



**ZI** ZENTRALINSTITUT  
FÜR KUNSTGESCHICHTE



Smithsonian



THE GETTY  
RESEARCH  
INSTITUTE



**Staatliche Museen zu Berlin**  
Preußischer Kulturbesitz



Deutsches Zentrum  
**Kulturgutverluste**

PREP is co-organized by the Smithsonian Institution and the Stiftung Preußischer Kulturbesitz, in partnership with four major museums and research institutes in the US and Germany with important holdings of interest to Holocaust-era art provenance researchers: The Metropolitan Museum of Art, New York; The Getty Research Institute, Los Angeles; Zentralinstitut für Kunstgeschichte, Munich; and Staatliche Kunstsammlungen Dresden; with the Deutsches Zentrum Kulturgutverluste (German Lost Art Foundation, DZK), Magdeburg, as consulting partner.

Major support for PREP comes through a German government grant funded by the German Program for Transatlantic Encounters, financed by the European Recovery Program through Germany's Federal Ministry for Economics Affairs and Energy, with additional funds from the Federal Commission for Culture and Media and the 7 PREP institutional partners.

Gefördert durch:



Bundesministerium  
für Wirtschaft  
und Energie



Die Beauftragte der Bundesregierung  
für Kultur und Medien

aufgrund eines Beschlusses  
des Deutschen Bundestages

Additional funding comes from the Smithsonian Women's Committee, Norman and Suzanne Cohn, Howard and Roberta Ahmanson, James P. Hayes, Lois Jecklin, Jerry and Gwen Paulson, Ferdinand-Möller-Stiftung, Berlin, Eskin Family Foundation, Kathryn Hughes and John Christian, Brian Daggett and Franz Rabauer, and Ruth Abrahams Design.

**PREP Public Programs (October 24-26) organized with additional support from the German Historical Institute (GHI) and the Goethe Institut, Washington, D.C.**



GERMAN HISTORICAL INSTITUTE  
WASHINGTON DC



Germany  
and the U.S.

# 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*



## THE GERMAN/AMERICAN EXCHANGE ON NAZI-ERA ART PROVENANCE RESEARCH IN MUSEUMS

**6TH PREP EXCHANGE  
OCTOBER 20-26, 2019  
WASHINGTON, DC**



Smithsonian



**Staatliche Museen zu Berlin**  
Preußischer Kulturbesitz



**The German/American Provenance Research Exchange Program (PREP) for Museum Professionals, 2017-2019**, is a facilitator of international collaborative research projects centered around Holocaust-era art looting. PREP is developing a growing network—a “provenance research autobahn”—of experts who share improved methodologies, newly-digitized provenance resources, and research results with academic and professional colleagues, and with the public. To date, PREP’s network includes some 150 institutions and 400 individuals, with the aim of piecing together a more complete picture of the movement of artworks and their owners, collectors, and dealers in Europe and the US from 1933 through the present. In service to the field, PREP and the Getty Research Institute will publish an online **PREP Resource for Nazi-Era Provenance Research in Germany and the US**, available to researchers and to the public.

PREP’s core program is comprised of six week-long Exchanges, with 21-24 participants competitively selected each year. These cohorts attend two Exchanges, one in Germany and one in the US, organized by a PREP Partner Institution in collaboration with regional museums, archives, and research centers.

### 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, DC (October 20–26)

Front Cover: (detail) Thomas Carr Howe papers, 1932-1984, Box 4, Folder 20, Series 6 MFAA Officials Inspecting Art, 1946 (Handwritten on verso: Central Collecting Point Wiesbaden, Checking Riga silver received from Marburg CCP. 13 Aug 46), Archives of American Art, Smithsonian Institution.

## WELCOME

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Dear 2019 PREP Participants and 2017-2018 Alumni,

With great pleasure, we welcome the 2019 PREP cohort to Washington DC for a week-long program of rich and varied dialogue, ideas, and inspiration about World War II-era provenance research in art museums. We also welcome our 2017-2018 alumni, who will participate later this week to mark the conclusion of this ground-breaking, three-year German/American Exchange Program.

The first half of the week will focus on institutions and provenance resources that are important for Holocaust-era art research in Washington, DC. We hope to deepen the conversations and widen the networking that began during the 5<sup>th</sup> Exchange in Dresden this past Spring. The second half of the week will round out the accomplishments of PREP during the five previous Exchanges, to inspire ongoing connections and ascertain future outcomes.

It is fitting that the last of PREP's six Exchanges is hosted in the city where the Washington Conference on Holocaust Era Assets took place in 1998, and where a wealth of resources about art collecting, art looting, restitution, and wartime and post-war history are concentrated. Today, two decades after that landmark conference, our Exchange Program is poised to reflect on building strong relationships between German and American provenance researchers and bridging the efforts of art museums on both sides of the Atlantic.

The first event of the 6<sup>th</sup> Exchange, at the Archives of American Art, sets the stage for our program this week as, with the Smithsonian's Cultural Rescue Initiative, we witness the signing of a memorandum of understanding between the Smithsonian Institution and the US Army to revitalize a "Monuments Men and Women" for the future.

Then we begin the actual Exchange, which, as always, includes hands-on work with objects and documents and face-to-face conversations with experts from DC-area institutions, especially in connection with the research of Asian, decorative, and graphic arts. The DC cultural and research institutions we will visit—the United States Holocaust Memorial Museum, National Archives and Records Administration, Library of Congress, and federal and private museums—provide exemplary collections and documentation related to the Third Reich, to World War II, to Jewish history, and to remembrance.

## WELCOME

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Later in the week, our concluding program will take place at the German Historical Institute. On Thursday, in the week's signature event, 40 alumni from all three years' Exchanges, representing 25 institutions, will present a PREP Colloquium on research projects and collaborative work enriched by their experiences with PREP colleagues. Friday morning, legal experts from the Smithsonian, The Met, the SPK, and the Getty will compare the legal systems of Germany and the US, and discuss how they impact provenance research in our respective countries. In the afternoon, the PREP participants will review the format and contents of *PREP's Online Resource for Holocaust-Era Art Provenance Research in Germany and the US*, which the Getty Research Institute will publish digitally and maintain after the end of the Program. The Resource will be a lasting roadmap of PREP's "provenance research Autobahn," charting its programs, achievements, and outcomes, and tracing a network of ongoing and expanding conversations on provenance topics that will reverberate well into the future.

The 6<sup>th</sup> Exchange will conclude with two public programs open to the greater Washington DC community. On Friday evening, the panel "Nazi-Era Provenance Research: The Importance of Transnational Exchange," will focus on the historical development of Holocaust-era provenance research in Germany and the United States, highlighting hard-won accomplishments and persistent challenges. On Saturday morning, PREP and the GHI will host a panel discussion, "Object Lessons: German and American Perspectives on Provenance Research of the Colonial and Nazi Eras," with guest experts from both countries and Australia. This program will broaden the conversation about Nazi-era provenance to include colonial-era issues.

As you return to your institutions to engage in future interaction, dissemination, and cooperation on provenance issues, we trust that you will further PREP's legacy. We hope that the PREP experience has expanded your network, and will continue to prompt your commitment to access and transparency.

Here's to the future of provenance research—in museums, and beyond!

The PREP Steering Committee

## IMPORTANT INFORMATION

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### CHURCHILL HOTEL

1914 Connecticut Avenue NW, Washington, DC 20009, +1 202-797-2000

### PUBLIC TRANSPORTATION NEAR THE CHURCHILL HOTEL

**Metro:** Dupont Circle **M** + 0.4 mile 🚶

**Bus:** L1, L2, 42, 43, H1

***All transit is on your own, except for the Welcome Reception shuttle bus***

*All walking distances are approximate*

### SECURITY AND TIMING

***For all visits to DC museums and institutions, please bring photo identification and allow additional time for security and bag check.***

### CONTACTS IN WASHINGTON, DC:

Jane Milosch: +1 202-375-3491; miloschj@si.edu

Colleen Carroll: +1 202-633-7401; carrollc@si.edu

Andrea Hull: hulla@si.edu

Anna-Carolin Augustin: +1 202-830-6583

### EMERGENCY NUMBER (Police/Fire/Ambulance): 911

Unless otherwise noted, PREP Concluding Program events (10/24 - 10/26) take place at:

### GERMAN HISTORICAL INSTITUTE (GHI)

1607 New Hampshire Avenue NW, Washington, DC 20009

Metro: Dupont Circle **M** + 0.3 mile 🚶

The **German Historical Institute** (GHI) in Washington, DC is an internationally recognized center for advanced study. It serves as a transatlantic bridge connecting American and European scholars and seeks to make their research accessible to decision-makers in the public and private sectors as well as to a general audience. While the Institute is particularly dedicated to fostering the study of German history in North America and of American history in Germany, its research and scholarly activities range beyond German and American history to encompass comparative, international, and global history. The GHI is especially committed to promoting international scholarly exchange and collaboration by bringing together European and North American scholars as well as academics from other parts of the world in its conferences and research projects.

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The Colloquium and two Public Programs will be videotaped and photographed, and will be made publicly available at [www.provenance.si.edu](http://www.provenance.si.edu). Your attendance signifies that you accept being recorded for use in informational and public relations materials of the German Historical Institute and the German/American Provenance Research Exchange Program (PREP) for Museum Professionals (2017-2019), for purposes including the Program and Program Partner websites, print media, and video channels associated with it. If you do not agree to this, please sit in the rear of the room on the house left, and we will avoid videotaping you.



## MUSEUMS IN WASHINGTON, DC

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### SMITHSONIAN MUSEUMS ON THE NATIONAL MALL

*All open 10:00 am - 5:30 pm, unless otherwise noted.*

*All free. No ticket required, unless otherwise noted.*

#### **Arthur M. Sackler Gallery**

1050 Independence Avenue SW

#### **Freer Gallery of Art**

Jefferson Drive & 12th Street SW

#### **Hirshhorn Museum and Sculpture Garden**

Independence Avenue & 7th Street SW  
Sculpture Garden: 7:30 am - dusk

#### **National Air and Space Museum**

Independence Avenue & 6th Street SW

#### **National Museum of African American History and Culture**

15th Street & Constitution Avenue NW  
*(see Museum website for information about free timed tickets)*

#### **National Museum of African Art**

950 Independence Avenue SW

#### **National Museum of American History**

14th Street & Constitution Avenue NW

#### **National Museum of the American Indian**

4th Street & Independence Avenue SW

#### **National Museum of Natural History**

10th Street & Constitution Avenue NW

#### **Smithsonian Institution Building (The Castle)**

1000 Jefferson Drive SW  
8:30 am - 5:30 pm

### SMITHSONIAN MUSEUMS NOT ON THE NATIONAL MALL

*All open 10:00 am - 5:30 pm, unless otherwise noted.*

*All free. No ticket required.*

#### **Anacostia Community Museum**

1901 Fort Place SE  
10:00 am - 5:00 pm

#### **Renwick Gallery of the Smithsonian American Art Museum**

1661 Pennsylvania Avenue NW

#### **National Postal Museum**

2 Massachusetts Avenue NE

#### **National Zoo**

3001 Connecticut Avenue NW  
9:00 am - 4:00 pm

#### **Smithsonian American Art Museum**

#### **Archives of American Art Lawrence A. Fleischman Gallery**

#### **National Portrait Gallery**

8th & F Street NW  
11:30 am - 7:00 pm

## MUSEUMS IN WASHINGTON, DC

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### OTHER MUSEUMS

*See museum websites for ticket information.*

#### **Art Museum of the Americas**

201 18th Street NW

Tues. - Sun., 10:00 am - 5:00 pm

#### **Dumbarton Oaks Research Library and Collection**

1703 32nd Street NW

Tues. - Sun., 11:00 am - 5:30 pm

#### **German-American Heritage Museum**

719 6th Street NW

Tues. - Fri., 11:00 am - 5:00 pm

#### **Hillwood Estate, Museum and Gardens**

4155 Linnean Avenue NW

Tues. - Sun., 10:00 am - 5:00 pm

#### **International Spy Museum**

700 L'Enfant Plaza SW

10:00 am - 6:00 pm

#### **The Kreeger Museum**

2401 Foxhall Road NW

Tues. - Sat., 10:00 am - 4:00 pm

#### **Museum of the Bible**

400 4th Street SW

10:00 am - 5:00 pm

#### **National Building Museum**

401 F Street NW

Mon. - Sat., 10:00 am - 5:00 pm

#### **National Gallery of Art**

4th Street & Constitution Avenue NW

10:00 am - 5:00 pm

#### **National Geographic Museum**

1145 17th Street NW

10:00 am - 6:00 pm

#### **National Museum of Women in the Arts**

1250 New York Avenue NW

10:00 am - 5:00 pm

#### **Newseum**

555 Pennsylvania Avenue NW

9:00 am - 5:00 pm

#### **The Phillips Collection**

1600 21st Street NW

Tues. - Sat., 10:00 am - 5:00 pm

#### **The Textile Museum & The George Washington University Museum**

701 21st Street NW

Mon. and Fri., 11:00 am - 5:00 pm;

