

# 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*

## 1<sup>ST</sup> PREP EXCHANGE IN NEW YORK

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

February 5–10, 2017

#### The Metropolitan Museum of Art

1000 5<sup>th</sup> Ave, New York, NY 10028

Harold D. Uris Center for Education

(ENTRANCE ON FIFTH AVENUE AT 81ST STREET)



**Staatliche Museen zu Berlin**  
Preußischer Kulturbesitz



Smithsonian Institution



**STAATLICHE  
KUNSTSAMMLUNGEN  
DRESDEN**



Deutsches Zentrum  
**Kulturgutverluste**



**The Getty Research Institute**



**ZI** ZENTRALINSTITUT  
FÜR KUNSTGESCHICHTE

## 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

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

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

**Deutsches Zentrum Kulturgutverluste** (German Center for Lost Art), Magdeburg

## CO-CHAIRS

**Richard Kurin**, Acting Provost and Under Secretary for Museums and Research, Smithsonian Institution, Washington, D.C.

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

## STEERING COMMITTEE

**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 Center for Lost Art), Magdeburg

**Christian Huemer**, Head, Project for the Study of Collecting and Provenance, The Getty Research Institute, Los Angeles

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

**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 5, 2017

Dear PREP Participants,

*Welcome to New York, Willkommen in New York!*

We are honored to host you here for The 1st German/American PREP Exchange in New York.

Through this Exchange, and the five that follow over the next two and a half years, our Participants and Hosting Partners will be building what we have been imagining as an efficient “Research *Autobahn*” for museum, research institution, and archive professionals in Germany and the U.S who deal with the provenance of art works and objects unlawfully dispossessed during the Holocaust era. Our goal is to build—through people-to-people exchange—a research infrastructure that can accelerate the secure, responsible sharing of information, so that, in collaboration, we can piece together the stories of art objects and their owners dispersed or lost as a result of the Holocaust.

PREP’s work over the next three years will be to facilitate this research, bringing PREP Participants face to face for dialogue and cross-fertilization of ideas about future directions and methods of provenance research. We will develop a network of provenance professionals in order to enhance our understanding of each other’s World War II-era resources and the cultural terrain they occupy. We expect that this and the following Exchanges will engender collaborative research projects and foster mutual support among peers on both sides of the Atlantic.

Our work here in New York is the foundation the next five Exchanges will build on, and we hope you will continue to participate in these future PREP Exchanges, both through a shared online collaborative platform, and in helping to develop *The German-American Guidebook to Nazi-era Provenance Research Resources in Germany and the U.S.*, which PREP will publish online after the last Exchange. And of course, we know that you will return to your own institutions with much to share with your colleagues there, and with the public they serve.

We hope you enjoy the program and your time in New York and look forward to seeing you in Berlin!

The PREP Steering Committee

## IMPORTANT INFORMATION

### Hotel Wales

1295 Madison Avenue at 92<sup>nd</sup> Street  
New York, NY 10128  
Tel. +1-866-925-3746

### ALL PREP SESSIONS WILL TAKE PLACE AT

The Metropolitan Museum of Art

**The Ruth and Harold D. Uris Center for Education**

*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

### PUBLIC TRANSPORTATION NEAR THE MET AND THE HOTEL WALES

#### Subway:

**The 4, 5, and 6 Trains** on the Lexington line stop at the **86 Street Station** (East 86th Street & Lexington Avenue)

**The 6 Train** stops at the **77<sup>th</sup> Street Station**, as well.

**The new Second Avenue Train stops at the 86 Street Station** (East 86th Street & Second Avenue)

#### Bus:

**M1, 2, 3, 4**, go down on Fifth Avenue, and up on Madison Avenue

**Free apps:** NY Bus, NYC Subway, Transit, QR Reader (to read arrival time at bus stops), etc.

### NOTES ABOUT THE PROGRAM

**Presentations.** For PREP Participants and Steering Committee members, and include a few invited guest speakers and participants from PREP partner institutions.

**Light Dinner and Discussions.** For PREP Participants and Steering Committee members only, except for Thursday evening's "Collaborative Scholarship," which will include other museum colleagues.

**Access: Collections and Colleagues.** PREP Participants and Steering Committee members are hosted by museum colleagues off-site or at the Met.

**Focus: Collections and Colleagues.** Off-site visits to museums and research institutions for small groups of PREP Participants and Steering Committee members. Refer to your binders for assigned locations.

**Lunch Exchanges.** Designed for small-group discussion between PREP Participants and Steering Committee members. These always take place at The Met. Refer to your binders for assigned groups, which change over the three days.

**Optional Events.** These are outside of the PREP Exchange program and for those who RSVP'd with the program organizers, except for the "Museum Mile" visits on Sunday, which are self-organized.

Sunday, February 5

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**ALL DAY     OPTIONAL: MUSEUM MILE MARATHON**

*List is arranged from North to South on 5<sup>th</sup> Avenue*

**El Museo del Barrio**, 1230 Fifth Ave at 104th St. **H 12-5**

**Museum of the City of New York**, 1220 Fifth Ave at 103rd St. **H 10-6**

**Jewish Museum**, 1109 Fifth Ave at 92nd St. **H 11-5:45**

**Cooper Hewitt Smithsonian Design Museum**, 2 East 91st St. **H 10-6**

**Guggenheim Museum**, 1071 Fifth Ave at 89th St. **H 11-5**

**Neue Galerie**, 1048 Fifth Ave at 86th St. **H 11-5**

**The MET**, 1000 Fifth Ave at 83rd St. **H 10-5:30**

**The Frick Collection**, 1 East 70th St. **H 11-5**

**5:00 - 6:00 pm     ACCESS: COLLECTIONS AND COLLEAGUES**

**Neue Galerie New York**

**1048 Fifth Avenue (86th Street), New York, NY 10028**

The collection of Neue Galerie New York covers a range of media, including painting, sculpture, works on paper, decorative arts, and photographs created in Austria and Germany between 1890 and 1940. The extended Neue Galerie collection is comprised of works belonging to Ronald S. Lauder, to the Estate of Serge Sabarsky, and to the museum itself.

**Scott Gutterman**, Deputy Director

**Janis Staggs**, Director of Curatorial and Manager of Publications

**Agnes Peresztegi**, President and Counsel  
Commission for Art Recovery

**Sophie Lillie**, Independent scholar and specialist in pre-war private collecting and patronage in Vienna, and author of *Portrait of Adele Bloch-Bauer* (Neue Galerie New York, 2015)

**6:00 - 8:00 pm     1<sup>st</sup> PREP EXCHANGE IN NEW YORK OPENING DINNER  
Café Sabarsky, Neue Galerie**

**PREP gratefully acknowledges Ronald S. Lauder, Neue Galerie New York, and the Commission for Art Recovery for generously sponsoring the Opening Dinner.**

Monday, February 6

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**9:00 - 12:00 pm      MORNING SESSION**

**The Met, Uris Center for Education**

Studio

*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

**9:00 am              Welcome**

Sharon Cott, Senior Vice President, Secretary, and  
General Counsel, The Met

**9:10 am              Introduction to SPRI and the PREP Exchange Program**

Jane Milosch, Director, SPRI

**Introduction to SPK and PREP Program Goals**

Carola Thielecke, Justiziarin (Counsel), SPK

**9:30 am              Provenance Research at The Met and Program Logistics**

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

**9:45 am              PREP Steering Committee Members Introduce Themselves**

**10:00 am            PREP Participants Briefly Introduce Themselves I**

(6 people at 5 mins each)

**10:30 - 10:45 am   COFFEE BREAK (15 min)**

**10:45 am            PREP Participants Introduce Themselves II**

(15 people at 5 mins each)

**12:00 - 1:00 pm    LUNCH EXCHANGE A**

Small group discussions  
(Refer to your PREP binder for assigned groups)

**1:00 - 2:00 pm      TRANSIT**

From The Met to MoMA

Monday, February 6

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**2:00 - 5:00 pm      AFTERNOON SESSION**

