffee**, Room 242
- 3:45 p.m. 2 hours** to explore ZI resources and Munich museums on your own
- 5:45 p.m. Walk** to Städtische Galerie im Lenbachhaus
- 6:00 p.m. Städtische Galerie im Lenbachhaus**  
Luisenstraße 33, 80333 München  
Welcome  
**Matthias Mühling**, Director, Städtische Galerie im Lenbachhaus
- 6:05 p.m. Visit** to Städtische Galerie im Lenbachhaus

# Wednesday, 10/10

- 6:30 p.m.** **Sarah Bock**, Provenance Researcher, Städtische Galerie im Lenbachhaus  
*Past and Current Challenges of Researching Provenances of Works on Paper*
- 7:30 p.m.** Walk to Restaurant
- 7:45 p.m.** **Dinner** at Obacht Maxvorstadt, Schwindstraße 22, 80798 München

## WEDNESDAY, OCTOBER 10, 2018

- 9:15 a.m.** **Zentralinstitut für Kunstgeschichte**  
Meeting point: Courtyard North  
Walk through Hofgarten to Museum Fünf Kontinente
- ASIAN ART**  
Steering Committee Representative: **Laurie Stein**
- 10:00 a.m.** **Museum Fünf Kontinente**  
Maximilianstraße 42, 80538 München
- Welcome  
**Uta Werlich**, Director, Museum Fünf Kontinente, Munich
- Hilke Thode-Arora**, Head of Department Ozeanien, provenance research, with **Bruno Richtsfeld**, Head of Department Asia, and colleagues  
*Desiderate und Herausforderungen der Provenienzforschung zu kolonialzeitlichen Objekten; Präsentation und Vermittlung von Forschungsergebnissen*
- 12:00 p.m.** Walk to Restaurant
- 12:15 p.m.** **Lunch**, Conviva im Blauen Haus, Hildegardstr. 1, 80539 München
- 1:15 p.m.** 20-minute walk back to Zentralinstitut für Kunstgeschichte (possibly with stop at Kunsthalle München to see the exhibition *Lust der Täuschung. Von antiker Kunst bis zur Virtual Reality*)
- Coffee** at Zentralinstitut für Kunstgeschichte, Room 110

# Wednesday, 10/10

- 2:30 p.m.** **PUBLIC PROGRAM – PREP COLLOQUIUM**  
**Zentralinstitut für Kunstgeschichte**, Room 242
- Welcome  
**Christian Fuhrmeister**, Zentralinstitut für Kunstgeschichte, Munich
- Greetings  
**Alfred Grimm**, Chair, Forschungsverbund Provenienzforschung Bayern (Research Association for Provenance Research in Bavaria)  
**Marion Kiechle**, Bavarian Minister of Science and Art
- 2:50 p.m.** Introduction  
**Richard Kurin**, Smithsonian Institution; PREP Co-Chair
- 3:10 p.m.** **Jane Milosch**, Smithsonian Provenance Research Exchange Program; PREP Steering Committee  
*The PREP Network: Bringing Provenance to the Front of the House*
- 3:20 p.m.** **Works On Paper – A Challenge for Provenance Research**
- Katja Lindenau**, Dresden State Art Collections, Museum of Prints, Drawings and Photographs; PREP Participant
- Emily Löffler**, Direktion Landesmuseum Mainz, Generaldirektion Kulturelles Erbe Rheinland-Pfalz; PREP Participant
- Sebastian Schlegel**, Klassik Stiftung Weimar; PREP Participant
- 3:30 p.m.** **The Fate of Antiquities in the Nazi Era, Part I**
- Session Chairs:  
**Richard Kurin**, Smithsonian Institution; PREP Co-Chair  
**Hermann Parzinger**, Stiftung Preußischer Kulturbesitz, Berlin; PREP Co-Chair
- Irene Bald Romano**, Arizona State Museum, University of Arizona; PREP Participant  
*The Fate of Antiquities in the Nazi Era: Defining the Issues, Research Questions, and Approaches*
- Laura Puritani**, Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz, Berlin; PREP Participant  
*Görling's Collection of Antiquities at Carinhall*
- Meike Hopp**, Zentralinstitut für Kunstgeschichte; PREP Participant  
*The Antiquities Market in Germany in the 1920s to 1940s*