Wed. - Thurs., 11:00 am - 7:00 pm;

Sat. 10:00 am - 5:00 pm;

Sun. 1:00 - 5:00 pm

#### **United States Holocaust Memorial Museum**





100 Raoul Wallenberg Place SW

10:00 am - 5:30 pm

10:00 am - 2:00 pm      **OPTIONAL MUSEUM VISTS ON YOUR OWN**

10:20 am - 1:00 pm      **NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE**

*By RSVP only*

15th Street & Constitution Avenue NW, Washington, DC 20560  
Metro: Smithsonian    + 0.5 mile 

*Meeting place at 10:20 am: Meet the group at the Mall entrance of the Museum (near corner of 14th Street & Madison Drive NW). After security, meet Elizabeth Herndon in front of the Corona Pavilion Theatre in the Heritage Hall (1st Floor).*

The **National Museum of African American History and Culture** is the only national museum devoted exclusively to the documentation of African American life, history, and culture. It was established by Act of Congress in 2003, following decades of efforts to promote and highlight the contributions of African Americans. To date, the Museum has collected more than 36,000 artifacts and nearly 100,000 individuals have become members.

10:30 am      ***Welcome and Remarks***  
**Elizabeth Herndon**, Visitor Services Lead

***Tour the Museum galleries on your own***

1:00 - 2:00 pm      **TRANSIT**



2:00 - 5:00 pm

**DUMBARTON OAKS RESEARCH LIBRARY  
AND COLLECTION**

1703 32nd Street NW, Washington, DC 20007

Metro: Dupont Circle  + 1.4 miles 

Foggy Bottom-GWU    + 1.5 miles 

Meeting place at 2:00 pm for garden tour: Dumbarton Oaks  
Garden Gate at the corner of 31st & R Street NW

Meeting place at 3:30 pm for Museum tours only: Dumbarton  
Oaks Museum entrance at 1703 32nd Street NW

**Dumbarton Oaks Research Library and Collection** supports research and learning internationally in Byzantine, Garden and Landscape, and Pre-Columbian studies through fellowships and internships, meetings, and exhibitions. Located in residential Georgetown, Dumbarton Oaks welcomes researchers at all career stages who come to study its books, objects, images, and documents. It opens its doors to the public to visit its historic garden, designed by Beatrix Farrand; its museum, with world-class collections of art; and its Music Room, for lectures and concerts.

Dumbarton Oaks offers a wealth of resources for WWII provenance researchers. The Bliss-Tyler correspondence, fully annotated and accessible online, is an important tool for anyone investigating the European art market from ca. 1900 to ca. 1950. The Image Collection and Fieldwork Archives (ICFA) includes many sources gathered during WWII, including the personal archives of scholars and photographic collections of medieval European monuments and collections.

Session Chair:

**Elizabeth (Betsy) Dospěl Williams**, Assistant Curator, Byzantine Collection (PREP 2018)

- 2:00 pm      *Dumbarton Oaks Garden Tour and Coffee*
- 3:30 pm      *History of Collecting at Dumbarton Oaks*  
Elizabeth (Betsy) Dospěl Williams
- Tour of the Precolumbian Wing*  
Juan Antonio Murro, Assistant Curator, Precolumbian Collection
- Tour of the Byzantine Gallery and Ornament: Fragments of*  
                *Byzantine Fashion Exhibition*  
Elizabeth (Betsy) Dospěl Williams
- 5:00 - 6:00 pm      TRANSIT
- 6:00 - 8:00 pm      **WELCOME DINNER**  
                            Generously sponsored by Brian Daggett and Franz Rabauer



Tabard Inn, 1739 N Street NW, Washington, DC 20036  
Metro: Dupont Circle **M** + 0.4 mile 🚶

The **Tabard Inn** is the oldest continually-operating hotel in Washington, DC, opening its doors in 1922. Its name was drawn from Chaucer's *Canterbury Tales* and suggests the hospitality of an old English Manor. During World War II, the Inn became a boarding house for the Waves (Navy Women Accepted to Emergency Services).




*Monuments Men Rescuing Michelangelo's Madonna and Child, Altaussee, Germany 1945.  
Photo: Thomas Carr Howe papers, Archives of American Art, Smithsonian Institution.*

**8:30 - 9:00 am**

**SIGNING OF A MEMORANDUM OF UNDERSTANDING (MOU)  
BETWEEN THE SMITHSONIAN INSTITUTION AND  
THE U.S. ARMY CIVIL AFFAIRS AND PSYCHOLOGICAL  
OPERATIONS COMMAND (AIRBORNE)**

Archives of American Art, Smithsonian Institution  
750 9th Street NW (9th & H Streets), Suite 2200,  
Washington, DC 20001

Metro: Gallery Place-Chinatown **M M M** + 0.1 mile 

*Photo identification required at the building's entrance.*

MOU Signatories:

**Brigadier General Jeffrey C. Coggin**, Deputy Commanding General, U.S. Army Civil Affairs and Psychological Operations Command (Airborne)

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

Also in attendance:

**Corine Wegener**, Director, Smithsonian Cultural Rescue Initiative

**Kate Haw**, Director, Archives of American Art

**Lynn Nicholas**, Author of *The Rape of Europa, the Fate of Europe's Treasures in the Third Reich and the Second World War* and researcher on the Monuments Men in WWII

9:00 am -  
12:00 pm

**MORNING SESSION**  
**ARCHIVES OF AMERICAN ART (AAA)**

The **Archives of American Art, Smithsonian Institution**, has offices in New York and Washington, DC, and its collection 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.

In addition to the papers of artists, art historians, curators, collectors and Monuments Men, the Archives of American Art holds the largest collection of art gallery and dealer records in the world, currently nearly 200 individual archival collections. These holdings offer researchers a unique opportunity to consult multiple resources at one repository. Some collections are fully digitized and globally accessible. Other collections require document consultation in the Archives Reading Room. 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 especially important for WWII-era provenance research.

9:00 am

**Welcome**  
**Kate Haw**, Director

**Welcome to PREP-DC**  
**Jane Milosch**, Director, Smithsonian PREP, and Steering Committee Member  
**Carola Thielecke**, Counsel, Stiftung Preußischer Kulturbesitz, and PREP Steering Committee Member

9:10 am

**Part I: An Introduction to Collections at the Archives of American Art**  
**Erin KINHART**, Head of Collections Processing (PREP 2018)  
**Marisa BOURGOIN**, Head of Reference Services (PREP 2019)  
**Megan BURDI**, Digital Initiatives Archivist (PREP 2017)  
**Jennifer SNYDER**, Oral History Archivist  
**Laurie STEIN**, Senior Advisor, Smithsonian PREP, and Steering Committee Member


10:30 am                    **COFFEE BREAK**

10:45 am                    ***Part II: Tour of the Archives of American Art and Presentation of Documents from Collections***

**12:00 - 1:00 pm        LUNCH**

**1:00 - 2:00 pm        TRANSIT**

**2:00 - 5:30 pm        AFTERNOON SESSION**  
**NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA)**

700 Pennsylvania Avenue NW, Washington, DC 20408  
Metro: Archives-Navy Memorial-Penn Quarter [M](#) [M](#) + 0.2 mile 

*Enter through the NARA Special Events Entrance on 7th Street NW at Constitution Avenue NW. Meet in the Washington Room.*

The **National Archives and Records Administration** is an independent agency of the US Government responsible for identifying, protecting, preserving, and making publicly available the historically valuable records of all three branches of the Federal government. NARA's holdings include millions of pages of documents created or received by the US Government during and after World War II as part of its investigations into cultural assets that were looted or otherwise lost during the war.

2:00 pm                    ***Nazi-Era Provenance Research Resources at the National Archives, Part 1***  
**Greg Bradsher**, Senior Archivist  
**Sylvia Naylor**, Archivist (PREP 2017)

3:00 pm                    **COFFEE BREAK**

3:15 pm                    ***Nazi-Era Provenance Research Resources at the National Archives, Part 2***

4:25 pm                    ***Provenance Research Resources in the Smithsonian Libraries***  
**Julia Blakely**, Rare Book Catalog Librarian, Smithsonian Libraries

4:40 pm                    ***Visit to NARA galleries and exhibitions***

5:45 pm

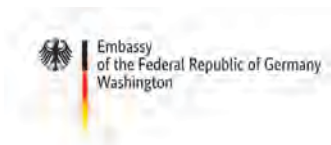
**SHUTTLE BUS TO THE WELCOME RECEPTION**

*Meet the Smithsonian shuttle bus at the **National Museum of Natural History** entrance on Madison Drive*

6:30 - 8:30 pm

**RECEPTION**

**Hosted by the Embassy of the Federal Republic of Germany**



At the home of

**Ricklef Beutin**, Deputy Chief of Mission

**Vera Beutin**, Head of Cultural Affairs

2500 Foxhall Road, Washington, DC 20007

**In celebration of the 6<sup>th</sup> PREP Exchange in DC and in association with the initiative “Deutschlandjahr - Germany and the U.S. - Wunderbar Together”**

Throughout 2019, Germany is celebrating German-American friendship through the initiative, “Deutschlandjahr: Germany and the U.S. - Wunderbar Together,” funded by the German Federal Foreign Office, implemented by the Goethe-Institut, and supported by the Federation of German Industries (BDI). This initiative—which includes over 300 partners and 2,000 events in all 50 US states—focuses on the robust German-American relationship, which is rooted in deep historic ties, shared values, and bold visions for the future, and recalls that after the end of World War II, transatlantic partnership ushered in a unique era of peace, freedom, and security; and that, for Germany, the United States remains its closest partner outside Europe. For more information about this initiative: <https://wunderbartogether.org/>

8:30 pm

**SHUTTLE BUS TO THE CHURCHILL HOTEL**



*Crowds attending the exhibition, Paintings from the Berlin Museums at the National Gallery of Art, March 17-April 23, 1948. Credit: National Gallery of Art, Washington, D.C., Gallery Archives.*

**9:00 am -  
12:00 pm**

**MORNING SESSION**  
**NATIONAL GALLERY OF ART (NGA)**

Between 3rd & 9th Streets on Constitution Avenue NW,  
Washington, DC 20565

Metro: Archives-Navy Memorial-Penn Quarter [M](#) [M](#) + 0.4 mile

*Meet at the entrance to the East Building on 4th Street NW  
between Constitution Avenue & Madison Drive.*

*Upon entry, security officers will provide badges for all  
participants. Proceed to the 7th Floor Refectory.*

*As the checkrooms will not open until 10:00 am, please do not  
bring anything that cannot be carried reasonably through the  
offices and galleries.*

The **National Gallery of Art** is a preeminent art museum with significant works from the Renaissance to present day. Conceived by and given to the people of the United States by Andrew W. Mellon, the Gallery plays a national role in preserving, collecting, exhibiting and fostering the understanding of works of art, at the highest possible museum and scholarly standards. During World



War II, the Gallery served as the headquarters of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe (known as the “Roberts Commission” after its chairman, Supreme Court Justice Owen J. Roberts) whose purpose was to promote the preservation of cultural properties in war-ravaged areas. The Commission established the Monuments, Fine Arts and Archives (MFAA) program within the US military to assist in protecting and restituting cultural property. Many MFAA officers had museum experience or were art historians or scholars, and several of them were associated with the Gallery.

The [Gallery Archives](#) collects, preserves and makes available non-current, permanently valuable records relating to the history of the National Gallery of Art. It is the primary source of information concerning past activities and events of the Gallery and for the design and construction of its buildings and campus. Among its holdings are historical records documenting the museum's war-time activities, as well as personal papers of several MFAA officers relating to their work with art restitution in Europe.