**ACCESS: COLLECTIONS AND COLLEAGUES**

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

**4 W 54th St, New York, NY 10019**

*Meet at Reception Desk of The Lewis B. and Dorothy  
Cullman Education and Research Building*

**Michelle Elligott**, Chief of Archives

**Michelle Harvey**, Rona Roob Museum Archivist

**Lynn Rother**, Senior Provenance Specialist

**5:00 - 6:00 pm      TRANSIT**  
MoMA to The Met

**6:00 - 8:00 pm      EVENING SESSION**

**LIGHT DINNER AND DISCUSSION**

**The Met, Uris Education Center**

Bonnie J. Sacerdote Lecture Hall

*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

***Bring Photo ID and PREP nametag to enter***

**6:00 pm**      Light dinner begins

**6:15 pm**      Discussion begins  
***Compare and Contrast:***  
***Provenance Research in Germany and the United States***

Moderators

**Laurie Stein**, Senior Advisor, SPRI

**Petra Winter**, Leiterin des Zentralarchivs der Staatlichen  
Museen zu Berlin

**6:35 - 8:00 pm      Group Discussion**

**Tuesday, February 7**

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**10:00 - 12:00 pm MORNING SESSION**

**ACCESS: COLLECTIONS AND COLLEAGUES**

**Jewish Museum New York**

**1109 5th Avenue at 92nd Street, New York, NY 10128**

The Jewish Museum's permanent collection chronicles 4,000 years of Jewish culture through nearly 30,000 objects from around the world. The Museum actively acquires art, Judaica, and broadcast media that are both specifically and implicitly related to Jewish experiences, whether by virtue of the subject depicted, because of the implied intent of the artist, or because a work by a Jewish artist represents a significant contribution to art and cultural history.

**Susan Braunstein**, Henry J. Leir Curator

**Katherine Danalakis**, Collections Manager

**12:00 - 2:00 pm INDEPENDENT LUNCH**

—— OR, if you have previously signed up for ——

**12:30 - 1:30 pm FOCUS: COLLECTIONS AND COLLEAGUES**

Lunch included

**Cooper Hewitt Smithsonian Design Museum**

**2 E 91st St, New York, NY 10128**

A branch of the Smithsonian Institution since 1967, Cooper Hewitt is housed in the landmark Andrew Carnegie Mansion on 5<sup>th</sup> Avenue. Cooper Hewitt is the only museum in the nation devoted exclusively to historic and contemporary design. The collection includes more than 210,000 design objects and a world-class design library contains more than 80,000 volumes from the 15<sup>th</sup>-20<sup>th</sup> centuries.

**Cara McCarty**, Director of Curatorial

**Mathilda McQuaid**, Deputy Curatorial Director and Head of Textiles

**Wendy Rogers**, Registrar



Tuesday, February 7

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2:00 - 5:00 pm      AFTERNOON SESSION

**PRESENTATION**

**The Met, Uris Center for Education**

Art Study Room

*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

2:00 pm      ***Digital Provenance Resources and New Avenues for Research***

Moderators

**Christian Huemer**, Head, Project for the Study of Collecting  
and Provenance, The Getty Research Institute

**Jane Milosch**, Director, SPRI

2:05 pm      Keynote

***Art Tracks: Standardizing Museum Provenance for the  
21st Century***

**Lulu Lippincott**, Curator of Fine Arts, Carnegie Museum of Art

**David Newbury**, Lead Developer, Art Tracks, CMOA

Art Tracks, CMOA's National Endowment for the Humanities-  
funded digital provenance project, has come together through  
the combined efforts of technologists, curators, and  
provenance researchers. They will provide an overview of the  
project, and share insights about the collaboration that  
resulted from this cross-disciplinary project.

2:25 pm      PART I:

**Provenance Research & Collections Management at  
Museums**

***Asian Art Provenance Connections Project***

The Freer Gallery of Art and the Arthur M. Sackler Gallery

**Jeffrey Smith**, Assistant Registrar for Collections Information,  
Freer|Sackler, Smithsonian; **Nick Pearce**, Chair of Fine Art,  
University of Glasgow, and SPRI Senior Research Fellow

***Museum Databases: Daphne (Collections) and Cumulus  
(Images and Media Files)***, Staatliche Kunstsammlungen  
Dresden, Kunstgewerbemuseum

**Barbara Bechter**, Provenance Researcher

Tuesday, February 7

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**AFTERNOON SESSION (Cont.)**

- 2:50 pm**                      ***TMS at The Met***  
**Jennie Choi**, General Manager of Collection Information, Digital Department; **Ashley Hall**, Manager of Collections Information; **Grechen Wold**, Senior Collections Manager, Department of European Paintings; **Mary Chan**, Collections Specialist, Department of Modern and Contemporary Art
- Museum Collections Inventory Projects and the Flechtheim Collaborative Website Project***, Staatsgalerie Stuttgart  
**Elke Allgaier**, Head of Archives
- 3:15 pm**                      **Q&A**  
**3:30 pm**                      **COFFEE BREAK (15 min)**
- 3:45 pm**                      **PART II:**  
**Provenance Resources at Research Institutes and Archives**
- Introduction to WWII-era Provenance Resources and International Research Portal for Records Related to Nazi-era Cultural Property***, National Archives and Records Administration, Washington, D.C.  
**Sylvia Naylor**, Archivist, NARA
- IRP2 Enhanced Search and Retrievable Capabilities, Graph Databases, Technology for Data Visualization***, School of Information Studies, Digital Curation Innovation Center, University of Maryland, College Park, MD  
**Greg Jansen**, Research Software Architect
- 4:00 pm**                      ***Digital Archive of the Austrian Commission for Provenance Research Online repository; Lexicon of Austrian Provenance Research Online Project***, MAK - Museum of Applied Arts, Vienna; Commission for Provenance Research, Austria  
**Leonhard Weidinger**, Provenance Researcher, Austrian Commission for Provenance Research, Vienna / ZIKG / Getty Research Institute
- 4:15 pm**                      ***LostArt.de—Status and Ongoing Improvements***, Deutsches Zentrum Kulturgutverluste, Magdeburg  
**Uwe Hartmann**, Head of the Provenance Research Department  
**Nadine Bauer**, Research Associate

Tuesday, February 7

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**AFTERNOON SESSION (Cont.)**

- 4:25 pm**                    ***Knoedler & Co. Records: Cataloging and Partial Digitization,***  
The Getty Research Institute, Los Angeles  
**Karen Meyer-Roux**, Archivist  
***German Sales Catalogue; Re-design of the Provenance Index***  
**Christian Huemer**, Head of the Project for the Study of  
Collecting and Provenance
- 4:35 pm**                    ***ZifK Projects and Resources: Weinmüller Database, Theft at***  
***the Führerbau April 1945, Böhler Archive, and the Helbing***  
***Catalogue Project***  
Zentralinstitut für Kunstgeschichte, München  
**Meike Hopp**, Researcher  
**Christian Fuhrmeister**, Researcher
- 4:45 pm**                    **Q&A**

Wednesday, February 8

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### MORNING SESSIONS

**9:00 - 10:30 am**    **ACCESS: COLLECTIONS AND COLLEAGUES**  
**The Frick Collection, Frick Art Research Library, and**  
**The Center for the History of Collecting**  
**1 E 70th St, New York, NY 10021**

**The Frick Collection** is housed in one of New York City's few remaining Gilded Age mansions, which Henry Clay Frick bequeathed to the public, along with his collection of Western European painting, sculpture, and decorative arts, dating from the Renaissance to the end of the 19<sup>th</sup>-century. **The Center for the History of Collecting** was added in 2007 to the **Frick Art Reference Library** to support the study of the formation of collections of fine and decorative arts, both public and private, in Europe and the U.S. from the Renaissance to the present.