	SUNDAY 10/7	MONDAY 10/8	TUESDAY 10/9	WEDNESDAY 10/10	THURSDAY 10/11	FRIDAY 10/12
09:15 a.m.		Coffee at ZI, Room 242	Coffee at ZI, Room 242	Walk to Museum Fünf Kontinente	Coffee at ZI, Room 242	
09:30 a.m.		<b>OPENING REMARKS/ INTRODUCTIONS</b>	<b>GRAPHIC ARTS/ WORKS ON PAPER</b>	Meeting point: ZI, Courtyard North	<b>DIGITAL HUMANITIES AND INFORMATION MANAGEMENT</b>	<b>DECORATIVE ARTS</b>
09:45 a.m.						Visit to Münchner Stadtmuseum
10:00 a.m.		<b>PROVENANCE RESEARCH PROJECTS AT ZENTRALINSTITUT FÜR KUNSTGESCHICHTE</b>	<b>Dealing with Works On Paper</b>	<b>ASIAN ART</b>		
10:15 a.m.				Visit to Museum Fünf Kontinente	Coffee	<b>Walk to Jüdisches Museum</b>
10:30 a.m.			Break		<b>LEGAL ISSUES</b>	Visit to Jüdisches Museum and Lunch
10:45 a.m.		<b>GENIUS LOCI – WHERE ARE WE?</b>	<b>PREP ISSUES (Part 2 of 3)</b>	Walk to Restaurant	Lunch	<b>Walk or public transport to ZI</b>
11:00 a.m.				Lunch at Conviva im Blauen Haus		Coffee
11:15 a.m.		Lunch at ZI, Room 242	Lunch	20-minute walk back to Zentralinstitut and free time to explore museums	<b>DECORATIVE AND ASIAN ARTS</b>	<b>WRAP-UP: PREP ISSUES (Part 3 of 3)</b>
11:30 a.m.		<b>PREP ISSUES (Part 1 of 3)</b>	<b>GRAPHIC ARTS/ WORKS ON PAPER</b>		Visit to Bavarian National Museum	“Griechensaal”, Room 204–206
11:45 a.m.		Walk to Neue Pinakothek	Visit to Staatliche Graphische Sammlung München		<b>Walk past Haus der Kunst (optional: coffee at Goldene Bar) to Bavarian State Archive</b>	Break
12:00 p.m.			Coffee at ZI, Room 242	<b>PUBLIC PROGRAM – PREP COLLOQUIUM</b>		<b>PUBLIC PROGRAM</b>
12:15 p.m.		Visit to Neue Pinakothek	2 hours to explore ZI resources and Munich museums	Zentralinstitut für Kunstgeschichte Room 242	<b>ARCHIVAL SOURCES</b>	Challenges of Current and Future Transnational Provenance Research Zentralinstitut für Kunst- geschichte, Courtyard North
12:30 p.m.		Walk to Bavarian American Academy/Refreshments			Visit to Bayerisches Hauptstaatsarchiv	
12:45 p.m.			<b>Walk to Lenbachhaus</b>	Walk to NS-Dokumentationszentrum	Dinner at Heinrich Matters	<b>Reception</b>
01:00 p.m.		<b>PUBLIC PROGRAM</b>	Visit to Städtische Galerie im Lenbachhaus	<b>PUBLIC PROGRAM</b>		
01:15 p.m.		Framing the <i>Monuments Men</i> : Past and Present		Provenance Research and Resti- tution: Managing Collections and Public Expectations		
01:30 p.m.		Bavarian American Academy	Dinner at Obacht Maxvorstadt	NS-Dokumentationszentrum		
01:45 p.m.		<b>Walk to Lenbachhaus</b>		<b>Walk to Zentralinstitut</b>		
02:00 p.m.		Städtische Galerie im Lenbachhaus Exhibition Opening		<b>PREP PARTICIPANT EXHIBITION AND RECEPTION</b>		
02:15 p.m.						
02:30 p.m.		Dinner at Von & Zu		Dinner at Electric Elephant		
02:45 p.m.						
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05:30 p.m.						
05:45 p.m.						
06:00 p.m.	<b>WELCOME TO 2018 PREP- MUNICH</b>					
06:15 p.m.						
06:30 p.m.						
06:45 p.m.						
07:00 p.m.	Informal Get-Together NEUMEISTER					
07:15 p.m.	Münchener Kunstauktionshaus					
07:30 p.m.						
07:45 p.m.						
08:00 p.m.						
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10:00 p.m.						
10:15 p.m.						
10:30 p.m.						
10:45 p.m.						



## Wednesday, 10/10

- 4:10 p.m.** Responses  
**Natascha Sojc**, Universität Augsburg  
**Hermann Parzinger**, Stiftung Preußischer Kulturbesitz, Berlin;  
 PREP Co-Chair
- Discussion
- 4:30 p.m.** Coffee
- 5:00 p.m.** **The Fate of Antiquities in the Nazi Era, Part II**  
 Session Chairs:  
**Richard Kurin**, Smithsonian Institution; PREP Co-Chair  
**Hermann Parzinger**, Stiftung Preußischer Kulturbesitz, Berlin;  
 PREP Co-Chair
- Maria Obenaus**, Deutsches Zentrum Kulturgutverluste Magdeburg  
 and Staatliche Kunstsammlungen Dresden; PREP Participant  
*An Overview of Export-regulations in the Mediterranean and the  
 Role of Ancient Objects in the German List of Nationally Important  
 Art Treasures*
- Anne Flannery**, The Oriental Institute of the University of Chicago;  
 PREP Participant  
*Archaeological Explorations in the Near East and the Impact of  
 the Nazis*
- Elizabeth Dospěl Williams**, Dumbarton Oaks Research Library and  
 Collection, Washington, D.C.; PREP Participant  
*Before and After L'Art Byzantin (1931)*
- 5:35 p.m.** Responses  
**Natascha Sojc**, Universität Augsburg  
**Hermann Parzinger**, Stiftung Preußischer Kulturbesitz, Berlin;  
 PREP Co-Chair
- Discussion
- 6:00 p.m.** Walk to NS-Dokumentationszentrum