The [Department of Image Collections](#) of the NGA is one of the largest image repositories for art and architecture in the world with almost 16 million photographs, negatives, slides, digital files, and reproductive prints. Encyclopedic in scope, the holdings are strongest in Western art, with special concentration in the art of Italy, Northern Europe, and Asia. With many special collections from scholars, photographers, and art dealers, the department is an important destination for those conducting provenance research.

9:00 am

***Welcome***

**Kaywin Feldman**, Director of the National Gallery of Art

***Remarks***

**Harry Cooper**, Senior Curator, Modern Art

**Shelley R. Langdale**, Curator and Head of Modern Prints and Drawings

- 9:10 am            ***Remembrance of Things Past: The Early Years of Provenance Research***  
Lynn Nicholas, Author of *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War*
- 9:20 am            ***World War II-Era Provenance Research at the National Gallery of Art***  
Nancy Yeide, Provenance Expert and Author and former Head of the Department of Curatorial Records, NGA
- 9:40 am            ***The New Monuments Men Program***  
Corine Wegener, Director, Smithsonian Cultural Rescue Initiative
- Discussion***
- 10:30 am           ***Presentations of the Resources of the Gallery Archives and Department of Image Collections***  
*Meet in the Study Center, East Building*
- Introduction to the Department of Image Collections, National Gallery of Art Library: WWII Resources and Beyond***  
Gregory P. J. Most, Chief, Department of Image Collections  
Molli Kuenstner, Image Specialist for Northern and Central European Art before 1900
- An Introduction to Gallery Archives: Resources Relating to World War II***  
Michele Willens, Deputy Chief of Gallery Archives and Senior Archivist  
Shannon Yule Morelli, Archivist
- Discussion***
- 12:00 - 1:00 pm   **LUNCH**  
*Garden Café, West Building*
- 1:00 - 2:30 pm     **TRANSIT**



*Avraham Sutzkever and his wife Freydke survey a table filled with literary and artistic works that they rescued from Vilna, in their apartment in Moscow, March 1944. Credit: United States Holocaust Memorial Museum, courtesy of Hadass Kaleron.*

**2:30 - 5:30 pm**

**AFTERNOON SESSION**

**UNITED STATES HOLOCAUST MEMORIAL MUSEUM (USHMM)**

100 Raoul Wallenberg Place SW, Washington, DC 20024

Metro: Smithsonian    + 0.2 mile 

*Meet at the Museum entrance on 14th Street SW.*

A living memorial to the Holocaust, the **United States Holocaust Memorial Museum** inspires citizens and leaders worldwide to confront hatred, prevent genocide, and promote human dignity. Federal support guarantees the Museum's permanent place on the National Mall, and its far-reaching educational programs and global impact are made possible by generous donors. The Museum's National Institute for Holocaust Documentation houses an unparalleled repository of Holocaust evidence that documents the fate of victims, survivors, rescuers, liberators, and others. The comprehensive collection contains millions of documents, artifacts, photos, films, books, and testimonies. Researchers can search our collections through Collections Search, <https://collections.ushmm.org>.

Session Chair:

**Megan Lewis**, Reference Librarian (and Archivist), National Institute for Holocaust Documentation (PREP 2018)

2:30 pm

***Welcome***

**Rebecca Boehling**, Director, National Institute for Holocaust Documentation

***The Archives and Collections of the Museum***

**Ron Coleman**, Acting Chief Archivist, National Institute for Holocaust Documentation

**Megan Lewis**

***Survivor Art***

**Kyra Schuster**, Curator, National Institute for Holocaust Documentation

***EHRI Project: European Holocaust Research Infrastructure***

**Neil Guthrie**, Director, Planning and Administration, Mandel Center for Advanced Holocaust Studies

***USHMM Academic Fellowships***

**Samantha Hinckley**, Program Manager for International Academic Programs, Mandel Center for Advanced Holocaust Studies

3:30 pm

**COFFEE BREAK**

3:45 pm

***Discussion***

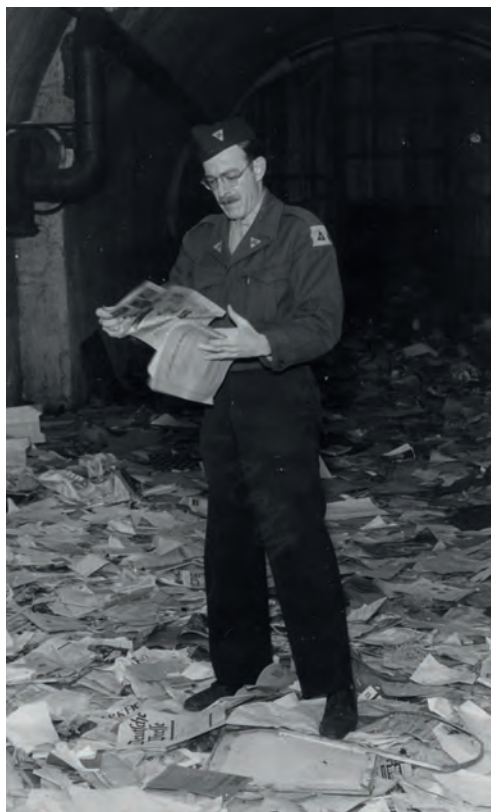
4:15 - 5:00 pm

***Small Group Tours of the Library and Archives Reading Rooms***  
*(Time Permitting)*

**Megan Lewis**

4:15 - 5:30 pm





***Visit USHMM galleries and exhibitions***



*Don C. Travis, Jr., Acting Chief, Library of Congress Mission, with documents from the Rehse Archiv, Munich, August 1946. Library of Congress, Prints & Photos Division.*

9:00 am -  
12:00 pm

**MORNING SESSION**  
**LIBRARY OF CONGRESS**

10 First Street SE, Washington, DC 20540  
Metro: Capitol South    + 0.5 mile 

*Enter the Jefferson Building on 1st Street SE, between  
Independence Avenue & East Capitol Street.  
Meet in Jefferson Building, Room LJ-119.*

The **Library of Congress** collections have many resources that are useful for the study of Nazi-era provenance research. Documents in our own archive provide significant information about the work of the Library of Congress European Mission and the Cooperative Acquisitions Project in the 1940s. International phone books and subscription databases are valuable aids for

gathering genealogical and historical information. In addition, Jewish Cultural Reconstruction included the Library of Congress when it distributed heirless and unidentifiable books, which are now designated as the Holocaust-Era Judaic Heritage Library (Library of Congress, Hebrew Section). The Third Reich Collection has materials produced for Nazi leaders and organizations, which the US Army confiscated and transferred to the United States. Bibliographies and research guides will be available.

Session Chair:

**Helena Zinkham**, Chief, Prints and Photographs Division

9:00 am

***Welcome to the Library***

**Jane Sánchez**, Deputy Librarian

***Research Resource: Library of Congress Archives***

**Cheryl Fox**, LC Archives Specialist

***Genealogical and Related Research Resources***

**Grant Harris**, Chief, European Division

10:30 am

**COFFEE BREAK**

***Display of Books and Photographs***

***Third Reich Related Collections: A Complex Provenance***

**Debra Wynn**, Senior Cataloging Specialist, Rare Materials

***Books Received through Jewish Cultural Reconstruction***

**Ann Brener**, Specialist for Hebrew Collections

12:00 - 1:00 pm

**LUNCH**

1:00 - 2:00 pm

**TRANSIT**

## AFTERNOON SESSIONS

*Please attend your assigned Focus Session*

2:00 - 5:00 pm

### **FOCUS I: DECORATIVE ARTS, ARCHIVES, AND COLLECTIONS MANAGEMENT AT THE NATIONAL MUSEUM OF AMERICAN HISTORY (NMAH)**

1300 Constitution Avenue NW, Washington, DC 20560

Metro: Smithsonian    + 0.2 mile 

*Enter at Constitution Avenue and go through security. Turn right into the 1st Floor, West Wing. Meet in the SC Johnson Conference Center, at the end of the hall on the right.*

The **National Museum of American History** holds more than 1.8 million objects and more than three shelf-miles of archival collections. On behalf of the nation, NMAH preserves and shares this extraordinary national collection, encompassing everything from the original Star-Spangled Banner to Abraham Lincoln's top hat; from the first computer bug to the first artificial heart; from Dizzy Gillespie's angled trumpet to Dorothy's ruby slippers from *The Wizard of Oz*. The Museum's archival collections include a remarkable array of American history in documents, photographs, and other works, including major holdings on the histories of American business and music.

With its 35,000 volumes, **The Dibner Library of the History of Science and Technology** holds the most unusual, valuable, and intriguing rare materials of the Smithsonian Libraries. It supports ongoing historical research, exhibition, education, and advancement programs by building and providing access to collections in such areas as astronomy, electricity and magnetism, transportation, mathematics, engineering, technology, physics, chemistry, and much more. The highlights of the collections can be found in every format and genre: among thousands of early printed books, 2000 unique manuscripts, more than 300 incunabula (books printed before 1501), and hundreds of portraits in art prints, drawings, and medals.



11:00 am - 2:00 pm      ***The Archives Center (1st Floor, West Wing) will be open to PREP Alumni and Steering Committee Members on October 23 from 11:00 am - 2:00 pm. The Archives Center will have with archival material on display. Ask for Bob Horton on arrival.***

Session Co-Chairs:

**Bob Horton**, Assistant Director for Collections and Archives  
**Jane Milosch**, Director, Smithsonian PREP, and Steering Committee Member

2:00 pm      ***Welcome***  
**Sue Fruchter**, Deputy Director

2:10 - 4:30 pm      ***Alternating Sessions***

***Session I***

***Archival Holdings and Digital Initiatives***

**Bob Horton**

***Provenance and Collections Management Challenges***

**Josh Gorman**, Head of Collections Management and Museum Registrar

3:00 pm      **COFFEE BREAK**

***Session II***

***European and American Decorative Arts at NMAH:***

***The Hans Syz Collection of Meissen Porcelain***

**Bonnie Lilienfeld Campbell**, Assistant Director for Curatorial Affairs

**Sarah Richards**, Project Assistant

4:30 pm      ***Tour of The Dibner Library of the History of Science and Technology (limit 15 participants)***

**Lilla Vekerdy**, Head and Curator, Special Collections

***Tour the NMAH galleries and exhibitions on your own***

**2:00 - 5:00 pm**      **FOCUS II: MODERN AND GRAPHIC ARTS AT THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN (HMSG)**

Independence Avenue & 7th Street, Washington, DC 20560

Metro: L'Enfant Plaza      + 0.3 mile 

*After security check, meet Sarah Stauderman at reception desk for coffee voucher.*

The Smithsonian's **Hirshhorn Museum and Sculpture Garden** is a leading voice for contemporary art and culture and provides a national platform for the art and artists of our time. The Hirshhorn seeks to share the transformative power of art with audiences at all levels of awareness and understanding by creating experiences in which art, artists, audiences, and ideas converge. HMSG encourages public understanding and appreciation of modern and contemporary art through acquisition, exhibitions, education, conservation, and research. The Collection's greatest strength lies in its in-depth holdings of works by major 20th century artists in all media.

Session Chair:

**Sarah Stauderman**, Director of Collections

2:00 pm      ***Meet and Greet with Coffee***

Dolcezza Café, Lobby, HMSG

2:25 pm      *Meet Sarah Stauderman at elevator*

2:30 pm      ***Welcome***

**Stéphane Aquin**, Chief Curator

2:35 pm      ***HMSG's Holocaust-era Provenance Research Project:  
Origins and Accomplishments***

**Valerie Fletcher**, Senior Curator Emeritus

3:30 pm      ***Works on Paper Cataloguing Project***

**Sarah Stauderman**

**Discussion**

Moderator: **Christel Force**, Senior Research Consultant, The Metropolitan Museum of Art, and PREP Steering Committee Member

4:15 pm

**Conservation Lab Tour**

**Visit to HMSG exhibitions and galleries on your own**

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2:00 - 5:00 pm

**FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F|S)**

Jefferson Drive at 12th Street SW, Washington, DC 20560

Metro: Smithsonian [M](#) [M](#) [M](#) + 0.2 mile 

*Meet at 1:50 pm inside the Independence Avenue entrance to the Freer Gallery of Art. After security, proceed to the Freer Conference Room.*

The **Freer Gallery of Art and the Arthur M. Sackler Gallery** are the Smithsonian's museums of Asian art. The Freer|Sackler houses one of the world's most important collections of Asian art, with more than 42,000 objects—and counting—dating from the Neolithic period to today. Masterpieces from China, Japan, Korea, South and Southeast Asia, the ancient Near East, and the Islamic world are complemented by a significant group of American artworks of the Aesthetic movement, including James McNeill Whistler's Peacock Room.