**Ian Wardropper**, Director, The Frick Collection  
**Inge Reist**, Director of the Center and Chief of Research Collections & Programs of the Frick Art Reference Library  
**Stephen Bury**, Chief Librarian  
**Sally Brazil**, Archivist  
**Kerry Sullivan**, Head, Photoarchive  
**Louisa Wood Ruby**, Head, Photoarchive Research

**10:30 - 11:00 am**    **TRANSIT**  
Frick to The Met

**11:00 - 1:00 pm**    **ACCESS: COLLECTIONS AND COLLEAGUES**  
**The Met, Uris Center for Education**  
Art Study Room  
*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

**Archives at The Met**  
**James Moske**, Managing Archivist  
**Michael Carter**, Associate Museum Librarian, The Cloisters, Brummer Galleries Archives

**Intro to Collection Records in Two Curatorial Departments**  
Curatorial Department of European Paintings  
**Alison Hokanson**, Assistant Curator  
Curatorial Department of Medieval Art  
**Christine Brennan**, Senior Research Associate

Wednesday, February 8

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**AFTERNOON SESSION**

**1:00 - 2:00 pm**

**LUNCH EXCHANGE B**

**The Met, Uris Center for Education**

Art Study Room

Small group discussions

Refer to PREP binder for assigned groups

**2:00 - 3:00 pm**

**TRANSIT**

Refer to PREP binder for assigned groups

**3:00 - 5:00 pm**

**I. FOCUS: COLLECTIONS AND COLLEAGUES**

Off-site visits to museums and research institutions

**Archives of American Art,**

**New York Research Center**

**300 Park Avenue South, New York, NY 10010**

**Suite 300**

The collections of the Archives of American Art, Smithsonian Institution, has offices in New York and Washington, D.C., and consists of more than 20 million letters, diaries, scrapbooks, manuscripts, financial records, photographs, films, and audiovisual recordings of artists, dealers, collectors, critics, scholars, museums, galleries, associations, and other art world figures. The Archives also houses the largest collection of oral histories anywhere on the subject of art

The extensive and multi-dimensional collections provide some of the most fruitful resources anywhere for American and international provenance studies. Through the breadth of the AAA's holdings, including dealer, art historian and collector correspondence, collection inventories, artist estate papers, oral histories, dealer papers, ledgers, photographic images, as well as exhibition and bibliographic materials. Collections such as the Jacques Seligmann & Co. Papers, the Perls Galleries papers, the Carnegie Institute Papers, the J.B. Neumann Papers, and the Perry Rathbone Papers are important to WWII-era provenance research.

**Liza Kirwin**, Deputy Director

**Megan Burdi**, Archivist

**Marisa Bourgoin**, Head of Reference

**Karen Weiss**, Supervisory Information Resources Specialist

Wednesday, February 8

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3:00 - 5:00 pm

**AFTERNOON SESSION (Cont.)**

**II. FOCUS: COLLECTIONS AND COLLEAGUES**

**The Morgan Library & Museum**

**225 Madison Avenue (at 36th Street), New York, NY 10016**

*Meet in the lobby*

The Archives of The Morgan Library & Museum houses personal papers of Pierpont Morgan (1837–1913) and his immediate family, early records of the Morgan financial firms, and the records of the Morgan. Comprising correspondence, photographs and albums, documents, scrapbooks, and printed materials, the Archives is an important scholarly resource for the history of the Gilded Age, American economic development, and art collecting and connoisseurship.

**Heidi Hass**, Director of Research Services

**Declan Kiely**, Curator and Department Head, Literary and Historical Manuscripts

**III. FOCUS: COLLECTIONS AND COLLEAGUES**

**Wildenstein Plattner Institute, New York**

**30 East 20th Street, New York, NY 10003**

**Suite 2FW**

The Wildenstein Plattner Institute was founded in 2016 as a non-profit foundation dedicated to the study of art history and to fostering the accessibility, cataloguing, and digitization of archival materials that support critical research in the field. Through the development and promotion of significant research projects, catalogues raisonnés, and public programs, the WPI advances new scholarship and broadens access to vital primary source material.

**Elizabeth Gorayeb**, Executive Director

**Caitlin Sweeney**, Senior Research Associate

5:00 – 5:30 pm

**TRANSIT**

Wednesday, February 8

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5:30 - 7:30 pm

**OPTIONAL EVENING EVENT**

**The Italian Academy, Columbia University**  
**1161 Amsterdam Avenue, New York, NY 10027**  
**Conference Room**  
*Requires previous registration*



**SYMPOSIUM**

***Holocaust Remembrance:  
Looted Art, Nazism, and  
Fascism***

Presented by  
The International Observatory  
for Cultural Heritage

*Europe and the United Nations  
commemorate the victims of  
the Shoah each winter on the*

*date of Auschwitz's liberation in 1945, and the Italian Academy marks Holocaust Remembrance Day with an annual academic event exploring issues of discrimination and crimes against humanity. In previous years, the Academy broadened its focus to explore groups that were targeted in the racism and xenophobia of the Nazi and Fascist regimes, and that suffered and died along with the millions of Jews. This year, the symposium will focus on looted art under the Nazi and Fascist regimes.*

**WELCOME**

**Barbara Faedda**, Italian Academy, Columbia University

**SPEAKERS**

**Monica Dugot**, Senior Vice President/International Director of Restitution, Christie's, formerly Deputy Director, Holocaust Claims Processing Office, NY State Banking Department

**Jasmin Hartmann**, Department for Provenance Research, City of Düsseldorf  
*Non signalés par les Anglais. Provenance Research on French Drawings Acquired in France in 1944*

**Ilaria Pavan**, Scuola Normale Superiore di Pisa; Italian Academy Fellow 2017  
*Jewish Persecution and Looted Art in Italy: Evidence and Denial, 1938–2015*

**MODERATOR**

Lynn Rother, The Museum of Modern Art, Senior Provenance Specialist

Photo credit: The National Archives: German loot in a church at Ellingen, Germany. Discovered by the U.S. Third Army.  
NARA photo: RG-111-SC-204899

Thursday, February 9

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**9:00 - 12:00 pm      MORNING SESSION**

**PRESENTATION**

**The Met, Uris Center for Education**

Studio

*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

***Legal Issues and Provenance Research***

**9:00 am              *Brief Overview of German and American Legal Systems***

Moderators

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

**Carola Thielecke**, Justiziarin (Counsel), SPK

**9:15 am              Discussion begins**

Invited Speakers

**Craig Blackwell**, Associate General Counsel, Smithsonian

**Stephen Clark**, General Counsel, The Getty

**Josh Knerly**, Special Counsel, Assoc. of Art Museum

Directors

**Patty Lipshutz**, General Counsel, MoMA

**Nancy Adelson**, Deputy General Counsel, MoMA

**Sarah Austrian**, General Counsel, Guggenheim

**Dana Wallach Jones**, Associate General Counsel,  
Guggenheim

Practical commentary for provenance researchers on  
issues of the law in Germany and the U.S., and  
information on access to archives in Germany.

**10:30 - 10:45 am      COFFEE BREAK (15 min.)**

**12:00 - 1:00 pm      LUNCH EXCHANGE C**  
**The Met, Uris Center for Education**

Studio

Refer to your binder for assigned groups

**1:00 - 2:00 pm      TRANSIT**

From The Met to your assigned FOCUS group

Refer to your binder for assigned locations



Thursday, February 9

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2:00 - 4:00 pm

**AFTERNOON SESSION**

**I. FOCUS: COLLECTIONS AND COLLEAGUES**

**Asia Society Museum**

**725 Park Avenue, New York, NY 10021**

*Meet in the lobby*

The Museum Collection comprises both traditional and modern and contemporary Asian and Asian American art, and the Mr. and Mrs. John D. Rockefeller 3rd Collection includes about 280 objects from the traditional cultures of Far, South, and Southeast Asia.

**Boon Hui Tan**, Director of Asia Society Museum

**Marion Kocot**, Deputy Director

**Clare McGowan**, Senior Registrar & Collections Manager

**II. FOCUS: COLLECTIONS AND COLLEAGUES**

**Leo Baeck Institute, New York**

**15 West 16th Street at 6th Avenue, New York, NY 10011**

*Meet in the lobby*

**William Weitzer**, Executive Director

**Frank Mecklenburg**, Director of Research and Chief Archivist

The Leo Baeck Institute is devoted to the history of German-speaking Jews. Its 80,000-volume library and extensive archival and art collections represent the most significant repository of primary source material and scholarship on the Jewish communities of Central Europe over the past five centuries.