## Wednesday, 10/10

- 6:15 p.m.** **PUBLIC PROGRAM – PROVENANCE RESEARCH AND  
 RESTITUTION: MANAGING COLLECTIONS AND PUBLIC  
 EXPECTATIONS**  
**NS-Dokumentationszentrum**  
 Max-Mannheimer-Platz 1, 80333 München  
 Welcome  
**Mirjam Zadoff**, Director, NS-Dokumentationszentrum
- 6:25 p.m.** **Researching Objects that Belonged to Jewish Owners**  
 Steering Committee Representative and Session Chair:  
**Carola Thielecke**, Stiftung Preußischer Kulturbesitz, Berlin  
**Megan Lewis**, United States Holocaust Memorial Museum; PREP  
 Participant  
*The Claimant's View: Information Included by Victims in their  
 Claims*
- 6:35 p.m.** **Carolyn Lange**, Landesstelle für die nichtstaatlichen Museen in  
 Bayern  
*"Jews Auctions" and the Afterlife of Jewish Household Items in  
 non-Jewish Households*
- 6:45 p.m.** Responses  
**Sophie Lillie**, Neue Galerie New York; PREP Participant  
**Laurie Stein**, Provenance Research Exchange Program,  
 Smithsonian Institution; PREP Steering Committee
- 7:00 p.m.** **Simon Goodman**, Author  
*Researching the Gutmann Collection*
- 7:30 p.m.** **Simon Goodman** in conversation with  
**Hermann Parzinger**, Stiftung Preußischer Kulturbesitz, Berlin;  
 PREP Co-Chair  
**Richard Kurin**, Smithsonian Institution, PREP Co-Chair  
**Lynn H. Nicholas**, Independent Scholar  
**Gilbert Lupfer**, Staatliche Kunstsammlungen Dresden (Dresden  
 State Art Collections), Deutsches Zentrum Kulturgutverluste  
 (German Lost Art Foundation); PREP Steering Committee

# Thursday, 10/11

- 8:20 p.m.** Walk to Zentralinstitut für Kunstgeschichte  
Katharina-von-Bora Str. 10, 80333 München, Courtyard North
- 8:30 p.m.** **PREP PARTICIPANT EXHIBITION AND RECEPTION**  
Re-enacting *The MONUMENTS MEN at the Met* (2014)  
**Jim Moske**, The Metropolitan Museum of Art, New York  
Re-enacting *Rudolf von Alt. "...genial, lebhaft, natürlich und wahr". Der Münchner Bestand und seine Provenienz* (2015)  
**Meike Hopp**, Zentralinstitut für Kunstgeschichte, Munich  
*A Case Study of German-American Archival Research Exchange: "... None of the paintings which you have sent us has been sold" – Concerning the Marketability of "Entartete Kunst" ("Degenerate Art") in North America during the Nazi Era*  
**Yao-Fen You**, Detroit Institute of Art  
**Wolfgang Schöddert**, Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur, Künstler-Archive  
*Making Post-War Judaica Dealer Networks Visible: The Business Card Collection of Zwi Sofer*  
**Anna Augustin**, Jewish Museum Berlin
- 9:30 p.m.** **Dinner** at Electric Elephant, Katharina-von-Bora-Straße 8a, 80333 München

## THURSDAY, OCTOBER 11, 2018

- 9:15 a.m.** **Zentralinstitut für Kunstgeschichte**, Room 242  
**Coffee**
- 9:30 a.m.** **DIGITAL HUMANITIES AND INFORMATION MANAGEMENT**  
Steering Committee Representative and Session Chair:  
**Gilbert Lupfer**  
**Leo Weidinger**, Provenance Researcher, Austrian Commission for Provenance Research, Vienna; PREP participant 2017 and **Johannes Griebel**, Research Associate, Zentralinstitut für Kunstgeschichte  
*Führerbau-Diebstahl-WissKI*

# Thursday, 10/11

- Andrea Baresel-Brand**, Head, Department of Lost Art and Documentation, German Lost Art Foundation  
*The Research Results Module of the German Lost Art Foundation Magdeburg*
- Stephan Klängen**, Head of Photothek and IT Department, Zentralinstitut für Kunstgeschichte  
*Touching Base: Provenance Research and IT (in German)*
- 10:15 a.m.** Discussion
- 11:00 a.m.** **Coffee**
- 11:15 a.m.** **LEGAL ISSUES**  
Steering Committee Representative and Session Chair:  
**Carola Thielecke**  
**Carola Thielecke**, Stiftung Preußischer Kulturbesitz, Berlin; PREP Steering Committee  
*German and European Legal Issues*  
Remarks  
**Stephanie Niederalt**, Justiziarin (Counsel), Bavarian State Painting Collection
- 12:00 p.m.** Discussion
- 12:30 p.m.** **Lunch**
- 1:30 p.m.** Bus ride to Bavarian National Museum
- DECORATIVE AND ASIAN ARTS**  
Steering Committee Representatives: **Jane Milosch**, **Laurie Stein**
- 2:00 p.m.** **Bavarian National Museum**  
Prinzregentenstraße 3, 80538 München  
Welcome  
**Matthias Kammel**, General Director, Bavarian National Museum  
Guided tour  
**Matthias Weniger**, Curator, Bavarian National Museum
- 3:30 p.m.** Walk past Haus der Kunst (optional: coffee at Goldene Bar) to Bavarian State Archive