The Archives contains nearly 200 collections, including the comprehensive papers of the Freer Gallery of Art's founder, Charles Lang Freer, the Paul Singer Papers, the Carl Whiting Bishop Papers, and an important photographic and drawing collection, among others. The Library is one of the finest repositories of Asian art resources in the United States and contains a collection of nearly 2,000 rare books and annotated auction catalogs.

Session Co-Chairs:

**Massumeh Farhad**, Interim Deputy Director for Collections and Research, and Chief Curator and The Ebrahimi Family Curator of Persian, Arab, and Turkish Art

**Laurie Stein**, Senior Advisor, Smithsonian PREP, and Steering Committee Member

2:00 pm

***Welcome Address***

**Chase F. Robinson**, Dame Jillian Sackler Director of the Arthur M. Sackler Gallery and Freer Gallery of Art

***Introduction to the Asian Art Provenance Program***

**Laurie Stein**

2:10 pm

**Acquisitions and Records**

***Swallowing an Asian Elephant: Acquiring the 5000-Piece Chinese Collection of Dr. Paul Singer***

**J. Keith Wilson**, Curator of Ancient Chinese Art

***Beginning to Digest the Elephant: Uncovering the Provenance Histories of Dr. Paul Singer's Collection***

**Joanna M. Gohmann**, WWII-Era Provenance Researcher

***Provenance Research and Data at the Freer/Sackler***

**Jeffrey Smith**, Assistant Registrar for Collections Information

***Asian Art Provenance Connections Project***

**Nick Pearce**, Sir John Richmond Chair of Fine Arts, School of Culture and Creative Arts, University of Glasgow, and Smithsonian Research Associate (PREP 2017)

***Discussion***

3:15 pm

**Objects and Records**

*Location: Freer Storage*

***Resources in the Freer Archives***

**Lisa Fthenakis**, Archivist

**Ryan Murray**, Archivist

***A Not So Simple Saint***

**Debra Diamond**, Curator of South and Southeast Asian Art  
**Emma Natalya Stein**

*Provenance Research, Restitution and Post-Restitution Findings*  
**Laurie Stein**

*Close Looking at Chinese Objects and their Provenance*  
**J. Keith Wilson**  
**Joanna M. Gohmann**

4:30 pm

**Option 1: *Tour of Conservation and Scientific Research Lab, Freer Gallery of Art***

**Donna Strahan**, Head, Department of Conservation and Scientific Research

**Option 2: *Visit the Freer/Sackler Galleries on your own***

5:00 - 5:30 pm

**TRANSIT**



*Ritual grain server (gui) with square base and masks, dragons, and birds, Early Western Zhou dynasty, ca. late 11th - early 10th century B.C.E. China, bronze. Purchase, Freer Gallery of Art (F1938.20).*



View of Neuschwanstein castle, 1945 (left); Photograph of Smithsonian Castle from the north was taken late 1850s (right).

**5:30 - 7:30 pm      PREP SMITHSONIAN RECEPTION AT THE CASTLE**

Smithsonian Castle Commons

1000 Jefferson Drive SW, Washington, DC 20560

Metro: Smithsonian [M](#) [M](#) [M](#) + 0.2 mile 

*Enter on the Mall side of the Smithsonian Castle*

*Meet participants of the 2019 German/American Provenance Research Exchange Program (PREP) for Museum Professionals, PREP 2017-2018 Alumni, PREP Steering Committee Members, Smithsonian colleagues, and PREP-DC supporters*

**Welcome**

**Jane Milosch**, Director, Smithsonian PREP, and Steering Committee Member  
**Carola Thielecke**, Counsel, Stiftung Preußischer Kulturbesitz, and PREP Steering Committee Member

**Remarks**

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

**Gero Dimter**, Vice President, Stiftung Preußischer Kulturbesitz


**Presentation of PREP Participation Certificates**

**Book Launch of *Collecting and Provenance: A Multidisciplinary Approach***

*Image Credits: Unidentified photographer. Thomas Carr Howe papers, 1932-1984. Archives of American Art, Smithsonian Institution (left); Smithsonian Institution Archives, negative number MAH-45934A. Annual Report of the Smithsonian Institution for the year 1856, p. 23 (right).*

9:30 am -  
4:00 pm

## THE 6TH GERMAN/AMERICAN PREP COLLOQUIUM ON NAZI-ERA ART PROVENANCE RESEARCH IN MUSEUMS

German Historical Institute (GHI)  
1607 New Hampshire Avenue NW, Washington, DC 20009  
Metro: Dupont Circle **M** + 0.3 mile 

### PREP TALKS: Interdisciplinary and Comparative Approaches/Case Studies on Provenance Research



*Over the past three years, five PREP Exchanges have taken place in New York, Berlin, Los Angeles, Munich, and Dresden. PREP's 2017-2019 Participant Cohorts—now totaling 75 museum professionals—continue to share their expertise and their institutional resources related to Holocaust-era art provenance research, especially through PREP's rapidly-growing provenance network that now includes some 150 institutions. In this final Colloquium, 40 PREP Participants and PREP Steering Committee Members from 25 German and American museums, archives, and research centers will summarize some of the Program's outcomes in 5-minute "lighting talks." They will present their work and projects that have benefited*

*from participation in the PREP program—international collaboration on the research itself, and comparative approaches to and new resources for the work—and they will discuss the different roles archivists, curators, provenance researchers, and collection managers play in advancing this work and sharing it with the public.*

*Photo: Edith Standen and Rose Valland with art to be restituted to France, 1946 May/unidentified photographer. James J. Rorimer papers, 1921-1982, bulk 1943-1950, Archives of American Art, Smithsonian Institution.*

The Colloquium will be recorded and will be made publicly available at [www.provenance.si.edu](http://www.provenance.si.edu). For more information, see page 3.



Colloquium Co-Chairs:

**Jane Milosch**, Director, Smithsonian PREP, and Steering Committee Member  
**Christian Fuhrmeister**, Research Department, Zentralinstitut für Kunstgeschichte, Munich, and PREP Steering Committee Member

9:30 am ***Meet and Greet Coffee***

10:00 am ***Opening Remarks***  
**Jane Milosch**

**10:05 - 11:50 am** **SESSION I**  
**TRACING PROVENANCE PATHS: COLLECTORS, DEALERS, OBJECTS, AND METHODOLOGY**

10:05 am ***Introductory Remarks by Session Co-Chairs***  
**Laurie Stein**, Senior Advisor, Smithsonian PREP, and Steering Committee Member  
**Barbara Bechter**, Provenance Researcher, Staatliche Kunstsammlungen Dresden (Germany 2017)

10:10 am ***Asian and Near Eastern Art***

***Building Bridges: The Collaboration of Two PREP Participants in the Field of Chinese Art Collecting and Provenance***

**Nick Pearce**, Sir John Richmond Chair of Fine Arts, School of Culture and Creative Arts, University of Glasgow, and Smithsonian Research Associate (US 2017)

**Christine Howald**, Researcher and Coordinator, Institut für Kunstwissenschaft und Historische Urbanistik, Technische Universität Berlin (Germany 2017)

***Four Museums – Four Founding Directors: Justus Brinckmann (Hamburg) and Charles Lang Freer (DC) – Adolf Bastian (Berlin) and James Henry Breasted (Chicago)***

**Maria Sobotka**, Assistant Curator, Museum für Kunst und Gewerbe Hamburg (Germany 2019)

**Najiba Choudhury**, Assistant Collections Information Specialist & Provenance Researcher, Freer|Sackler Galleries, Smithsonian Institution (US 2019)

**Henriette Lavaulx-Vrécourt**, Curator for the East- and North-Asian Department, Ethnologisches Museum, Staatliche Museen zu Berlin (Germany 2019)  
**Anne Flannery**, Head of Museum Archives and Digital Content Specialist, The Oriental Institute of the University of Chicago (US 2018)

10:40 am

***Decorative Arts******Piecing Together the Maximilian von Goldschmidt-Rothchild Collection in Germany and the US***

**Katharina Weiler**, Provenance Researcher, Museum Angewandte Kunst, Frankfurt (Germany 2017)

**Christine Brennan**, Senior Researcher and Collections Manager, Medieval Art and the Cloisters, The Metropolitan Museum of Art (US 2017)

**Rosie Mills**, The Rosalinde and Arthur Gilbert Foundation Associate Curator of Decorative Arts and Design, Los Angeles County Museum of Art (US 2019)

**Yao-Fen You**, Senior Curator and Head, Product Design and Decorative Arts, Cooper Hewitt, Smithsonian Design Museum (US 2018)

11:00 am

***Methodology and Digital Tools******Changing Names: Thoughts on Challenges for Provenance Research***

**Robert Schindler**, Fariss Gambrill Lynn and Henry Sharpe Lynn Curator of European Art, Birmingham Museum of Art (US 2019)

**Anne Uhrlandt**, Project Coordinator, Stern Cooperation Project, Zentralinstitut für Kunstgeschichte, Munich (Germany 2019)

***Provenance Research and Digital Tools: A Comparative Look at Methods of Recording Provenance Data***

**Leonhard Weidinger**, Provenance Researcher, Austrian Commission for Provenance Research, Vienna (Germany 2017)

**Jeffrey Smith**, Assistant Registrar for Collections Information, Freer|Sackler Galleries

11:20 am

***Discussion***

11:40 am

**COFFEE BREAK**

11:50 am - 2:35 pm	<b>SESSION II</b> <b>COLLABORATIVE APPROACHES TO PROVENANCE</b> <b>RESEARCH PROJECTS: WITHIN AND WITH OTHER</b> <b>INSTITUTIONS</b>
11:50 am	<i><b>Introductory Remarks by Session Co-Chairs</b></i> <b>Christel Force</b> , Senior Research Consultant, The Metropolitan Museum of Art, and PREP Steering Committee Member <b>Sandra van Ginhoven</b> , Head, Provenance and Collecting, Getty Research Institute, and PREP Steering Committee Member
11:55 am	<i><b>Virginia Museum of Fine Art, Richmond, and the Staatsgalerie Stuttgart</b></i>  <i><b>US and German Perspectives on the Fischer Collection</b></i> <b>Sarah Eckhardt</b> , Associate Curator of Modern & Contemporary Art, VMFA (US 2019) <b>Johanna Poltermann</b> , Provenance Researcher, Staatsgalerie Stuttgart (Germany 2019)  <i><b>Cross-Departmental Work on the Fischer Project</b></i> <b>Karen Daly</b> , Registrar for Exhibitions & Coordinator of Provenance Research, VMFA (US 2017)  <i><b>The Grohmann Archiv and the Fischer Project</b></i> <b>Elke Allgaier</b> , Head of Archives, Staatsgalerie Stuttgart (Germany 2017)
12:15 pm	<i><b>The Metropolitan Museum of Art, New York</b></i>  <i><b>Provenance at The Met: Exhibitions, Digital Features, and Archival Resources</b></i> <b>Christine Brennan</b> <b>Jim Moske</b> , Managing Archivist, The Metropolitan Museum of Art (US 2018) <b>Anne Dunn-Vaturi</b> , Research Associate, Provenance, Ancient Near Eastern Art, The Metropolitan Museum of Art (US 2019)
12:30 - 1:30 pm	<b>LUNCH</b>

- 1:30 pm ***The Dresden State Art Collections***  
  
***Art Owned. Art Lost: A Multi-Museum Exhibition at the Dresden State Art Collections***  
**Barbara Bechter**  
**Katja Lindenau**, Provenance Researcher, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett (Germany 2018)  
**Carina Merseburger**, Provenance Researcher, Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister (Germany 2019)
- 1:45 pm ***The J. Paul Getty Museum and the Getty Research Institute***  
  