**III. FOCUS: COLLECTIONS AND COLLEAGUES**

**Christie's Education Center**

**1230 6th Avenue, New York, NY 10020**

**(Btw. 48-49th Street, just south of Rockefeller Center)**

**20th floor, Tel. 212-355-1501**

*Visitor/Security desk will give you a pass to the 20th floor, where someone at reception desk will escort you to the classroom.*

**Monica Dugot**, International Director of Restitution

**Veronique Chagnon-Burke**, Academic Director of Christie's Education, New York

Thursday, February 9

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4:00 - 5:00 pm      **TRANSIT to The Met**

5:00 - 8:00 pm      **EVENING SESSION**

**LIGHT DINNER AND DISCUSSION**

**The Met, Uris Education Center**

Bonnie J. Sacerdote Lecture Hall

*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

***Bring Photo ID and PREP nametag to enter***

5:00 pm              Light dinner begins

5:15 pm              ***Collaborative Scholarship***

Moderators

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

**Meike Hopp**, Researcher, Zentralinstitut für Kunstgeschichte, München

5:30 pm              Presenter

***Introduction to Process and Outcomes:***

***The German Lost Art Foundation's Funding of Provenance Research Projects in Germany***

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

5:45 - 8:00 pm      Discussion

***Sleuthing vs. Scholarship***

PREP participants and invited colleagues from The Met and from the PREP program's Access and Focus Sessions

Friday, February 10

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- 9:00 - 11:30 am**      **MORNING SESSION**  
**The Met, Uris Center for Education**  
Art Study Room  
*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*
- 9:00 am**                Speaker and Facilitator  
**James Welu**, Director Emeritus, Worcester Art Museum  
***Confronting WWII-era Provenance Research:  
Lessons from the Early Years***
- 9:15 am**                Wrap-Up Discussion  
***PREP: Present and Future Synergies – Next Steps?***  
Moderators  
**Jane Milosch**, Director, SPRI  
**Carola Thielecke**, Justiziarin (Counsel), SPK  
**Christian Fuhrmeister**, Researcher, ZifK
- 10:15 - 10:30 am**    **COFFEE BREAK (15 min)**  
**10:30 - 11:30 am**    Discussion continues
- 11:30 - 1:30 pm**      **LUNCH AND DISCUSSION WITH MUSEUM LEADERSHIP**  
***How & What Do We Communicate to the Public?***  
Facilitator  
**James Welu**
- Guest Speakers  
**Thomas Campbell**, Director and CEO, The Met  
**Sharon Cott**, Senior Vice President, Secretary, and  
General Counsel, The Met  
**Thomas W. Gaehtgens**, Director, GRI  
**Richard Kurin**, Acting Provost and Under Secretary for  
Museums and Research, Smithsonian Institution  
**Hermann Parzinger**, President, SPK
- 11:30 am**                Lunch begins  
**12:00 pm**                Discussion begins  
***Provenance Research: Taking it to the Public***  
How do we integrate Provenance Research into the museum's  
primary mission of the promotion of art and art education?  
How can we take this "behind-the-scenes" work to the public  
as museums have so successfully done with other subjects,  
such as conservation?
- 1:30 - 2:00 pm**      **BREAK**

Friday, February 10

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**2:00 - 5:00 pm      PUBLIC PROGRAM and RECEPTION**

**The Met, Uris Center for Education**

Bonnie J. Sacerdote Lecture Hall

*Enter on 5<sup>th</sup> Avenue at 81<sup>st</sup> Street*

***German/American Exchange on Nazi-Era Provenance Research:  
A Discussion with Museum Leaders***

Welcome

**Thomas Campbell**, Director and CEO, The Metropolitan Museum of Art

Opening Remarks

***A Revival Comes of Age—Nazi Era Provenance Research since 1994***

**Lynn Nicholas**, Independent scholar

Speakers

***The Role of Provenance Research at The Metropolitan Museum of Art***

**Sharon Cott**, Senior Vice President, Secretary, and General Counsel,  
The Metropolitan Museum of Art

***Provenance Research Since the Washington Conference: The German  
Perspective and our Experience at SPK***

**Hermann Parzinger**, President, Prussian Cultural Heritage Foundation,  
Berlin, and Co-Chair PREP, 2017-19

***Provenance Research at the Getty Research Institute***

**Thomas W. Gaehtgens**, Director, The Getty Research Institute, Los Angeles

***Provenance Today: Protecting Heritage and Tracking Looting in Syria and Iraq***

**Richard Kurin**, Acting Provost/Under Secretary for Museums and Research,  
Smithsonian Institution, Washington DC, and Co-Chair PREP, 2017-19

**3:15 - 3:30 pm      Panelist Discussion**  
Moderator: **Sharon Cott**

**3:30 - 4:00 pm      Public Q&A**

**4:00 - 5:00 pm      PREP CLOSING RECEPTION**

Friday, February 10

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**6:00 - 8:00 pm      OPTIONAL EVENT**

*Requires previous invitation and registration*

**Solomon R. Guggenheim Museum  
1071 5th Avenue, New York, NY 10128**

**MEMBERS RECEPTION for the exhibition:**

***Visionaries: Creating a Modern Guggenheim***

***Visionaries* is organized by Megan Fontanella, Curator, Collections and Provenance, Guggenheim Museum**

*On the occasion of the 80<sup>th</sup> anniversary of the Solomon R. Guggenheim Foundation, the institution will display in the rotunda over 170 modern works from the permanent collections held in New York and Venice. Visionaries: Creating a Modern Guggenheim will explore not only avant-garde innovations from the late 19th through mid-20th centuries, but also the radical activities of six patrons who brought to light some of the most significant artists of their day. Foremost is the museum's founder, Solomon R. Guggenheim (1861–1949), who with support from his trusted advisor, the German-born artist Hilla Rebay (1890–1967), set aside a more traditional collecting focus to become a great champion of nonobjective art—a strand of abstraction with spiritual aims and epitomized by the work of Vasily Kandinsky. Assembled against the backdrop of economic crisis and war in the 1930s and 1940s, Guggenheim's unparalleled modern holdings formed the basis of his foundation, established in 1937 for the public good.*

Above Left: Piet Mondrian, *Composition No. 1: Lozenge with Four Lines*, 1930. Oil on canvas, 29 5/8 x 29 5/8 inches (75.2 x 75.2 cm); vertical axis: 41 3/8 inches (105 cm), Solomon R. Guggenheim Museum, New York. The Hilla Rebay Collection. © 2016 Mondrian/Holtzman Trust. Right: Vasily Kandinsky, *Several Circles, January–February 1926*. Oil on canvas, 55 1/4 x 55 3/8 inches (140.3 x 140.7 cm), Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection, By gift. © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris

# The 1st PREP Exchange in New York, February 5-10, 2017

	5-Feb	6-Feb	7-Feb
	Sunday	Monday	Tuesday
9:00		<b>Welcome</b> (S Cott)	
10:00	<b>Optional Museum Mile Visits</b>  1. El Museum del Barrio 2. Museum of City of New York 3. The Jewish Museum 4. Cooper Hewitt 5. Guggenheim 6. Neue Galerie 7. The MET 8. The Frick Collection  * Note that museums have varying closing times	<b>Intro to PREP</b> (J Milosch/C Thieleke) <b>Intro to The MET</b> (C Force/R Murray)  <b>Steering Committee and Participant Introductions</b> (with 15 min Coffee Break)	<b>Access:</b> <b>Jewish Museum</b> Collections and Colleagues
11:00			
12:00		<b>Lunch Exchange A</b> Small Groups with Topics	<b>Lunch on your own</b>  <b>Focus:</b> <b>Cooper Hewitt Smithsonian Design Museum</b> 12:30 - 1:30 pm
1:00		<b>Transit</b>	
2:00		<b>Access: MoMA</b> Collections and Colleagues	<b>Presentation</b> <i>Digital Provenance Resources and New Avenues for Research</i> (Moderators: J Milosch/ C Huemer)
3:00			
4:00			
5:00	<b>Access: Neue Galerie</b> Collections and Colleagues	<b>Transit</b>	
6:00	<b>PREP 1st Exchange Opening Dinner</b> Neue Galerie <b>6:00 - 8:00 pm</b>	<b>Light Dinner &amp; Discussion</b> <i>Compare and Contrast: Provenance Research in Germany and the United States</i> (Moderators: L Stein/ P Winter)	
7:00			
8:00			