## Friday, 10/12

- 4:30 p.m. ARCHIVAL SOURCES**  
Steering Committee Representative: **Petra Winter**  
**Bayerisches Hauptstaatsarchiv**  
Schönfeldstraße 5, 80539 München  
Welcome  
**Michael Unger**, Generaldirektion der Staatlichen Archive Bayerns  
**Bestand Bayerische Staatsgemäldesammlungen**  
**Gerhard Fürmetz**, Archivist, Bayerisches Hauptstaatsarchiv  
*Bestand BSGS – Umfang, Struktur, Verzeichnung, Benutzung*  
**Andrea Bambi**, Head of the Provenance Research Department,  
Bavarian State Painting Collection  
*Die Perspektive der Provenienzforscherin*  
Response  
**Petra Winter**, Central Archives of the National Museums in Berlin,  
Stiftung Preußischer Kulturbesitz, Berlin; PREP Steering Committee
- 6:00 p.m.** End of session
- 6:30 p.m.** **Dinner** at Heinrich Matters, Luisenstraße 47, 80333 München

### FRIDAY, OCTOBER 12, 2018

#### DECORATIVE ARTS

- 9:30 a.m. Münchner Stadtmuseum**  
Sankt-Jakobs-Platz 1, 80331 München
- 10:15 a.m. Henning Rader and Christine Prinz**, Münchner Stadtmuseum  
*An Exhibition Concept for Ehemals Jüdischer Besitz*
- 11:30 a.m.** Crossing Jakobsplatz, passing by Ohel Jakob Synagogue
- 11:45 a.m. Jüdisches Museum München**  
Sankt-Jakobs-Platz 16, 80331 München  
Welcome  
**Bernhard Purin**, Director, Jüdisches Museum München
- 11:55 a.m. Christine Bach and Caroline Lange**, Landesstelle für die  
nichtstaatlichen Museen in Bayern  
*The Discovery of Judaica in Würzburg in 2016*

## Friday, 10/12

- 12:00 p.m.** First half of the group visits the exhibition *Stolen Judaica* (now being installed, opens Nov. 6) with curator **Bernhard Purin**, second half of the group has lunch
- 12:30 p.m.** Second half of the group visits the exhibition *Stolen Judaica* with curator **Bernhard Purin**, second half of the group has lunch
- 1:00 p.m.** Walk/public transport to Zentralinstitut für Kunstgeschichte
- 1:30 p.m. Coffee**, “Griechensaal”, Room 204–206  
**Anna Augustin**, Jewish Museum Berlin; PREP Participant  
*Intertwined Paths of Jewish Ceremonial Objects: The Example of the Zwi Sofer Collection*  
Discussion
- 2:00 p.m. WRAP-UP**  
**PREP ISSUES and the Preparation of the online PREP Resources for World War II-Era Provenance Research in Germany and the U.S. (part 3 of 3) | Evaluation of PREP 2018 in relation to PREP 2017, and ideas and conclusions for PREP 2019**
- 3:30 p.m. Break**
- 4:00 p.m. PUBLIC PROGRAM – CHALLENGES OF CURRENT AND FUTURE TRANSNATIONAL PROVENANCE RESEARCH/ TRACING SHARED HERITAGE**  
Zentralinstitut für Kunstgeschichte, Courtyard North  
Panel discussion in cooperation with „Arbeitskreis deutscher und polnischer Kunsthistoriker und Denkmalpfleger“  
**Krista Kodres**, Institute of Art History and Visual Culture, Estonian Academy of Arts, Tallinn, Institute of History, University of Tallinn  
**Jane Milosch**, Smithsonian Institution, Washington, D.C.; PREP Steering Committee  
**Małgorzata Omilanowska**, Institute of Art History, University of Gdansk, Institute of Art of the Polish Academy of Sciences, Warsaw  
**Ojārs Spārītis**, Latvian Academy of Arts  
Moderator: **Christian Fuhrmeister**, Zentralinstitut für Kunstgeschichte; PREP Steering Committee
- 6:00 p.m. Reception**



# Public Program Speakers



**Simon Goodman**

Author, *The Orpheus Clock*; simongoodman@pacbell.net

**Simon Goodman (Gutmann)** began to trace his family's legacy, lost during the Holocaust, after his father's death. Since then he has recovered hundreds of artworks. Goodman initiated the first Nazi looting case to be settled in the United States. His family also received a groundbreaking restitution in The Netherlands. Following the publication of *The Orpheus Clock* he has lectured across the United States, as well as giving testimony before the U.S. Senate Judiciary Committee, as well as giving testimony before the U.S. Senate Judiciary Committee.

**Esther Heyer**, art historian M.A. (Munich), is a researcher in an archival project concerning the written record of the "Kunstschutz" during World War II (VAR & AFZ-LVR, Rhineland). In 2015, she started her dissertation on Franziskus Graf Wolff Metternich as a human projection screen of national interests and cultural policy.



**Esther Heyer**

Provenance Researcher; esther.r.heyser@googlemail.com



**Birgit Kirchmayr**, Associate Professor; Institute of Modern and Contemporary History, Johannes Kepler University Linz; birgit.kirchmayr@jku.at

**Birgit Kirchmayr** is an Associate Professor at the Institute of Modern and Contemporary History at Johannes Kepler University Linz, Austria. She worked as provenance researcher (Upper Austrian State Museum) and curator. In 2017 she finished her Habilitation on biographies and self-representations of artists in the early 20th century.