***First Responders and Cross-Museum Projects: Provenance Research from Archives to Collections***  
**Sandra van Ginhoven**  
**Karen Meyer-Roux**, Archivist, Getty Research Institute (US 2017)  
**Anne-Lise Desmas**, Senior Curator and Department Head of Sculpture and Decorative Arts, The J. Paul Getty Museum (US 2018)  
**Sally McKay**, Head of Research Services, Getty Research Institute (US 2019)
- 2:05 pm ***Discussion***
- 2:30 pm **COFFEE BREAK**
- 2:45 - 4:00 pm **SESSION III  
PROVENANCE RESEARCH AND EXHIBITIONS:  
VISUALIZING THE INVISIBLE**
- 2:45 pm ***Introductory Remarks by Session Co-Chairs***  
**Petra Winter**, Director of the Central Archive of National Museums Berlin (Zentralarchiv SMB) and Head of Provenance Research, and PREP Steering Committee Member  
**Erika Holmquist-Wall**, Chief Curator and Mary and Barry Bingham Sr. Curator of European and American Painting and Sculpture, Speed Art Museum, Louisville, Kentucky (US 2019)

2:50 pm

***Exhibitions with Provenance Focus***

***Curatorial Challenges and Unconventional Approaches***

**Sophie Leschik**, Research Associate, DZK (Germany 2019)

***Seven Crates of Jewish Material: On Looting and Rediscovery, 1938 to the Present***

**Christine Bach**, Research Associate for Provenance Research, Landesstelle für die nichtstaatlichen Museen in Bayern (Germany 2019)

***Museum Folkwang, Essen: Histories of a Collection***

**Isabel Hufschmidt**, Curator for Research, Scientific Cooperation and Provenance Research, Museum Folkwang (Germany 2019)

***Discriminating Thieves: Activating Provenance in the Galleries***

**Mackenzie Mallon**, Provenance Specialist, The Nelson-Atkins Museum of Art (US 2017)

3:10 pm

***Exhibitions and Graphic Arts***

***The Lives of Images—An Exhibition about Provenance at Museum Berggruen***

**Sven Haase**, Deputy Director and Provenance Researcher, Zentralarchiv, Staatliche Museen zu Berlin (Germany 2018)

***Systematic and Comprehensive Provenance Research—A Short Report on the Challenges in Weimar***

**Sebastian Schlegel**, Provenance Researcher, Klassik Stiftung Weimar (Germany 2018)

***The Paper Chase: The Challenges of Provenance Research for Works on Paper***

**Emily Vokt Ziemba**, Director of Curatorial Administration for Prints and Drawings, Art Institute of Chicago (US 2017)

3:25 pm

***Discussion***

3:55 - 4:00 pm


***Closing Remarks***

**Christian Fuhrmeister**

6:00 - 8:30 pm

## THE PHILLIPS COLLECTION

1600 21st Street NW, Washington, DC 20009

Metro: Dupont Circle **M** + 0.3 mile 

*Enter the Carriage House on Hillyer Court NW, located off 21st Street NW between Hillyer Place and Q Street. Meet in the Center Studio.*

The **Phillips Collection** is home to an extraordinary collection of more than 5,000 works ranging from French impressionism and American modernism to contemporary art. By displaying superb works in an intimate setting, founder Duncan Phillips hoped to encourage visitors to appreciate new, challenging forms of artistic expression. The Phillips Collection often juxtaposes art from different eras and places suggest different visual "conversations."

The **University of Maryland Center for Art and Knowledge** at The Phillips Collection is the expansion of the Center for the Study of Modern Art—the museum's nexus for academic work, scholarly exchange, and innovative interdisciplinary collaborations.

Session Chair:

**Klaus Ottmann**, Chief Curator and Deputy Director for Academic Affairs

6:00 pm

### ***Light Reception***

#### ***Welcome***

**Klaus Ottmann**, Chief Curator and Deputy Director for Academic Affairs

6:15 pm

### ***Discussion: Provenance Research at the Phillips Collection -- Past and Present***

**Susan Behrends Frank**, Curator



Félix Vallotton  
Passerby (La  
Passante)  
1897  
Oil on cardboard  
7 7/8 x 11 in. (20 x  
28 cm)  
Collection of Vicki  
and Roger Sant

7:00 - 8:00 pm

***Alternating, provenance-focused tours of the permanent collection and Special Exhibition (30 minutes each)***

***Tour of Special Exhibition***

***Bonnard to Vuillard: The Intimate Poetry of Everyday Life, The Nabi Collection of Vicki and Roger Sant***

**Elsa Smithgall, Senior Curator**

*This exhibition presents over 60 exquisite, rarely seen works by a leading group of European Post-Impressionist artists who ushered in a new form of artistic expression in the 1890s. Assuming the name “Nabis” (from the Hebrew navi, meaning “prophet”), its members shared a belief in art’s intimate connection to everyday life. Works by Pierre Bonnard, Édouard Vuillard, Maurice Denis, Félix Vallotton, and others across a range of media—including painting, sculpture, lithography, stained glass, and needlepoint—reveal the various ways in which the Nabis sought to break down the artificial barriers between the fine and decorative arts. The exhibition and its accompanying catalogue significantly enrich the understanding of the Nabis’ lasting contribution to the history of modern art.*

***Tour of Permanent Collection***

**Susan Behrends Frank, Curator**

8:00 - 8:30 pm

***Visit Phillips Collection galleries on your own***



9:00 am -  
12:00 pm

**MORNING SESSION**  
**LEGAL ISSUES AND PROVENANCE RESEARCH IN MUSEUMS**

Session Chair:

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

*Overview of German and American Legal Frameworks*

**Carola Thielecke**, Counsel, Stiftung Preußischer Kulturbesitz, and PREP Steering Committee Member

**Rebecca Murray**, Special Counsel, The Metropolitan Museum of Art

*Twenty Years After the Washington Principles*

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

*HEAR Act*

**Craig Blackwell**

*Discussion*

12:00 - 1:00 pm

**LUNCH**

*2019 PREP Participants and guest speakers from Friday and Saturday public programs only*

*(2017 and 2018 PREP Alumni lunch on their own.*

*See list of area restaurants for suggestions)*

1:00 - 2:00 pm

**AFTERNOON SESSION I**

**2019 PREP WRAP UP**

*2019 PREP Participants only*

Facilitators:

**Jane Milosch**, Director, Smithsonian PREP, and Steering Committee Member

**Carola Thielecke**, Counsel, Stiftung Preußischer Kulturbesitz, and PREP Steering Committee Member

2:00 - 4:00 pm

**AFTERNOON SESSION II**

**3 YEARS OF PREP: OUTCOMES AND NEXT STEPS**

*Concluding session for 2017 and 2018 PREP Alumni, 2019 PREP Participants, Steering Committee Members, and PREP institutional leaders*

Facilitators:

**Jane Milosch**

**Carola Thielecke**

2:00 - 2:30 pm

***PREP Getty Online Resource:***

***What's Done and What's Still Needed***

**Sally McKay**, Head of Research Services, Getty Research Institute (PREP 2019)

**Sandra van Ginhoven**, Head, Provenance and Collecting, Getty Research Institute, and PREP Steering Committee Member

***Tag der Provenienzforschung: Reflections on the Provenance Research Day and Call for International Events***

**Johanna Poltermann**, Board member of the Arbeitskreis Provenienzforschung e.V. and Provenance Researcher, Staatsgalerie Stuttgart (PREP 2019)

**Anne Dunn-Vaturi**, Research Associate, Provenance, Ancient Near Eastern Art, The Metropolitan Museum of Art (PREP 2019)

2:30 - 4:00 pm

**Panel and Group Discussion**

***How to Sustain and Grow the PREP Network***

**Johanna Poltermann**

**Leonhard Weidinger**, Provenance Researcher, Austrian Commission for Provenance Research, Vienna (PREP 2017)

**Christine Howald**, Researcher and Coordinator, Institut für Kunstwissenschaft und Historische Urbanistik, Technische Universität Berlin (PREP 2017)

**Christel Force**, Senior Research Consultant, The Metropolitan Museum of Art, and PREP Steering Committee Member

**Robert Schindler**, Fariss Gambrill Lynn and Henry Sharpe Lynn Curator of European Art, Birmingham Museum of Art (PREP 2019)

**Marisa Bourgoïn**, Head of Reference Services, Archives of American Art (PREP 2019)

*Funding and Prospects in Germany, the US, and Europe*

**Christian Fuhrmeister**, Research Department,  
Zentralinstitut für Kunstgeschichte, Munich, and PREP  
Steering Committee Member

**Uwe Hartmann**, Head, Department of Provenance  
Research, Deutsches Zentrum Kulturgutverluste,  
Magdeburg, and PREP Steering Committee Member

**Nick Pearce**, Sir John Richmond Chair of Fine Arts, School of  
Culture and Creative Arts, University of Glasgow, and  
Smithsonian Research Associate (PREP 2017)

**Anne Helmreich**, Associate Director, Digital Initiatives, Getty  
Research Institute

**Irene Bald Romano**, Professor of Art History, School of Art, and  
Professor of Anthropology, School of Anthropology, University of  
Arizona, and Curator of Mediterranean Archaeology, Arizona  
State Museum (PREP 2018)

*Outstanding Business*



Crowds attending the exhibition, *Paintings from the Berlin Museums* at the National Gallery of Art, March 17-April 23, 1948. Credit: National Gallery of Art, Washington, DC, Gallery Archives.

5:00 - 7:00 pm

**NAZI-ERA PROVENANCE RESEARCH:  
THE IMPORTANCE OF TRANSNATIONAL EXCHANGE**

*This panel discussion will reflect on the historical development of Holocaust-era provenance research in museums and research institutions over the past 20 years, from challenging beginnings to present-day accomplishments. German and American experts will compare and contrast approaches to this work; consider how access to research resources and to provenance online have been supported and sustained in our institutions; and explore the vital role of transnational exchange. More broadly, they will look at the civic role museums play today, and how specific historical, political, and legal contexts impact this work.*

The Public Program will be recorded and will be made publicly available at [www.provenance.si.edu](http://www.provenance.si.edu). For more information, see page 3.

**Welcome**

**Simone Lässig**, Director, German Historical Institute, Washington, DC

**Opening Remarks**

**Irmgard Maria Fellner**, Director for Cultural Relations Policy, Deputy Head, Directorate-General for Culture & Communication, Federal Foreign Office  
Federal Republic of Germany

**Stuart Eizenstat**, Expert Advisor and Special Envoy for Holocaust-Era Issues, U.S.  
Department of State

**Remarks**

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

**Panelists' Remarks**

**Laurie Stein**, Senior Advisor, Smithsonian PREP, and Steering Committee Member;  
Founding Member of Germany's Arbeitskreis Provenienzforschung

**Gero Dimter**, Vice President, Stiftung Preußischer Kulturbesitz, Berlin

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

**Christian Fuhrmeister**, Research Department, Zentralinstitut für Kunstgeschichte,  
Munich, and PREP Steering Committee Member

**Anne Helmreich**, Associate Director, Digital Initiatives, Getty Research Institute

**Panel Discussion | Audience Q&A Session**

Moderator: **Richard Kurin**

**Closing Remarks**

**Lynn H. Nicholas**, Advisor to Smithsonian PREP, Independent Scholar, and Author of  
*The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second  
World War* (1994)

**Presentation of the Smithsonian Certificate of Recognition for Exceptional  
Contribution to WWII-Era Art Provenance Research to Lynn H. Nicholas**  
by Richard Kurin, Laurie Stein, and Jane Milosch

**7:00 - 8:00 pm**

**CLOSING RECEPTION**



*Jacques Lipchitz in his Hastings-on-Hudson, New York studio, 1964 / New York Times, photographer. Jacques Lipchitz papers and Bruce Bassett papers concerning Jacques Lipchitz, circa 1910-1999. Archives of American Art, Smithsonian Institution.*

10:30 am -  
1:30 pm

**OBJECT LESSONS:  
GERMAN AND AMERICAN PERSPECTIVES ON PROVENANCE  
RESEARCH OF THE COLONIAL AND NAZI ERAS**

**Organized by the Smithsonian Institution, German Historical Institute, and the Goethe Institut, Washington, DC**

*Provenance researchers face many challenges in tracing the ownership history of art works and cultural objects, especially those with a centuries-long history. The media have focused public attention on provenance research and restitution debates concerning objects, especially paintings, that were potentially misappropriated during the Nazi era. What can provenance researchers of Nazi-era looted objects learn from those who study collections acquired under colonial rule, and vice versa? How do methodologies and challenges of museum professionals and researchers dealing with colonial period and Nazi-era collections overlap? What new insights can we gain from the study of the provenance of objects of all categories, and how might these be applied to advancing scholarly discourse, public debates, and solutions regarding Nazi-era and colonial objects?*

The Panel Discussion will be recorded and will be made publicly available at [www.provenance.si.edu](http://www.provenance.si.edu). For more information, see page 3.