\* Unless otherwise noted, all events are held at The Metropolitan Museum of Art

8-Feb	9-Feb	10-Feb
Wednesday	Thursday	Friday
<b>Access:</b> <b>The Frick Collection</b> Collections and Colleagues	<b>Presentation</b> <i>Legal Issues &amp; Provenance Research</i> (Moderators: C Thieleke/R Murray)  <b>Discussion</b> (with 15 min Coffee Break)	<b>Wrap-Up Discussion</b> <i>Present and Future Synergies</i> (Facilitator: J Welu, Moderators: J Milosch/ C Thieleke/ C Fuhrmeister)  (with 15 min Coffee Break)
Transit		<b>Discussion with Museum Leadership &amp; Lunch</b> <i>How &amp; What We Communicate to the Public</i> (Facilitator: J Welu)
<b>Access:</b> <b>The MET</b> Collections and Colleagues		
<b>Lunch Exchange B</b> Small Groups with Topics	<b>Lunch Exchange C</b> Small Group with Topics	
Transit	Transit	
Transit	<b>Focus:</b> Leo Baeck Institute Asia Society Christie's	<b>Public Program</b> <i>German/American Exchange on Nazi-Era Provenance Research: A Discussion with Museum Leaders</i> <b>Public Q&amp;A</b> <b>2:00 - 4:00 pm</b>
<b>Focus:</b> Morgan Library & Museum Archives of American Art Wildenstein Plattner Institute		<b>Public Program Reception</b> <b>4:00 - 5:00 pm</b>
Transit	<b>Light Dinner &amp; Discussion</b> <i>Collaborative Scholarship</i> (Moderators: C Force/ M Hopp) Presenter: Uwe Hartmann	
<b>Optional Symposium</b> <i>Holocaust Remembrance: Looted Art, Nazism, and Fascism</i> The Italian Academy, Columbia University <b>5:30 - 7:30 pm</b>		<b>Optional</b> Members Reception <i>Visionaries: Creating a Modern Guggenheim</i> at the Guggenheim Museum <b>6:00 - 8:00 pm</b>

## BIOGRAPHIES

### Participants

#### *Elke Allgaier*



#### **Head of Archives, Staatsgalerie Stuttgart**

Since 2016, Elke Allgaier has been the Head of the Staatsgalerie's Archives Department, a research institute that holds four major archival bequests: Archive Oskar Schlemmer, Archive Will Grohmann, 'Kunsttheoretischer Nachlass Adolf Hölzel,' and Fluxus Archives of Hanns Sohm. Trained in Art History, she completed an M.A. at Freiburg University and a Ph.D. at Zurich University. After

being an assistant in a private gallery in Switzerland, from 2004 to 2007 she worked at the Staatliche Kunsthalle Karlsruhe. Involved in Collections Management, she was able to direct the Kunsthalle's first online collections initiatives. In 2007, she joined the Staatsgalerie and created the first collections search in 2009. Currently, she is engaged in a quest to find and implement new ways to increase the accessibility of our Archives and to improve provenance research.

#### *Nicole Atzbach*



#### **Curator, Meadows Museum, Dallas, TX**

Nicole Atzbach has been the curator at the Meadows Museum since 2010. Nicole graduated from Brigham Young University in 1998 in art history and German, and furthered her studies at Albert-Ludwigs-Universität in Freiburg-im-Breisgau. Nicole earned her M.A. at Sotheby's London Institute of Art and subsequently worked as curatorial assistant to the director at the Kimbell Art Museum from 2002 until 2010. At the

Meadows, Nicole has played a major role in many exhibitions and has organized several shows including *Góngora/Picasso: Graphic Poetry*, *Spanish Muse: A Contemporary Response*, and *Process and Innovation: Carlotta Corpron and Janet Turner*. Also focused on provenance research, Nicole recently published an article in the October-December 2016 issue of *ARS Magazine* on the 19th- and 20th-century history of Murillo's *Saint Justa* and *Saint Rufina*.

#### *Nadine Bauer*



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

From 2004 to 2012, Nadine Bauer studied Art History, History, and Archaeology in Berlin, Vienna, and Münster (Westfalia). From 2010 - 2012, she also worked as a Student Assistant at the Forschungsstelle „Entartete Kunst“ at the Free University Berlin from 2010 to 2012. In 2012/2013, she was part of the project “German Sales 1930-1945. Art Works, Art Markets, and Cultural Policy” at the Getty Research Institute, Los Angeles. Back in Berlin, she was a trainee at the National Museums of Berlin (Arbeitsstelle für Provenienzforschung und Zentralarchiv) for almost two years. Since April 2015, she has been working for the newly founded German Lost Art Foundation (Deutsches Zentrum Kulturgutverluste) in the Department for Provenance Research in Magdeburg. Her main research topics are cultural losses during Nazi era, project funding, national and international academic cooperation, and publications. Since 2014, she has been working on a dissertation concerning the role of the Munich “Galerie Almas” in the Nazi era art trade.



### **Barbara Bechter**



#### **Provenance Researcher**

**Staatliche Kunstsammlungen Dresden / Kunstgewerbemuseum**

Dr. Barbara Bechter is a provenance researcher at the Dresden State Art Collections. After studying Art History, Archeology, and Ecclesiastical History in Mainz, Urbino, Siena, and Paris and taking part in the excavations of Kinneret, Israel, she moved to Dresden in 1992. At the State Office for Monument

Conservation, she wrote a completely revised version of the Handbook of German Art Monuments for Saxony. She started working as a provenance researcher at the Porcelain Collection in 2007; due to the demands of the former royal house, this was continued at the Museum of Decorative Arts. Since the amicable settlement, additional research projects focus on objects that were stolen or withdrawn from their Jewish owners after 1933, were accidentally left in Dresden in 1945, as well as those that were confiscated during the dissolution of all aristocratic estates in 1945/46 or had to be left behind by so-called refugees in the GDR.

### **Christine Brennan**



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

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

### **Karen Daly**



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

Karen Daly has been a Museum Registrar at the Virginia Museum of Fine Arts (VMFA) since 1996. In 2003, she assumed an additional role as VMFA's Coordinator of Provenance Research, serving as the museum's contact person for information related to World War II era provenance. Since 2012, she has been the Registrar for Exhibitions, overseeing departmental responsibilities for loan exhibitions to the museum. Ms. Daly holds M.A. in Art Historical Studies from Virginia Commonwealth University and a B.A. degree in Philosophy and Religious Studies from Louisiana State University. She is a frequent lecturer on topics related to museums and provenance and has been published in the American Association of Museums 2005 publication *Vitalizing Memory: International Perspectives in Provenance Research* and in the American Association of Museums 2010 publication *Museum Registration Methods 5th Edition*.

### **Samantha Friedman**



**Assistant Curator, Drawings and Prints  
Museum of Modern Art, New York**

Samantha Friedman is an Assistant Curator in MoMA's Department of Drawings and Prints, where she recently co-organized *Dadaglobe Reconstructed* with Adrian Sudhalter. Other exhibitions include *Henri Matisse: The Cut-Outs* (with Jodi Hauptman and Karl Buchberg), *Van Gogh, Dalí, and Beyond: The World Reimagined*, *Exquisite Corpses: Drawing and Disfiguration*, and, with Jodi Hauptman, *Fast Forward: Modern Moments, 1913-2013*, *Picasso to Warhol: Fourteen Modern Masters*, and *Stage Pictures: Drawing for Performance*. She has authored multiple essays for these exhibitions' catalogues, as well as the children's books *Matisse's Garden* and *What Degas Saw* (MoMA, 2014 and 2016). She holds a B.A. from Northwestern University and an M.A. from Columbia University.