**Krista Kodres'** fields of research are history and theory of art and architecture of the Baltic region in the Early Modern period, and history and theory of art history writing. She is editor-in-chief of the *History of Estonian Art*. Her publications include *Beautiful House and Room* (2001), *History of Estonian Art*, vol. 2, 1520–1770 (2005) and *Presenting Oneself: The Early Modern Tallinn (Reval) citizen and his house* (2014).



**Krista Kodres**

Professor/Senior Researcher; Institute of Art History and Visual Culture, Estonian Academy of Arts, Tallinn; Institute of History, University of Tallinn; krista.kodres@artun.ee

# Public Program Speakers



**Carolin Lange**

Senior Provenance Scholar; Landesstelle für die nichtstaatlichen Museen in Bayern carolin.lange@blfd.bayern.de

**Carolin Lange** is an historian and literary scholar. She received her PhD from Ruhr University Bochum and held post-doc positions at the Max Planck Institute for the Study of Societies and at the University of Washington. Since 2016, she is responsible for 1,250 non-state owned museums in Bavaria as a Senior Provenance Scholar. In 2019 she will be a Shapiro Fellow at the US Holocaust Memorial Museum in Washington, D.C.

**Laura Nicolaiciuc** earned her M.A. in art history from Ludwig-Maximilians-Universität in Munich. She is currently working on her dissertation about the "Harvard lists" and "Frick maps" – private organizations compiled these documents concerning endangered monuments and made a first contribution to American art protection services in World War II.



**Laura Nicolaiciuc**

PhD Candidate, Ludwig-Maximilians-Universität, Munich; l\_nicolaiciuc@outlook.com



**Lynn H. Nicholas**

Independent Scholar, Advisor to Smithsonian PREP, Smithsonian Institution, Washington D.C. lcnicholas@aol.com

**Lynn H. Nicholas** is an independent researcher. She is the author of *The Rape of Europa*, published in 1994. She has served as an expert witness in numerous restitution cases and testified before Congress. She presented at the Washington Conference in 1998 and was a delegate to the Prague Conference in 2009. Nicholas has been awarded the Legion d'Honneur by France and the Amicus Poloniae by Poland.

**Małgorzata Omilanowska** works at the History of Art Department of the University of Gdansk and at the Institute of Art of the Polish Academy of Sciences. She was a Minister of Culture and National Heritage of Poland in 2014–2015. She specializes in art and architecture of the 19th, 20th and 21st centuries.



**Małgorzata Omilanowska**

Professor; Institute of Art History, University of Gdansk; Institute of Art of the Polish Academy of Sciences, Warsaw malgorzata.omilanowska@ug.edu.pl

# Public Program Speakers



**Ojārs Spārītis'** various fields of research include the theory and history of Latvian architecture and art in connection with culture of neighbouring countries, theory and practice of preservation and restoration of monuments of architecture, iconology and emblematics, "Baltic Germans" and the German impact on the Latvian culture as mediators between Baltic States and Western Europe.

**Ojārs Spārītis**

Professor, Latvian Academy of Arts; ojars.sparitis@lma.lv

After having held the Byvanck Chair of Classical Archaeology at Leiden University, Netherlands, **Natascha Sojc** became professor at Augsburg University. She combines fieldwork projects in Italy with other interests, such as the instrumentalisation of ancient culture in socio-political contexts, and the history of research of Classical Archaeology.



**Natascha Sojc**

Professor, Augsburg University; natascha.sojc@philhist.uni-augsburg.de

# PREP Co-Chairs

As a member of the Smithsonian's senior leadership team, **Richard Kurin** helps guide the Institution's national museums, research centers, and educational programs. He focuses on strategic direction, institutional partnerships, public representation, philanthropic support, and special initiatives, including the Smithsonian Cultural Rescue Initiative (SCRI) and the German/American Provenance Research Exchange Program (PREP). 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 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.



**Richard Kurin**

Smithsonian Distinguished Scholar & Ambassador-at-Large, Acting Director, Freer/Sackler Galleries, Smithsonian Institution, Washington, D.C

**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 (1986–1990), 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. He has been Executive President of Europa Nostra since 2018.



**Hermann Parzinger**

President  
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# PREP Steering Committee



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**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 (1990–1999), and 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 at the ULB in Brussels, at McGill in Montreal, and at the Whitney Museum of American Art's Independent Study/Curatorial Program, and received her PhD in 2001 from the City University of New York Graduate Center. Force is a founding member of TIAMSA; a member of the Advisory Board of Bloomsbury Academic's "Contextualizing Art Markets" book series; and is on the Board of Directors of Christie's Education New York.



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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 Material-ikonographie* (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 in Munich, where he teaches on a regular basis.



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**Sandra van Ginhoven** is Research Associate in the Project for the Study of Collecting and Provenance at the Getty Research Institute, where she is also working on the transformation of the Provenance Index databases into Linked Open Data. She has a BA in Economics and in 2015 earned her PhD in Art History from Duke University. Her research on the history of the art markets and the art trade between the Southern Netherlands and Spanish America during the seventeenth century was published in 2016. Her current research applies data analysis and modeling techniques to the Getty Provenance Index to gain insights into the history of collecting and the art markets.