10:30 am	<p><b>Welcome</b></p> <p><b>Simone Lässig</b>, Director, German Historical Institute, Washington, DC</p> <p><b>Introductory Remarks</b></p> <p><b>Anna-Carolin Augustin</b>, Research Fellow, German Historical Institute, Washington, DC (PREP 2018)</p>
10:45 am	<p><b>Panel Discussion</b></p> <p>Moderator:</p> <p><b>Irene Bald Romano</b>, Professor of Art History, School of Art, and Professor of Anthropology, School of Anthropology, University of Arizona, and Curator of Mediterranean Archaeology, Arizona State Museum (PREP 2018)</p> <p>Panelists (seated left to right):</p> <p><b>Mirjam Brusius</b>, Research Fellow in Colonial and Global History, German Historical Institute London</p> <p><b>Bronwyn Campbell</b>, Provenance Manager, National Gallery of Australia</p> <p><b>Raphael Gross</b>, President of the Foundation Deutsches Historisches Museum (German Historical Museum)</p> <p><b>Christine Mullen Kreamer</b>, Deputy Director and Chief Curator, National Museum of African Art, Smithsonian Institution</p> <p><b>H. Glenn Penny</b>, Professor of Modern European History, University of Iowa, and GHI Advisory Board Member</p> <p><b>Hilke Thode-Arora</b>, Curator for Oceania and Provenance Research Liaison Officer, Museum Fünf Kontinente / Five Continents Museum, Munich (2018 PREP guest speaker)</p>
11:30 am	<b>COFFEE BREAK</b>
11:40 am	<b>Panel Discussion Continues</b>
12:30 pm	<b>Q&amp;A Session</b>
1:25 pm	<p><b>Closing Remarks</b></p> <p><b>Jane Milosch</b>, Director, Smithsonian PREP, and Steering Committee Member</p>
1:30 - 2:30 pm	<b>LUNCH</b>

**2:30 - 3:30 pm      TRANSIT**

**3:30 - 5:30 pm      NATIONAL MUSEUM OF THE AMERICAN INDIAN (NMAI)**

4th Street & Independence Avenue SW, Washington, DC 20560

Metro: L'Enfant Plaza      + 0.3 mile 

Judiciary Square  + 0.6 mile 

*Meet at 3:30 pm at the Group Entrance to NMAI, which faces Independence Avenue, not the US Capitol.*

*After security screening, the group will be escorted to the Board Room for brief presentations and then given time to explore the museum. Water bottles are permitted, but open beverages are not allowed.*

The Smithsonian's **National Museum of the American Indian (NMAI)** has one of the most extensive collections of Native American arts and artifacts in the world—over a million items representing more than 12,000 years of history and 1,200 indigenous cultures throughout the Americas. The NMAI's collections were originally part of the Museum of the American Indian (MAI), Heye Foundation, of New York City. In 1922, George Gustav Heye established the MAI as “a museum for the collection, preservation, study, and exhibition of all things connected with ... the aboriginal people of the North, Central, and South Americas.” When Congress established the NMAI in 1989, the MAI's collections were transferred to the NMAI, but the library and many archival records remained in New York. Today, the NMAI focuses on the acquisition of contemporary Native works and strives to be a culturally responsive and ethical steward for its legacy collections. The latter work includes continual enhancements to provenance records.



- 3:45 pm

**Welcome and Introductory Remarks**
- 4:00 pm

*Roadmaps for Repatriation: The Role of Provenance Records under the NMAI Act and NAGPRA*  
**Lauren Sieg**, Repatriation Research Specialist, Repatriation Department
- 4:30 pm

**Explore the NMAI galleries and exhibitions on your own**

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**Official PREP-DC Program Ends**

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- 6:00 - 8:00 pm

**INFORMAL FAREWELL GATHERING  
AT THE HOME OF LYNN H. NICHOLAS**  
*By invitation only, RSVP required*

THE 6TH PREP EXCHANGE & CONCLUDING PROGRAM

	SUNDAY 10/20	MONDAY 10/21	TUESDAY 10/22	WEDNESDAY 10/23
8:30		ARCHIVES OF AMERICAN ART 8:30–12 PM		
9:00			NATIONAL GALLERY OF ART 9–12 PM	LIBRARY OF CONGRESS 9–12 PM
9:30				
10:00	NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE 10 AM–1 PM			
10:30				
11:00				
11:30				
12:00				
12:30		LUNCH 12–1 PM	LUNCH 12–1 PM	LUNCH 12–1 PM
1:00		TRANSIT	TRANSIT	TRANSIT
1:30				
2:00	DUMBARTON OAKS RESEARCH LIBRARY AND COLLECTIONS 2–5 PM	NATIONAL ARCHIVES AND RECORDS ADMINISTRATION 2–5:30 PM		FOCUS SESSIONS <i>NMAH:</i> Decorative Arts & Archives <i>HMSG:</i> Modern & Graphic Arts <i>FSG:</i> Asian Art
2:30			UNITED STATES HOLOCAUST MEMORIAL MUSEUM 2:30–5:30 PM	
3:00				
3:30				
4:00				
4:30				
5:00	TRANSIT			
5:30				PREP/ SMITHSONIAN RECEPTION
6:00	WELCOME DINNER AT THE TABARD INN 6–8 PM			5:30–7:30 PM Smithsonian Castle
6:30		RECEPTION HOSTED BY THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY 6:30–8:30 PM		
7:00				
7:30				
8:00				
8:30				

IN WASHINGTON, D.C. OCTOBER 20-26, 2019

	THURSDAY 10/24	FRIDAY 10/25	SATURDAY 10/26	
2017-18 COHORTS JOIN 2019 /// HOSTED BY THE GERMAN HISTORICAL INSTITUTE				
				8:30
		LEGAL SESSION 9 AM–12 PM		9:00
	COLLOQUIUM 9:30 AM –4 PM			9:30
	<i>Interdisciplinary and Comparative Approaches/Case Studies on Provenance Research</i>			10:00
			PANEL DISCUSSION 10:30 AM–1:30 PM	10:30
				11:00
			<i>Perspectives on Provenance Research of the Colonial and Nazi eras</i>	11:30
		LUNCH 12–1 PM		12:00
	LUNCH 12:30–1:30 PM			12:30
		2019 PREP WRAP-UP 1–2 PM		1:00
			LUNCH 1:30–2:30 PM	1:30
		3 YEARS OF PREP: OUTCOMES & NEXT STEPS 2–4 PM		2:00
			TRANSIT	2:30
				3:00
			NATIONAL MUSEUM OF THE AMERICAN INDIAN 3:30–5:30 PM	3:30
				4:00
				4:30
				5:00
		PUBLIC PROGRAM 5–7 PM		5:30
		<i>The Importance of Transnational Exchange</i>		6:00
	THE PHILLIPS COLLECTION 6–8:30 PM		PREP INFORMAL FAREWELL GATHERING 6–8 PM	6:30
		CLOSING RECEPTION 7–8 PM		7:00
				7:30
				8:00
				8:30

## 2019 PREP Participants

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### **Christine Bach**



**Research Associate for Provenance Research**  
**Landesstelle für die nichtstaatlichen Museen in Bayern**  
Christine.Bach@blfd.bayern.de

Christine Bach has been a research associate for provenance at the Bavarian Museums Board in Munich since 2016, and for the past two years has led the project “Beschlagnahmt, verkauft, versteigert – Jüdisches Kulturgut in den nichtstaatlichen Museen in Bayern.” Bach studied Art History, Media, and Cultural Studies in Düsseldorf, Munich and Florence, with a focus on provenance and collection research. She is pursuing her doctorate at the Ludwig-Maximilians-Universität in Munich on the subjects of “official auctions” and “Jewish auctions” in the National Socialist era.

### **Marisa Bourgoin**



**Head of Reference Services**  
**Archives of American Art, Smithsonian Institution, Washington, DC**  
BourgoinM@si.edu

Marisa Bourgoin is the Head of Reference Services at the Archives of American Art of the Smithsonian Institution. Her department staffs and manages the Archives’ two reading rooms, responds to research inquiries, provides interlibrary loan services, and fulfills requests for digital files from the collection. Bourgoin joined the Archives staff in 2007 after a long tenure at the Corcoran Gallery of Art, where she was the institution’s archivist. While at the Corcoran, Bourgoin conducted extensive research on all aspects of the Corcoran’s history. She has held elected and appointed leadership positions in local and national archival and library professional organizations and is a frequent presenter at conferences. Bourgoin also holds an adjunct faculty position at the Catholic University of America’s Department of Library and Information Science. Her undergraduate degree in the History of Art was granted by Bryn Mawr College and she holds an MLS from the University of Maryland. She is the author of “TV Weddings: An Illustrated Guide to Prime-Time Nuptials” (with Mike Mashon) and “Outreach Programs,” a chapter in “Museums Archives: An Introduction.”

### **Najiba Choudhury**



**Assistant Collections Information Specialist & Provenance Researcher**  
**Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC**  
ChoudhuryN@si.edu

Najiba Choudhury is a Collections Information Specialist and Provenance Researcher at the Freer|Sackler, Smithsonian Institution. She works on provenance relating to new acquisitions, conducts WWII-related object research, and handles public requests for provenance information. She also assists in managing the collections database and works on online digitization projects. Choudhury has a BA in Art History (specializing in Asian Art) and Economics from George Mason University, Fairfax, Virginia, and a Postgraduate Certificate in Antiquities, Trafficking, Art Crime, and Repatriation from the University of Glasgow. She is fluent in Bengali and Hindi, and has reading knowledge of French, German, and Sanskrit.

## 2019 PREP Participants

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### **Anne Dunn-Vaturi**



**Research Associate, Provenance, Ancient Near Eastern Art  
The Metropolitan Museum of Art, New York**  
dunn-a@metmuseum.org

Anne Dunn-Vaturi earned an MA in Art History, Archaeology, and Museum Studies from the École du Louvre, and an MA in Archaeology from the Sorbonne University, Paris. She has been in charge of provenance research for the Department of Ancient Near Eastern Art at The Metropolitan Museum of Art in New York since May 2009. Before joining The Met, she worked at the Musée du Louvre and notably researched the MNR (Musées Nationaux Récupération) in its Departments of Antiquities (Egypt, Near East, Greece & Rome) and Department of Islamic Art as part of the Working Party on the Spoliation of Jews in France, also known as the Mattéoli Mission. Dunn-Vaturi is a specialist in ancient board games and co-curated the exhibition *Art du Jeu, Jeu dans l'Art* (2012–13) at the Musée de Cluny in Paris.

### **Beate Ebel-Borchert**



**Archivist  
Zentralarchiv, Staatliche Museen zu Berlin,  
Stiftung Preußischer Kulturbesitz**  
b.ebel-borchert@smb.spk-berlin.de

Beate Ebel-Borchert studied Archival Science at the University of Applied Sciences in Potsdam. Since 2009 she has been an archivist at the Zentralarchiv of Berlin National Museums, where she documents holdings, including the business and historical files of the Königliche/Staatliche Museen zu Berlin, as well as the personal papers and files of historical groups of patrons and supporters of the museums. She also assists internal and external provenance researchers in accessing provenance-related records. In the last few years, she has assisted several provenance projects at the SMB, including “Galerie des 20. Jahrhunderts” (Nationalgalerie), “Catalogue of 19th-century paintings at Berlin’s Nationalgalerie” (Nationalgalerie), and “Collection of Drawings” (Kupferstichkabinett), by researching and indexing significant holdings, such as acquisition files.