### **Jasmin Hartmann**



**Provenance Researcher, City of Düsseldorf**

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

### **Meike Hopp**



**Provenance Researcher, Zentralinstitut für Kunstgeschichte, München**

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

### **Christine Howald**



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

Christine Howald, who holds a Ph.D. in History, is a researcher and coordinator of the research area “Art Market and Provenance” at the Institute of Fine Arts at Technische Universität Berlin. From 2007 to 2010, she was deputy director of the Academic Evaluation Center (German Embassy) and, until 2013, visiting scholar at Tsinghua University in Beijing, China. Her research interests lie in the area of international art market studies, non-European art in Western collections, and provenance research with a focus on East Asian art. She currently works on the development of East Asian art collections in Europe (1842-1939). Since 2016, she also has been an associated researcher at the Berlin Museum für Asiatische Kunst with a provenance research project on selected museum acquisitions.

### **Nancy Karrels**



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

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

### **MacKenzie L. Mallon**



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

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

***Karen Meyer-Roux***



**Archivist, Getty Research Institute, Los Angeles**

Karen Meyer-Roux works at the Research Library of the Getty Research Institute in Los Angeles, where she catalogs prints for the library's online catalog. She was also the lead archivist for the NEH-funded project that processed and partially digitized the records of the Knoedler Gallery in New York (3042.6 linear feet, 5550 boxes, 120,000 digital images). This was a follow-up on her cataloging work on the related archives of

Duveen Brothers, also digitized, and on the records of the Carlhian firm in Paris. She was born in Paris, where she received a Ph.D. in Italian Renaissance art history and history, with support from fellowships at the European University Institute in Florence and at the École Française in Rome. She learned about legal aspects of cultural heritage through internships at the Institut Français in Florence and at the European Commission in Brussels.

***Sylvia Naylor***



**Archivist**

**National Archives and Records Administration, College Park, MD**

Sylvia Naylor is an archivist at the National Archives and Records Administration (NARA) at College Park, MD. She works with military and intelligence records at NARA covering a range of topics, including Holocaust-era looted assets, World War II war crimes, and war claims. She holds a Ph.D. in German Language and Literature

from the University of Maryland, College Park.

***Nick Pearce***



**Sir John Richmond Chair of Fine Arts, School of Culture & Creative Arts, University of Glasgow**

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

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

### ***Anna Marie Pfäfflin***



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

Anna Pfäfflin is curator of 19th century art at the Museum of Drawings and Prints (Kupferstichkabinett) in Berlin. Before joining the Kupferstichkabinett in 2016, she worked as a curator at the Staatsgalerie in Stuttgart (2014–2015), at the Museum Behnhaus/Buddenbrookhaus in Lübeck (2013–2014), and at the National Museums in Berlin (2009–2012).

Further career stages included the Ludwig-Maximilians-University (2004–2008), the Bavarian Heritage preservation trust (2003–2004), and the dtv publishing house (1995–2003) – all in Munich. She earned her Ph.D. in 2010 at the University of Munich with a dissertation on early 19th century art theory. Her exhibitions include “The Romantic & the Modern. Drawing as an Art Form from Caspar David Friedrich to Vincent van Gogh” (2016/2017) and “Look See! Thomas Mann and the Visual Arts” (2014/2015).

### ***Brigitte Reineke***



#### **Head of Department, Central Documentation Deutsches Historisches Museum, Berlin**

Dr. Brigitte Reineke studied Art History and Italian Philology at the Freie Universität Berlin. In 2002, she completed her Ph.D. on 16th century Venetian paintings. From 2002–2004, she served as a research assistant at the Staatliche Museen zu Berlin (National Museums Berlin), and between 2005–2007 as the curator at the Kunsthistorisches Institut in Florence, Italy/Max-Planck-Institute. Since 2008, she has been the Head of Department, Central Documentation, at the Deutsches Historisches Museum (German Historical Museum) in Berlin, and in addition she has also overseen provenance research since 2014.

### ***Hanna Strzoda***



#### **Provenance Researcher, Kupferstichkabinett, Staatliche Museen zu Berlin**

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

### **Leonhard Weidinger**



#### **Provenance Researcher**

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

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

### **Katharina Weiler**



#### **Provenance Researcher, Museum Angewandte Kunst, Frankfurt**

Katharina Weiler is an art historian who studied at the universities of Heidelberg, Germany and Berne, Switzerland. She has a keen interest in a transcultural historiography of the arts and a strong focus on artistic entanglements between Asia and Europe. As a postdoctoral research fellow, she supervised “Aspects of Authenticity in Architectural Heritage Conservation,” a research project (2009–2012) under the aegis of the Cluster of Excellence “Asia and Europe in a Global Context” at Heidelberg University. She was curatorial assistant at Staatliche Kunsthalle Karlsruhe (2013–2015). Since 2016, she has been employed by the Museum of Applied Arts in Frankfurt on the Main to research the provenance of its collections, a project funded by Deutsches Zentrum Kulturgutverluste.

### **Emily Vokt Ziemba**



#### **Collection and Exhibition Manager, Art Institute of Chicago, Illinois**

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

## Steering Committee

### **Christel Force**



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

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

### **Christian Fuhrmeister**



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

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

### **Uwe Hartmann**



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

Uwe Hartmann studied Art History at the Berlin Humboldt University (1982-1987). After receiving his doctorate in 1990, he worked as Research Assistant at the Department of Art History at the Humboldt University. From 2001 to 2008, he was Research Assistant at the Coordination Office for Cultural Property Losses (Koordinierungsstelle für Kulturgutverluste) in Magdeburg. From 2008 to 2015, he was the Director of the Office for Provenance Investigation and Research at the Institute for Museum Research of the National Museums in Berlin. Since 2015, he has been the head of the Department for Provenance Research of the German Lost Art Foundation (Deutsches Zentrum Kulturgutverluste). His research focus is the history of the art history discipline in 20th-century Germany.

### **Christian Huemer**



#### **Head, Project for the Study of Collecting and Provenance Getty Research Institute, Los Angeles**

Christian Huemer is Head of the Project for the Study of Collecting and Provenance at the Getty Research Institute, Los Angeles, where he has overseen international collaborative projects, such as “London and the Emergence of a European Art Market, c. 1780-1820” and “The Business of Art in the ‘Third Reich’.” Since 2008, he has been responsible for the Getty Provenance Index® Databases, which currently are subject to a complete conceptual and technical overhaul. Huemer serves as Review Expert for the Gurlitt Research Project (ZKM Magdeburg) and as Board Member of the International Art Market Studies Association (TIAMSA). He is also Adjunct Professor at the Sotheby’s Institute, Section Editor of the Art Market Dictionary (De Gruyter), and Editor-in-Chief of the new book series “Studies in the History of Collecting & Art Markets” (Brill).

### **Gilbert Lupfer**



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

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

### **Jane Milosch**



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

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



### **Laurie Stein**



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

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

### **Carola Thielecke**



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

Carola Thielecke studied law in Jena and Kiev. From 1998 to 2000, she was a tutor and then a lecturer at Exeter University in the UK. Since completing the German equivalent of the bar examination in 2002, she has worked for Stiftung Preußischer Kulturbesitz, initially as a team leader in the HR department, and from 2008 onwards as legal counsel. One of her specializations is legal and ethical issues resulting from the circumstances surrounding the acquisition of museum collections, including the Nazi era. She was a member of the working group of the Deutscher Museumsbund on human remains in museums and is currently a member of the Museumsbund's working group on colonial era acquisitions.

### **Petra Winter**



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

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 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.