# PREP Steering Committee



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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** wrote his dissertation in Art History at the University of Tübingen in 1995 and earned his habilitation in 2002 in Dresden. That year, he began working at the Dresden State Art Collections (SKD), first as head of the research project "Museum and Art in Totalitarian Systems" in 2008, as head of the "Daphne" provenance research, cataloguing and inventory project; and in 2013, as director of the SKD's Department of Research and Scientific Cooperation. In 2017, he became Executive Board of the German Lost Art Foundation, entrusted with the primary task of overseeing the academic and research-related activities of the Foundation.



**Jane Milosch**  
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**Jane Milosch**, director of the Provenance Research Exchange Program (PREP) at the Smithsonian Institution, is the founder and former director of the Smithsonian Provenance Research Initiative, where she oversaw WWII-era provenance research projects and advised on international cultural heritage projects, provenance, and training programs. As Senior Program Officer for Art, she directed pan-institutional art programs, and led strategic planning efforts at the Smithsonian's eight art units. In 2014, Milosch was appointed the U.S. Representative to Germany's International "Schwabing Art Trove" Task Force Advisory Group. 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, including a Fulbright Fellowship, and three years as a project director with Prestel Publishing.



# PREP Steering Committee



**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.



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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**  
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**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. In 2018, she was a Senior short-term Fellow at the Center for the History of Collecting at The Frick Collection and Frick Art Reference Library.

# PREP Coordinators



**Doris Antonides-Heidelmeyer**  
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**Doris Antonides-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).



**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.



# **PREP 2018**

## **Genius Loci**



# Zentralinstitut für Kunstgeschichte München



ZI celebrating its 70th birthday throughout 2017

The Zentralinstitut für Kunstgeschichte (ZI) in Munich is the only research institution for art history in Germany not attached to a university. Oriented nationally and internationally, the ZI participates in both local and global networks. With its rich program of scholarly events open to the public, the ZI is a unique and vibrant forum for exchange on and discussion of current methodological issues and topics.

The ZI – funded by the Free State of Bavaria since 1979, under the auspices of the Bavarian State Ministry of Science and the Arts – has one of the largest and most significant art-historical libraries in the world, with circa 600,000 volumes, 1,170 current periodical subscriptions, and 70,000 auction catalogues. The Study Centre on Modern Art/Duke Franz of Bavaria Library offers a particularly well-equipped research platform for the study of art and art history of the 20th and 21st centuries.

In addition, the holdings include a major photographic archive (c. 900,000 items), as well as numerous online resources and databases. The ZI thus offers outstanding research opportunities for all art historians, irrespective of degree or nationality, and is decidedly independent of any specific national discourse or research agenda, which makes it an ideal open environment for comprehensive research on contemporary issues in the age of postnational and transnational networking. The ZI is located in the Munich “Kunstareal”, close to its museums, universities and academies.

# Zentralinstitut für Kunstgeschichte München

## ART PRESERVATION, RESTITUTION AND SCHOLARSHIP THE CENTRAL ART COLLECTING POINT (1945–1949) AND THE FOUNDING OF THE ZENTRALINSTITUT FÜR KUNSTGESCHICHTE 1946/1947

In June 1945 the U.S. Office of Military Government installed the Central Art Collecting Point in the two former National Socialist Party buildings on Königsplatz in Munich. The aim of this art collection facility was to restitute cultural property looted by the National Socialist regime to its rightful owners. The establishment of this facility as well as its art historical activities relied on the cooperation of Allied military, government, and civilian organizations and institutions. The Monuments, Fine Arts, & Archives Section (MFA&A) was the agency of the military government responsible for the Collecting Point in the American occupation zone.



Delivery of art works at the south entrance of the Collecting Point, 1945/46



# Zentralinstitut für Kunstgeschichte München

The removal of art works and cultural property from their provisional storage locations to Munich began in June 1945. These remote storage facilities included Schloss Neuschwanstein, Kloster Buxheim, the salt mine near Altaussee, and numerous other locations. On arrival the art objects were registered, labelled with an accession number (the so-called M- or Munich number), given a short narrative description, and information about their provenances and storage locations, was recorded. Restitution to the affected European countries and within Germany began in August 1945.

Actively encouraged by the art historian Craig Hugh Smyth (1915–2006), the first director of the Central Collecting Point 1945–1946, in November 1946 the Zentralinstitut für Kunstgeschichte (ZI) was established as an internationally-oriented art historical research centre. Ludwig Heinrich Heydenreich (1903–1978) was the founding director of the Institute, supported during the initial years by Wolfgang Lotz (1912–1981), acting director of the ZI in 1946–1947, and the head of the library, Otto Lehmann-Brockhaus (1909–1999). The new Institute developed its scholarly activities in close cooperation with the Collecting Point and took over the CCP library and photographic archive.