### **Sarah Eckhardt**



**Associate Curator of Modern & Contemporary Art  
Virginia Museum of Fine Arts, Richmond**  
sarah.eckhardt@vmfa.museum

Sarah Eckhardt is Associate Curator of Modern & Contemporary Art at the Virginia Museum of Fine Arts (VMFA). She received her BA from Valparaiso University and her MA and PhD from the University of Illinois at Urbana-Champaign. At VMFA her department is responsible for the museum’s early 20th-century European holdings, including the Ludwig and Rosy Fischer Collection of German Expressionist Art, as well as American art from the mid-to-late 20th-century and a global 21st-century collection. Before coming to VMFA, she worked at the Krannert Art Museum at the University of Illinois in Urbana-Champaign and at The Menil Collection in Houston, Texas.

## 2019 PREP Participants

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### ***Jamie Gabbarelli***



**Associate Curator of Prints, Drawings & Photographs  
Museum of Art, Rhode Island School of Design**  
[jgabbare@risd.edu](mailto:jgabbare@risd.edu)

Jamie Gabbarelli is Associate Curator of Prints, Drawings, and Photographs at the Museum of Art, Rhode Island School of Design. He is a graduate of Oxford University, and he holds an MA from the Warburg Institute in London and a PhD in History of Art and Renaissance Studies from Yale University. From 2015 to 2017 he was the Andrew W. Mellon Postdoctoral Curatorial Fellow in Old Master Prints at the National Gallery of Art in Washington, DC. Previously, he held curatorial fellowships at the British Museum (2009), the Yale University Art Gallery (2010-13), and The Metropolitan Museum of Art (2014-15). His research has focused on sixteenth-century Italian and Flemish printmaking, as well as the relationship between prints and other media. He is currently working on an exhibition of Old Master drawings from the RISD Museum.

### ***Erika Holmquist-Wall***



**Chief Curator and Mary and Barry Bingham Sr. Curator of European  
and American Painting and Sculpture  
Speed Art Museum, Louisville, Kentucky**  
[ehw@speedmuseum.org](mailto:ehw@speedmuseum.org)

Erika Holmquist-Wall was named Chief Curator of the Speed Art Museum in 2014, where she oversees the division of Collections and Exhibitions while maintaining a full slate of responsibilities as the museum's curator for paintings and sculpture. Previously, she was the Provenance Specialist and Assistant Curator of Paintings at the Minneapolis Institute of Arts, where in 2000 she launched that museum's provenance research program, which encompassed the entire permanent collection of nearly 100,000 objects, and she implemented a provenance research policy for acquisitions, gifts, and loans of art. She is a frequent lecturer on provenance-related issues, and has taught Continuing Legal Education courses on legal issues related to provenance research.

### ***Isabel Hufschmidt***



**Curator for Research, Scientific Cooperation and Provenance Research  
Museum Folkwang, Essen**  
[isabel.hufschmidt@museum-folkwang.essen.de](mailto:isabel.hufschmidt@museum-folkwang.essen.de)

Isabel Hufschmidt is a German art historian and curator. In 2009 she earned her doctoral degree at the University of Cologne with a dissertation on "Die Klein-plastiken von James Pradier – Skulptur im industrialisierten Kunstbetrieb des 19. Jahrhunderts," a work on the industrialized production of small-scale sculpture in 19th-century France. Her publications and talks address European and American sculpture studies from the 18th century onwards, as well as contemporary art, in particular new media. In 2013 she was Research Fellow at the Henry Moore Institute, Leeds. She is a frequent lecturer at the Departments of Art History of the University of Cologne, the Ruhr University Bochum, and the University of Vienna. In 2016 she was appointed Curator of Research, Scientific Cooperation, and Provenance Research at Museum Folkwang, Essen.

## 2019 PREP Participants

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### Michael Korey



**Senior Curator of Mathematical and Philosophical Instruments**  
**Staatliche Kunstsammlungen Dresden,**  
**Mathematisch-Physikalischer Salon**  
michael.korey@skd.museum

Michael Korey trained as a mathematician at Princeton, Cambridge, and Chicago, came to Germany in 1994 on a postdoctoral fellowship, and subsequently taught at the University of Potsdam. Since 2002 he has been a curator at the Mathematisch-Physikalischer Salon of the Dresden State Art Collections. His research and exhibition projects center on early modern optics, especially the world's oldest surviving telescopes, Renaissance planetary automata, and the collecting and display of Judaica in the Enlightenment era. In 2010 he curated the exhibition *Fragments of Memory* in Dresden on a Baroque architectural model of the Temple of Solomon and its staging within an early Jewish museum; in 2012-2013 he curated the exhibition *Transcending Tradition* in New York and Chicago on the scholarly and cultural heritage of Jewish mathematicians in the German-speaking academic world. From 2013 to 2017 he served as the Secretary of the Scientific Instrument Commission of the International Union of History and Philosophy of Science and Technology.

### Henriette Lavaulx-Vrécourt



**Curator for the East- and North-Asian Department**  
**Ethnologisches Museum, Staatliche Museen zu Berlin,**  
**Preußischer Kulturbesitz**  
h.lavaulx-vrecourt@smb.spk-berlin.de

Henriette Lavaulx-Vrécourt has been the Curator for the East- and North-Asian Department at the Ethnologisches Museum, Staatliche Museen zu Berlin since 2017. She received her master's degree in Social Anthropology and Romance Languages and Literature from the Georg-August-Universität Göttingen in 1996. In 2002, she graduated with a second MA in Visual Anthropology from the Granada Centre for Visual Anthropology, University of Manchester. Prior to her work as curator in Berlin, she was an ethnographic field researcher and freelance tour guide in Asia, and a freelance documentary film maker in Asia and Alaska. She also worked at the Städtisches Museum in Braunschweig for its museum education department and as a guide for the Asian collection.

### Sophie Leschik



**Research Associate**  
**Deutsches Zentrum Kulturgutverluste, Magdeburg**  
sophie.leschik@kulturgutverluste.de

Sophie Leschik studied Political and Social Sciences at the Institut d'Études Politiques de Paris (SciencesPo Paris) and Art History at Queen's University in Kingston Ontario, Canada. She completed a traineeship at ZKM Center for Art and Media in Karlsruhe researching the collection of contemporary art and accessioning artist's estates into the collection. Since 2015, she has been working at the German Lost Art Foundation, Magdeburg, at first responsible for the funding and coordination of provenance research projects dealing with cultural assets seized through Nazi persecution. Since 2018 she has overseen the evaluation of the project's research reports, the foundation's publications, and the promotion of scholarly collaboration and networking in Germany.

## 2019 PREP Participants

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### *Sally Mckay*



**Head of Research Services**  
**Getty Research Institute, Los Angeles**  
smckay@getty.edu

Sally Mckay is Head of Research Services at the Getty Research Institute in Los Angeles, CA, where she oversees the Special Collections Reading Room, Reference, Circulation, and Interlibrary Loan sections. She facilitates class visits, workshops, and tours utilizing Special Collections material. She is also a reference specialist for provenance research and dealer archives held at the Getty Research Institute and assists Getty staff and international researchers with provenance requests. She has given presentations on provenance research for the following workshops and conferences: the National Archives and Records Administration in Washington, DC, the College Art Association, the Art Libraries Society of North America, the Pacific Neighborhood Consortium, and CODART – Dutch and Flemish Art in Museums Worldwide. She has a master's degree in Library and Information Science, with a specialization in Special Libraries, from San Jose State University, and a BA in Art History from California State University Long Beach.

### *Carina Merseburger*



**Provenance Researcher**  
**Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister**  
Carina.Merseburger@skd.museum

Carina Merseburger studied Art History and British and American Studies at the Martin-Luther-University Halle-Wittenberg and at Newcastle University. Since 2008, she has been a part of the “Daphne” project at the Old Masters Picture Gallery and other collections of the Dresden State Art Collections, where she works in digitization, documentation, editing, provenance research, and museum education. Since 2013, her primary research focus has been the provenance of paintings acquired for the Old Masters Picture Gallery since 1933. Besides that, she was project assistant for the Panel Paintings Initiative of the Getty Foundation, in cooperation with the Old Masters Picture Gallery in 2013/2014.

### *Rosie Mills*



**The Rosalinde and Arthur Gilbert Foundation Associate Curator of Decorative Arts and Design**  
**Los Angeles County Museum of Art**  
rmills@lacma.org

Rosie Mills is the curator responsible for LACMA's pre-1850 European decorative arts, which are especially strong in stained glass, Italian Renaissance maiolica, Limoges painted enamels, European silver, and eighteenth-century ceramics. Since joining the museum in 2013, she has curated exhibitions on archaeologically inspired Neoclassical design and contemporary studio jewelry. Mills provides additional expertise in medieval art, and is collaborating with the Rosalinde and Arthur Gilbert Collection of gold, silver, Italian mosaics, and portrait miniatures at the Victoria and Albert Museum in London. Previously, at the V&A, she worked on two major gallery refurbishment projects (Medieval & Renaissance Galleries; Europe 1600-1815 Galleries), and in Metalwork. Her doctoral research at the University of East Anglia (UK) was on medieval manuscript illumination in England, following master's degrees in Museology and Gothic Architecture at



## 2019 PREP Participants

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UEA and the Courtauld Institute of Art, respectively. Her BA in both Anthropology and Art History is from San Francisco State University.

### **Johanna Poltermann**



**Provenance Researcher**  
**Staatsgalerie Stuttgart**  
j.poltermann@staatsgalerie.de

Johanna Poltermann decided to focus on Nazi-era cultural politics during her primary and advanced studies of Art History and Classical Archaeology at the Philipps-Universität Marburg and the Freie Universität Berlin (FU). As a student assistant, later scientific employee, at the “Degenerate Art”

Research Center at the FU, she specialized in Nazi-era provenance research. After working as a research assistant for the “Schwabing Art Trove” Task Force, Poltermann worked as a provenance researcher at the Bayerische Staatsgemäldesammlungen, Munich. In April 2018 Poltermann accepted a permanent position as provenance researcher at the Staatsgalerie Stuttgart, where she researches all categories and periods of artworks; she is responsible for ca. 2,000 paintings and sculptures and 4,500 works on paper, from Old Masters to High Modernists. Poltermann has been honorary deputy leader of the “Arbeitskreis Provenienzforschung e.V.” since 2016.

### **Robert Schindler**



**Fariss Gambrill Lynn and Henry Sharpe Lynn Curator of European Art**  
**Birmingham Museum of Art, Birmingham, Alabama**  
rschindler@artsbma.org

Robert Schindler earned his MA in Art History and Business Administration and a PhD in Art History from the Freie Universität in Berlin in 2010. He then served as the Andrew W. Mellon Postdoctoral Fellow and Lecturer in the Department of Art History and Archaeology at Columbia University.

Schindler's area of expertise is early Northern European painting. From 2012-2013 Schindler was the Mellon Curatorial Fellow at the Detroit Institute of Arts, where he worked in the European Art Department on a variety of projects ranging from Early Netherlandish painting to German Expressionism. In 2013, he was selected the Andrew W. Mellon Curatorial Fellow at The Metropolitan Museum of Art in New York City, where he worked in the Department of Medieval Art and The Cloisters. At the Birmingham Museum of Art, he oversees the collection of European paintings, sculptures, and works on paper ranging from the 13th century to 1970.

### **Anna Schultz**



**Curator**  
**Akademie der Künste, Berlin**  
schultz@adk.de

Anna Schultz is a graduate of Christie's Education; she earned her BA in History of Art from the Courtauld Institute of Art and her MA from University College London in History of the Print. She has worked at the Department of Prints and Drawing at the British Museum as a Bromberg

Fellow and at the Kupferstichkabinett in Berlin. Since 2013, she has been serving as a curator and deputy keeper of the art collection of the Akademie der Künste in Berlin, where she is responsible for art before 1900 and is the project coordinator for provenance research. She is currently preparing an exhibition on John Heartfield and has just finished the comprehensive

## 2019 PREP Participants

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online catalogue [www.heartfield.adk.de](http://www.heartfield.adk.de). Schultz is part of the “museion21” network, and as a member of a delegation of the German Foreign Office, she is currently involved in a research project focusing on works from the Akademie’s collection that have recently resurfaced in the Ukraine.