## **1<sup>st</sup> PREP Exchange Coordinators**

### ***Colleen Carroll***



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

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

### ***Doris Heidelmeyer***



**PREP Project Coordinator, Germany  
Stiftung Preußischer Kulturbesitz, Berlin**

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

## **Guest Speakers**

### ***Mary Chan***



#### **Collections Specialist, Modern and Contemporary Art The Metropolitan Museum of Art, New York**

Mary Chan, Collections Specialist, joined the Met in 2005, originally in the Department of European Paintings, with primary responsibility for cataloguing 19th and early 20th century paintings. Since 2012, she has worked in Modern and Contemporary Art overseeing the research and documentation of the permanent collection for the Met's Collection Online. Prior to the Met, she worked in the Department of Drawings at the Museum of Modern Art, New York. She holds a B.A. in Art History from Vassar College and an M.A. from New York University's Institute of Fine Arts.

### ***Jennie Choi***



#### **General Manager of Collection Information, Digital Department The Metropolitan Museum of Art, New York**

Jennie Choi is General Manager of Collection Information in the Digital Department. She oversees the museum's collections management system, digital asset management system, and collection rights and permissions. Jennie has worked at the Museum since 1995 and has managed the collection database since it was first implemented at the Met. She led the museum's documentation standards committee, has overseen numerous data conversions and upgrades, introduced many improved workflows in administrative functions, and was instrumental in getting collection records onto the museum's website.

### ***Ashley Hall***



#### **Manager of Collections Information The Metropolitan Museum of Art, New York**

Ashley Hall is the Manager of Collections Information at the Metropolitan Museum of Art, where her primary responsibility is managing the day to day operations of The Museum System (TMS), the Met's collections management system. She has been working with TMS in some capacity for nearly seven years, including at the New-York Historical Society as their Museum Content and Technology Administrator and at Gallery Systems as a Quality Assurance Associate. She was first introduced to TMS at the Museum of Modern Art, where she worked on developing standards for cataloging components of variable media artworks.

### **Gregory N. Jansen**



#### **Research Software Architect, UMD School of Information Studies**

A designer and systems engineer, Greg builds data repositories with new capabilities for scalable storage, computation, and analysis. His systems support human rights and the public interest through archives-based historical demography, open-access government records, and cultural preservation. He has a focus on creating traceable, trustworthy data curation, constructing workflows that tie new data or findings to the evidence and chains of provenance that produced them. Greg developed the Carolina Digital Repository for UNC Chapel Hill and the open source digital archives tool, The Curator's Workbench. He has also contributed extensively to the Fedora Repository project.

### **Louise Lippincott**



#### **Curator of Fine Arts Carnegie Museum of Art, Pittsburgh, PA**

Louise Lippincott has a B.A. in Art History from Yale and Ph.D. in European History from Princeton. She is the author of *Selling Art in Georgian London: The Rise of Arthur Pond* (Yale University Press, 1983). She served as Associate Curator of Paintings for the J. Paul Getty Museum from 1983-1990. She also worked as Curator of Fine Arts (painting, sculpture, prints, and drawings made before 1945) at Carnegie Museum of Art, Pittsburgh, since 1990. In 2000-2013, she organized four exhibitions with catalogs on topics combining art and natural history from 1750-1950. She is the manager of the Teenie Harris Archive (a collection and on-line database of 80,000 images by African American photographer Teenie Harris using public history methodology) since 2001. She is the originator of and has been a curatorial consultant for CMOA's Art Tracks digital provenance project since 2013. Art Tracks is an IMLS/NEH/Kress funded initiative to develop a standard for the digital sharing of provenance information on works of art through structured Linked Open Data.

### **Rebecca Murray**



#### **Special Counsel The Metropolitan Museum of Art, New York**

Rebecca Murray, Special Counsel, The Metropolitan Museum of Art, has worked as an in-house attorney at The Metropolitan Museum of Art since 2001. Ms. Murray's work focuses on legal review of the collection. Prior to joining the staff of the Museum, Ms. Murray was an associate at Patterson, Belknap Web & Tyler. She went to Wellesley College and Yale Law School.

### **David Newbury**



#### **Lead Developer, Art Tracks Carnegie Museum of Art, Pittsburgh, PA**

David Newbury is a systems architect and developer working at the intersection of technology, art, and information. He leads development on the Art Tracks provenance project at the Carnegie Museum of Art, where he also consults on collections-based technology and data projects. David also leads browse application development the American Art Collaborative, a major museum Linked Data project. David teaches data visualization at the Heinz School of Public Policy at Carnegie Mellon University. He has previously worked with the University of British Columbia, University of Illinois, and PBS. David is also an Emmy-award winning filmmaker, interactive developer, and animator whose work has received national coverage in *Wired*, *Vice*, *Cosmo*, and other publications, most recently for the Terrapattern project. He runs the Pittsburgh New Media Arts organization and gives regular workshops on data visualization and technology use in artistic practice.

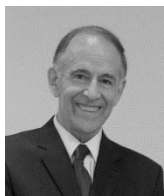
### **Jeffrey Smith**



#### **Assistant Registrar for Collections Information Freer|Sackler Galleries, Smithsonian Institution, Washington D.C.**

Jeffrey Smith is the Assistant Registrar for Collections Information at the Smithsonian's Freer and Sackler galleries. In addition to managing the collections database and its thesaurus, he is involved in the development and maintenance of numerous online scholarly catalogues and search sites. He is currently preparing Freer|Sackler provenance data for its expression as linked data in a search portal for Asian provenance.

### **James Welu**



#### **Director Emeritus, Worcester Art Museum, Worcester, MA**

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*. 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.

### **Gretchen Wold**



#### **Senior Collections Manager, European Paintings The Metropolitan Museum of Art, New York**

Gretchen Wold, Senior Collections Manager, supervises the cataloguing of the permanent collection of the Department of European Paintings and oversees its presentation on the museum's website. She is personally responsible for Old Master Italian and French paintings. She has a B.A. in Art History from Wellesley College and an M.A. from Columbia University.

## **Public Program Speakers**

### ***Thomas P. Campbell***



#### **Director and CEO, The Metropolitan Museum of Art, New York**

Since becoming the ninth director of The Met in 2009, Tom Campbell has pursued a groundbreaking agenda for the Museum that focuses on scholarship and accessibility. He has maintained the Museum's excellence in its collections, galleries, exhibitions, and publications, while encouraging new thinking about both the visitor experience and The Met's award-winning digital presence.

Under Campbell's tenure, the Museum's main building has been transformed by new galleries for Islamic and American art, The Costume Institute, and European Paintings, while the renovation of the Fifth Avenue plaza reinvigorated the Met's exterior. Campbell is also strengthening the Museum's engagement with modern and contemporary art, including the 2013 landmark gift of Leonard Lauder's collection of Cubist art and the opening of The Met Breuer in March 2016. Campbell has also encouraged a fresh approach to performance at The Met, allowing artists of all kinds to respond to and reflect on the collection. Prior to his appointment, Campbell was a curator in The Met's Department of European Sculpture and Decorative Arts for fourteen years where he organized two major exhibitions on Renaissance and Baroque tapestry.

### ***Sharon H. Cott***

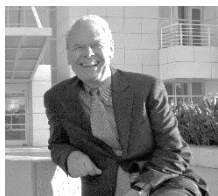


#### **Senior Vice President, Secretary, and General Counsel The Metropolitan Museum of Art, New York**

Sharon H. Cott is Senior Vice President, Secretary and General Counsel of The Metropolitan Museum of Art, responsible for overseeing the legal affairs of the Museum, corporate governance and the management of Board activities, art acquisitions, risk management, and the Archives of the

Museum. Ms. Cott has been Secretary to the Board of Trustees and General Counsel since 1992, and supervises a staff of six attorneys. Prior to joining the Museum in 1988, she was an associate at Patterson, Belknap, Webb & Tyler, where she specialized in legal issues regarding non-profit organizations. Ms. Cott is a graduate of Yale Law School and the University of Virginia.

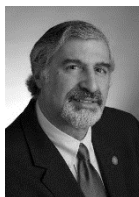
### **Thomas W. Gaehtgens**



#### **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 Free University of 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 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 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.