In September 1949 the American military government turned over to German officials the responsibility for the safekeeping and restitution of the looted artworks that remained in the Collecting Point. From 1952 to 1962 the Trusteeship of Cultural Assets, Munich, subsequently the Munich regional finance office, was in charge of the remaining assets of the former Central Collecting Points Munich and Wiesbaden, for restitutions and cases of undetermined provenance. Today the return of unrestituted works falls within the purview of the Federal Office of Administration. In 1998, Germany signed the Washington Principles, an international agreement to facilitate the identification and restitution of art looted during the National Socialist era. In 1999, the German federal government, the federal states and leading municipal organizations issued a declaration announcing their intention to make increased contributions to the “location and return of cultural property confiscated through National Socialist persecution, particularly that of Jewish ownership.”

Since 2008, the ZI has successfully applied for third-party funding for numerous provenance research projects that investigate documentation of cultural property stolen or confiscated due to National Socialist persecution. With its history, its unique resources in the library and the photographic archive, and through its independent scholarship, the ZI is deeply involved in provenance and collection research. The ZI is a founding member of the Research Association for Provenance Research in Bavaria (“Forschungsverbund Provenienzforschung in Bayern”), established in 2015.





# THE CENTRAL COLLECTING POINT IN MUNICH

**IRIS LAUTERBACH**

**THE CENTRAL COLLECTING POINT IN MUNICH**

**A NEW BEGINNING FOR THE RESTITUTION AND PROTECTION OF ART**

Getty Publications

Translated by Fiona Elliott

With an introductory essay by James J. Sheehan

ISBN: 978-1-60606-582-2

Hardcover, 241 black-and-white illustrations, page count: 304

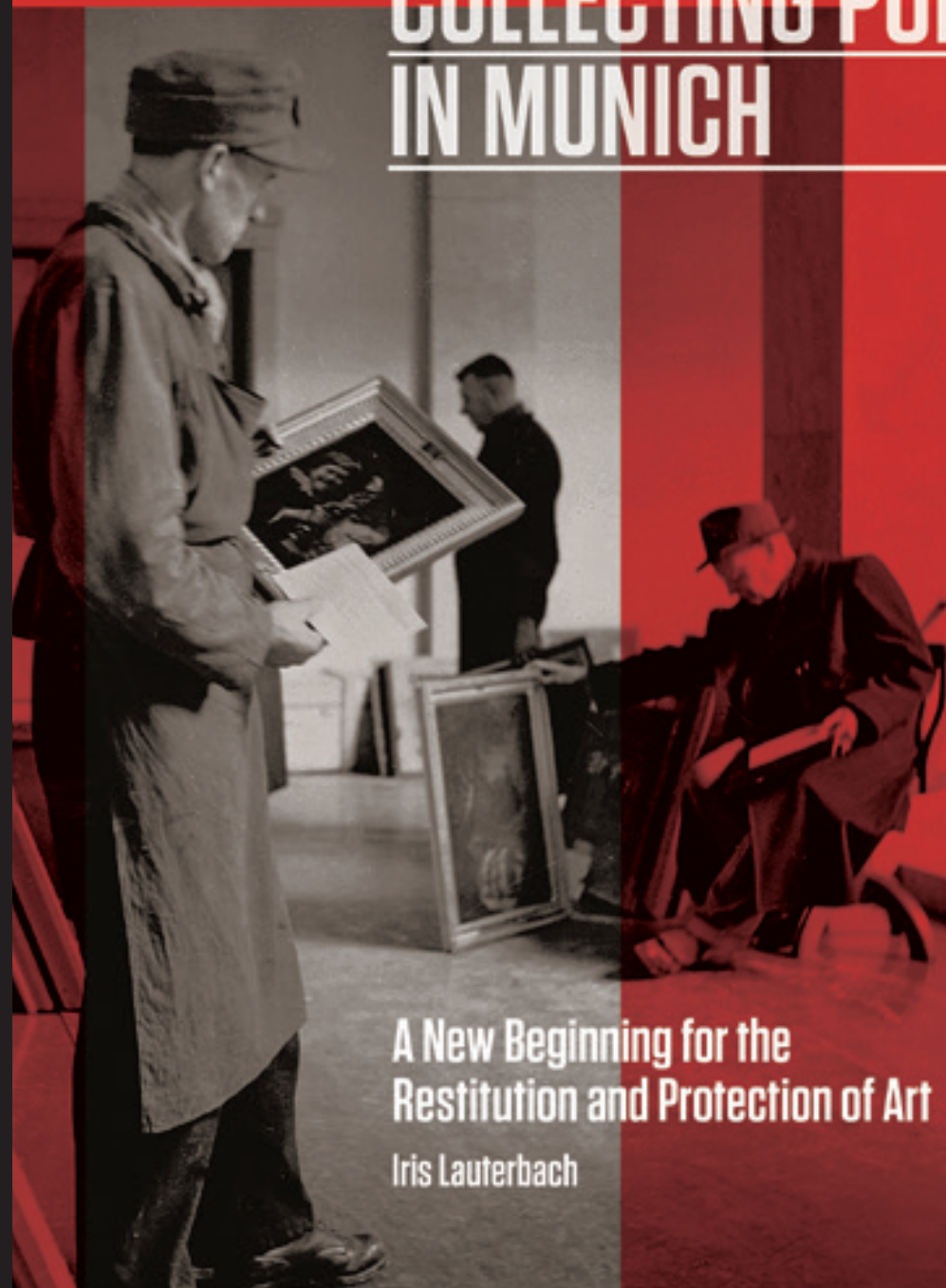
One of the most remarkable projects in the aftermath of World War II in Europe was the restitution of numerous works of art that had been looted by German National Socialist agents from museums and private collections in occupied areas and within Germany. Iris Lauterbach has mined vast archives in Germany and the United States to reconstruct, and illustrate the history and procedures of the U.S. Army's Office of Military Government at the Central Collecting Point in Munich. Run by the so-called Monuments Men, this was the headquarters of the collection, restoration, and return of massive numbers of works of art, which included looted objects as well as art from German museums that had been hidden for safekeeping during the war.

Iris Lauterbach's book documents the story of the U.S. Central Collecting Point, set up in the former Nazi Party headquarters at Königsplatz in Munich, where confiscated works as well as those that had been hidden for safekeeping during the war were transported to be identified and sorted out for restitution. The book presents her archival research on the events, people, new facts, and intrigue, with particular attention to the official systems, frameworks, and the remarkable logistical and bureaucratic enterprise of the Munich CCP in the years from 1945 to 1949 and beyond. She uncovers the stories of the people who worked there at a time of lingering political suspicions; narrates the research, conservation, and restitution process; and investigates how the works of art were managed and restituted to their owners.

**Iris Lauterbach** is a researcher at the Zentralinstitut für Kunstgeschichte in Munich and a professor at the Technische Universität in Munich. The original German edition of the book was published by the Zentralinstitut für Kunstgeschichte.

**A New Beginning for the  
Restitution and Protection of Art**

Iris Lauterbach



## ACKNOWLEDGMENTS

**The PREP Steering Committee gratefully acknowledges the great support of our colleagues in organizing the 4th PREP Exchange in Munich:**

Zentralinstitut für Kunstgeschichte, Munich: Wolfgang Augustyn, Mathias Becker, Sofie Eikenkötter, Barbara Falterer, Johannes Griebel, Stephan Klingen, Iris Lauterbach, Sonja Nakagawa, Ulrich Pfisterer, Susanne Spieler, Anne Uhrlandt, Leo Weidinger

Staatliche Museen zu Berlin/Stiftung Preußischer Kulturbesitz, Berlin: Doris Antonides-Heidelmeyer

The Smithsonian Institution, Washington D.C.: Colleen Carroll, Andrea Hull

**The PREP Steering Committee thanks all partner institutions and their staff that helped to form the vibrant program of the 4th PREP Exchange in Munich:**

American General Consulate Munich (Stephen F. Ibelli)

Bavarian American Academy (Kerstin Schmidt, Margaretha Schweiger-Wilhelm)

Bavarian National Museum (Alfred Grimm, Matthias Kammel, Matthias Weniger)

Bayerisches Hauptstaatsarchiv (Gerhard Fürmetz)

Bayerische Staatsgemäldesammlungen/Bavarian State Painting Collection

(Andrea Bambi, Johannes Gramlich, Bernhard Maaz, Stephanie Niederalft)

Jüdisches Museum München (Bernhard Purin)

Staatliche Archive Bayerns (Michael Unger)

Staatliche Graphische Sammlung München (Andreas Strobl)

Städtische Galerie im Lenbachhaus (Sarah Bock, Matthias Mühling)

Landesstelle für die nichtstaatlichen Museen in Bayern (Christine Bach, Carolin Lange)

Münchner Stadtmuseum (Christine Prinz, Henning Rader)

Museum Fünf Kontinente (Bruno Richtsfeld, Hilke Thode-Arora, Uta Werlich and colleagues)

NEUMEISTER Münchener Kunstauktionshaus (Beate Pechmann, Katrin Stoll)

NS-Dokumentationszentrum (Ilona Holzmeier, Birgit Sandhof, Mirjam Zadoff)

**Last but not least, the PREP Steering Committee is indebted to our experts and guest speakers for their contributions:**

Andrea Baresel-Brand, Simon Goodmann, Esther Heyer, Birgit Kirchmayr, Krista Kodres, Lynn H. Nicholas, Laura Nicolaiciuc, Małgorzata Omilanowska, Natascha Sojc, Ojārs Spārītis

## IMPORTANT INFORMATION

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U-Bahn: U2, U8 Königsplatz

Bus: 58, 68, 100 Königsplatz

Tram: 27, 28 Karolinenplatz

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### 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 7–12)

### 2019 PREP EXCHANGES

Staatliche Kunstsammlungen Dresden (March 17–22)  
Smithsonian Institution, Washington, D.C. (October 20–26)

**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.**



Die Beauftragte der Bundesregierung  
für Kultur und Medien



Bundesministerium  
für Wirtschaft  
und Energie

Additional funding comes from the Smithsonian Women's Committee, and Suzanne and Norman Cohn.

Support for the German/American Provenance Research Exchange Program for Museum Professionals 2017–2019 comes from the organizing Institutions:

Stiftung Preußischer Kulturbesitz, Staatliche Museen zu Berlin  
Smithsonian Institution, Washington D.C.  
Staatliche Kunstsammlungen Dresden  
Zentralinstitut für Kunstgeschichte, Munich  
Metropolitan Museum of Art, New York  
Getty Research Institute, Los Angeles

The Deutsches Zentrum Kulturgutverluste, Magdeburg, is a consultative participant in PREP.



Smithsonian Institution



Staatliche Museen zu Berlin  
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FÜR KUNSTGESCHICHTE