### **Richard Kurin**



#### **Acting Provost and Under Secretary for Museums and Research Smithsonian Institution, Washington D.C.**

Dr. Richard Kurin is the Smithsonian Institution's Acting Provost and Under Secretary for Museums and Research responsible for the oversight of all of its national museums and zoo that collectively hold some 156 million specimens, artifacts, and artworks and that annually host 30 million visitors a year. He oversees scientific research institutes ranging from the Smithsonian's Astrophysical Observatory to its Tropical Research Institute, with projects in 145 nations and in outer space. An anthropologist with Ph.D. from the University of Chicago, Kurin was a Fulbright fellow, 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 101 Objects*. He directed the Smithsonian Center for Folklife and Cultural Heritage for two decades and served on the U.S. Commission for UNESCO. He led efforts to save heritage in Haiti after the 2010 earthquake and has overseen projects for saving heritage endangered by natural disaster in Nepal and the U.S., and by human conflict in Mali, Egypt, Iraq, and Syria. Honored by Harvard University, ICOM, and the American Anthropological Association, he is a fellow of the American Academy of the Arts and Sciences, 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.

### ***Lynn Nicholas***



**Independent Scholar  
Advisor to Smithsonian Provenance Research Initiative  
Smithsonian Institution, Washington D.C.**

Lynn H. Nicholas is an independent researcher in the area of Nazi-era social and cultural policy. She is the author of *The Rape of Europa*, on the displacement and recovery of cultural assets in World War II. Mrs.

Nicholas has served as an expert witness in numerous restitution cases and testified before Congress. She was a presenter at the Washington Conference in 1998 and a delegate to the Prague Conference in 2009. She has lectured at museums and universities both here and abroad, and participated in international symposia related to the wartime fate of works of art. She has been awarded the Legion d'Honneur by France and the Amicus Poloniae by Poland.

### ***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 archeological 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 in Central Asia. Before joining SPK he was an Assistant Professor at Munich University (1986-90), and Director (1990-2003) and President (2003-2008) of the German Archaeological Institute. In 1996 he was appointed Honorary Professor at Free University in 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, Rumania, Russia, China, and the USA, and has received decorations from Germany, Russia, and Italy.



**THE PREP STEERING COMMITTEE GRATEFULLY ACKNOWLEDGES OUR COLLEAGUES FOR THEIR SUPPORT OF AND PARTICIPATION IN THE 1<sup>ST</sup> PREP EXCHANGE IN NEW YORK:**

**The Metropolitan Museum of Art.** Tom Campbell, Director and Chief Executive Officer; Sharon H. Cott, Senior Vice President, Secretary, and General Counsel; Carrie Reborra Barratt, Associate Director for Collections and Administration; Elyse Topalian, Vice President for Communications; Elizabeth Burke, Deputy Chief Development Officer for Foundation Giving; Keith Christiansen, John Pope-Hennessy Chairman, European Paintings; Alison Hokanson, Assistant Curator, European Paintings; Asher Miller, Assistant Curator, European Paintings; Gretchen Wold, Senior Collections Manager, European Paintings; Griffith Mann, Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters; Sheena Wagstaff, Leonard A. Lauder Chairman, Modern and Contemporary; Mary Chan, Collections Specialist, Modern and Contemporary; Sally K. McBride, Associate Manager for Friends of Modern and Contemporary Art; Emily Micensik, Assistant for Administration, Modern and Contemporary; Kwabena Slaughter, Associate General Manager for Production and Technical Operations, Concerts and Lectures; Amy Lansky, Manager, Venue Operations, Education; Anais Disla, Special Events Coordinator; James Moske, Managing Archivist, Museum Archives; Michael Carter, Associate Museum Librarian, The Cloisters Library and Archives; Dale Tucker, Senior Editor; Jennie Choi, General Manager of Collection Information, Digital Media; Ashley Hall, Manager of Collections Information, Digital Media; Nicole Sussmane, Legal Assistant, Office of the Senior Vice President, Secretary and General Counsel; Bonita Bacchus, Manager, Catering by Restaurant Associates; Emily Ewen, Intern, Modern and Contemporary.

**The Smithsonian Institution.** Office of the Provost and Under Secretary for Museums and Research: Richard Kurin, Acting Provost and Under Secretary; Smithsonian Provenance Research Initiative: Lynn H. Nicholas, Provenance Advisor; Nick Pearce, Richmond Chair of Fine Art, University of Glasgow, U.K. and SPRI Senior Research Fellow; Maria Tischner, 2015 Intern. Freer Gallery of Art and Arthur M. Sackler Gallery: Julian Raby, Director; Elizabeth Duley, Head of Collections; Jeffrey Smith, Assistant Registrar. Office of the General Counsel: Craig Blackwell, Associate General Counsel. Cooper Hewitt Smithsonian Design Museum: Cara McCarty, Curatorial Director; Matilda McQuaid, Deputy Curatorial Director; Wendy Rogers, Registrar. Archives of American Art: Kate Haw, Director; Liz Kirwin, Deputy Director; Marisa Bourgoin, Head of Reference; Megan Burdi, Archivist; Karen Weiss, Supervisory Information Resources Specialist.

**Stiftung Preußischer Kulturbesitz.** Hermann Parzinger, President; Sven Haase Stellvertretender Leiter/Provenienzforschung, Zentralarchiv Staatliche Museen zu Berlin; Birgit Jöbstl, Referentin für Presse und Öffentlichkeitsarbeit.

**And, all of our guest speakers, especially leadership session facilitator** Jim Welu, Emeritus Director, Worcester Art Museum, Worcester.

## **THE ORGANIZING COMMITTEE FOR THE 1<sup>ST</sup> PREP EXCHANGE IN NEW YORK**

**The Met** Christel Force, Rebecca Murray

**SPRI** Jane Milosch, Laurie A. Stein

**SPK** Carola Thielecke, Petra Winter

## **GRATEFULLY ACKNOWLEDGES THE INVALUABLE PARTICIPATION OF**

Archives of American Art, Smithsonian Institution

Asia Society Museum

Christie's

Cooper-Hewitt National Design Museum, Smithsonian Institution

The Frick Collection and Center for the History of Collecting

The Solomon R. Guggenheim Museum

The Jewish Museum, New York

Leo Baeck Institute

Leonard A. Lauder

The Morgan Library and Museum

The Museum of Modern Art

The Neue Galerie New York

Wildenstein-Plattner Institute

## **WITH SPECIAL THANKS FOR SPONSORING PREP'S OPENING DINNER TO**

Ronald S. Lauder, Neue Galerie New York, Commission for Art Recovery

## **AND HEARTILY THANKS OUR 1<sup>ST</sup> EXCHANGE PROGRAM SUPPORT TEAM**

[Smithsonian Provenance Research Initiative \(SPRI\)](#)

**Johanna Best**, Mellon/ACLS Public Fellow, Program Manager  
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**Colleen Carroll**, PREP Project Coordinator, U.S.

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**Doris Heidelmeyer**, PREP Project Coordinator, Germany

**Tania Lipowski**, Leiterin Ausstellungsbüro (Director of Exhibitions Office)



Briefe aus dem Nachlass von Karl Buchholz (Letters from the personal papers of Karl Buchholz)

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

**The German Program for Transatlantic Encounters,  
financed by the European Recovery Program**

**The German Federal Government Commissioner for Culture and the Media**

**Additional funding comes from the PREP Partner Institutions,  
the Smithsonian Women's Committee, and James P. Hayes**

## **2<sup>nd</sup> PREP Exchange in Berlin**

September 24–29, 2017

Staatliche Museen zu Berlin—Stiftung Preußischer Kulturbesitz

**3<sup>rd</sup> PREP Exchange** in Los Angeles, (Spring 2018) ↔ **4<sup>th</sup> Exchange** in Munich (Fall 2018)

**5<sup>th</sup> PREP Exchange** in Dresden (Spring 2019) ↔ **6<sup>th</sup> Exchange** in Washington, DC (Fall 2019)

**PREP—Building a German/American Provenance Research Autobahn, 2017–2019**

<http://provenance.si.edu/jsp/prep.aspx>