### *Katharina Siefert*



**Provenance Researcher, Curator**  
**Badisches Landesmuseum Karlsruhe**  
[Katharina.siefert@landesmuseum.de](mailto:Katharina.siefert@landesmuseum.de)

Katharina Siefert studied Art History, German Literature, Architectural History, and Archaeology, graduating as Magister Artium, and earned a PhD with a dissertation on the topic “Adam and Eve—Representations of the German Renaissance.” She has held various positions in German museums, including in the Badisches Landesmuseum Karlsruhe (since 1996) and in the Germanisches Nationalmuseum Nürnberg (2000-2003). She is curator of special and permanent exhibitions at the Landesmuseum, and publishes on arts and crafts, cultural history of the Renaissance, ceramics, and popular prints. Since 2010 she has been responsible for provenance research at the Badisches Landesmuseum Karlsruhe, and since 2013 she has been the curator of the Renaissance collection there. She has also been a member of the international Arbeitskreis für Provenienzforschung e.V. since 2010, and was a founding member of the Arbeitskreis für Provenienzforschung Baden-Württemberg in 2017.

### *Maria Sobotka*



**Assistant Curator, Museum für Kunst und Gewerbe Hamburg**  
**Doctoral Student, Freie Universität zu Berlin**  
[maria.sobotka@mkg-hamburg.de](mailto:maria.sobotka@mkg-hamburg.de)

Maria Sobotka completed her undergraduate and graduate studies in Art History and Economics. Her research focuses on art history in a global context, with specialization in Chinese and Korean art, transcultural processes, provenance research, the art market, economic strategies of artists and art museums, and current issues in cultural policy. After finishing her MA thesis on the topic of the representation of Korean art in the West in 2017, for which she was awarded the ifa Foreign Cultural Policy Award 2018 (Förderpreis), she spent a year at Peking University as a visiting scholar. Since November 2018 she has been Assistant Curator at the Asian Art Department at the Museum für Kunst und Gewerbe in Hamburg, where she is also based with her doctoral research.

### *Anne Uhrandt*



**Project Coordinator, Stern Cooperation Project**  
**Zentralinstitut für Kunstgeschichte, Munich**  
[a.uhrandt@zikg.eu](mailto:a.uhrandt@zikg.eu)

Anne Uhrandt joined the Zentralinstitut für Kunstgeschichte as the project coordinator of the Stern Cooperation Project (SCP) in July 2018. Before this, she was on the staff of the Jewish Museum Munich for seven years. She graduated from the University of Passau as an art historian, interned in several institutions, including the German Lost Art Foundation, and worked with the Art Loss Register. She has also been a freelance curator and gallerist for various contemporary artistic projects.

## 2019 PREP Participants

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### Allison Unruh



**Independent Art Historian**

**New York, New York**

alu202@nyu.edu

Allison Unruh is an independent art historian focusing on modern and contemporary art. She served as associate curator at the Mildred Lane Kemper Art Museum at Washington University in St. Louis from 2015 to 2019. She oversaw provenance research efforts on the collection at the Kemper, including the work of the AAMD/Kress Foundation Provenance Research Fellow for 2018-19. She received her PhD in 2008 from the Institute of Fine Arts, New York University, and an MA from the Courtauld Institute of Art in London in 1998. Prior to working at the Kemper Art Museum, she held positions at the Princeton University Art Museum and the Indianapolis Museum of Art.

### Yagna Yass-Alston



**Provenance Research Associate**

**Neue Galerie New York**

yyalston@rslmgmt.com

Yagna Yass-Alston joined the Neue Galerie New York in 2017. Since 2014, she has also been part of the research project “Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg.” She earned a BS from Northwestern University, Evanston, IL, in History of Art. She completed her MA and PhD studies at Jagiellonian University, Cracow, focusing on Jewish collectors in prewar Poland. Her publications relate to Jewish art collections in Cracow as well as to the plunder of Jewish cultural assets in Poland during WWII and their fate in the early years of the Polish People’s Republic. She has assisted national museums, private institutions, and individuals in provenance research, and has taught courses on Jewish culture and art at the Jewish Studies Institute, Jagiellonian University. In 2017, she joined the faculty of a summer school in Italy run by the Association for Research into Crimes Against Art.



*The 2019 PREP Participants in Dresden.*



*The 2017 PREP Participants at The Metropolitan Museum of Art.*



*The 2018 PREP Participants at The Getty Research Institute.*

### **Elke Allgaier**



**Head of Archives**  
**Staatsgalerie Stuttgart**  
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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 Sohn. Trained in Art History, she completed an MA at Freiburg University and a PhD 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 the Archives and to improve provenance research.

### **Anna-Carolin Augustin**



**Research Fellow**  
**German Historical Institute Washington, DC**  
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Anna-Carolin Augustin is a PREP alumni. She joined the German Historical Institute in Washington, DC as a research fellow in April 2019. Her main fields of interest are modern German-Jewish history and culture with an emphasis on women's and gender history, as well as Jewish material culture. She received her PhD in modern history from the Universität Potsdam in 2016. Her first monograph, *Berliner Kunstmatronage. Sammlerinnen und Förderinnen bildender Kunst um 1900*, was published in 2018 (Wallstein Publishing House). 2017–2019 she devoted herself to provenance research in the field of Judaica (Jewish Museum Berlin). In her current research project, she examines the entangled object biographies and migration paths of Jewish ceremonial objects (Judaica), as well as their changing attributions of meaning and functions after 1945 in a transnational, cultural-historical study.

### **Barbara Bechter**



**Provenance Researcher**  
**Staatliche Kunstsammlungen Dresden**  
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Barbara Bechter is a provenance researcher at the Dresden State Art Collections. She studied Art History, Archaeology, and Ecclesiastical History in Mainz, Urbino, Siena, and Paris and took part in the excavations of Kinneret, Israel. She received her PhD for a thesis about the Gardens of Vaux-le-Vicomte (France) in 1991 and moved to Dresden in 1992. At the Saxon State Office for Monument Conservation she wrote a completely revised version of the "Handbook of German Art Monuments for Saxony." Until today a much loved research subject is Dresden's Baroque garden history. She started working as a provenance researcher at the Dresden State Art Collections (SKD) Porcelain Collection in 2007, the Museum of Decorative

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Arts in 2008, and the Mathematisch-Physikalischer Salon in 2017. Research projects focus on Nazi looted art, confiscations during the so-called Schlossbergung or Palace Salvage in 1945/46, return of the war losses in 1958 as well as the seizure of artworks by the state in East Germany. She was a PREP participant in 2017.

### **Christine E. Brennan**



**Senior Researcher and Collections Manager  
Medieval Art and The Cloisters, The Metropolitan Museum of Art,  
New York**  
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Christine E. Brennan is Senior Researcher and Collections Manager in the Department of Medieval Art and The Cloisters at The Metropolitan Museum of Art. Responsible for collections management initiatives in the Department, Christine works on initiatives associated with acquisitions, the permanent collection, special exhibitions, and publications, incoming and outgoing loans, and the website. In addition, provenance research on The Met's medieval collection has been an interest and an area responsibility for more than fifteen years. She is a specialist in the history of collecting medieval art in nineteenth- and early twentieth-century Europe and America. Her dissertation, completed at The Bard Graduate Center, focused on the Brummer Gallery, an art-dealing firm with branches in Paris and New York in the first half of the twentieth 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: Georges Hoentschel and French Decorative Arts from The Metropolitan Museum of Art* (2013). Christine has given numerous gallery tours and lectures at the Museum and internationally. In addition to the doctorate (2019), Christine holds a BA in History from Union College (1991) and master's degrees from New York University in medieval history in conjunction with a certificate in museum studies (1992) and in the history of the decorative arts, design, and culture from the Bard Graduate Center (2001).

### **Megan Burdi**



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



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### **Dorota Chudzicka**



**Assistant Curator of Modern European Art  
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Dorota Chudzicka is Assistant Curator of Modern European Art at The James Pearson Duffy Department of Modern and Contemporary Art at the Detroit Institute of Art. 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 F|S. Her particular expertise is in the field of the 19th century European art and orientalist art. Chudzicka earned her art history degree at the Warsaw University Department of History (MA 2002) after completing her medical studies at the Warsaw School of Medicine (MD 1999). In 2013 she completed her doctoral thesis on the subject of Stanislaw Szukalski (1893–1987), modern art and nationalism at the Warsaw University.

### **Karen Daly**



**Registrar for Exhibitions & Coordinator of Provenance Research  
Virginia Museum of Fine Arts**  
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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 an MA in Art Historical Studies from Virginia Commonwealth University and a BA 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*.

### **Anne-Lise Desmas**



**Senior Curator and Department Head of Sculpture and Decorative Arts  
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Anne-Lise received her Diplôme de Recherche from the École du Louvre and her PhD in art history from Paris-IV Sorbonne 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*, École française de Rome series, 2013). She joined the Getty Museum in 2008 and has worked on several exhibitions and catalogues, including *Bernini and the Birth of Baroque Portrait Sculpture* (2008) and *Bouchardon: Royal Artist of the Enlightenment* (2016–17). Her research also focuses on the history of collecting and display of art. She is currently preparing a catalogue dedicated to the Museum's collection of French sculpture.

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### **Anne Flannery**



**Head of Museum Archives and Digital Content Specialist**  
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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. She has worked at the Oriental Institute since 2014 and as Head of the Museum Archives started the *Cultural Heritage Experiment*, an archival lending program, and curated the exhibit *Discovery, Collection, Memory: The Oriental Institute at 100*.

### **Johannes Gramlich**



**Research Associate**  
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Johannes Gramlich is a research associate at the Bavarian State Painting Collections. His main focus is on around 900 art objects from former collections of high-ranking Nazi functionaries and organizations that came to the museum in the 1950s and 1960s. In 2009, Gramlich received an MA in History, German, and Musicology from the University of Cologne. From 2010 to 2012, he was a research associate of contemporary history at the Universities of Cologne and Munich. 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. Since April 2019 he is chairman of the Research Association for Provenance Research in Bavaria.

### **Sven Haase**



**Deputy Director and Provenance Researcher**  
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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 century, art trade and looted art of the Nazi era, the collection history of the Berlin museums, and provenance research.



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### **Christine Howald**



#### **Researcher and Coordinator**

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Christine Howald received her PhD in History from Technische Universität Berlin in 2007. She then spent seven years in Beijing, where she initially worked as deputy director of the Academic Evaluation Centre of the German Embassy and from 2010 as a visiting scholar at Tsinghua University. Since 2014 she is working with Bénédicte Savoy at the department of Modern Art History at Technische Universität Berlin. She has established the research unit "TEAA - Tracing East Asian Art," which examines the Western art market for East Asian art with a focus on the period between 1860 and 1945 as well as the provenance of East Asian art in German museum collections. Among others, she has published on the marketing of Yuanmingyuan loot in Paris and London in the 1860s and is co-editor of the volume *Acquiring Cultures. Histories of World Art on Western Markets* (De Gruyter, 2018) and the issue on "Asian Art: Markets, Provenance, History" in the *Journal for Art Market Studies* (3/2018).

### **Erin Kinhart**



#### **Head of Collections Processing**

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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 2005-2010 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 M.L.S. 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.

### **Megan Lewis**



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

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Megan Lewis, MLS has worked at the United States Holocaust Memorial Museum since 1998. She currently is a reference librarian in the Library and Archives Reading Room where she also does archival reference. Megan was a 2018 PREP participant. She has attended (and presented at) many Nazi-looted art related programs. She represented USHMM at the "20 Years Washington Principles: Roadmap for the Future" in Berlin in 2018.

### **Katja Lindenau**



#### **Provenance Researcher**

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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 completing her thesis on social elites in the town of Görlitz in early modern times. Between 2006 and 2012, she worked as a research assistant and associate lecturer in art and media design courses at the Faculty of Computer Science of TU Dresden. In 2007, she joined the Dresden State Art Collections as a provenance researcher (DAPHNE PROJECT). Since 2009, she has specialized in research on works on paper for the Museum of Prints, Drawings, and Photographs. Katja has also worked as a freelancer imparting (art-) historical knowledge, as an author and reviewer, and has been researching the artist community “Brücke” and Oskar Kokoschka with reference to their creative periods in Dresden.

### **Emily Löffler**



#### **Provenance Researcher**

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Emily Löffler has 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 received her PhD from the Eberhard Karls Universität Tübingen in 2017. In her recently published thesis “Kunstschutz im besetzten Deutschland: Kunstrestitution und Kulturpolitik in der französischen und amerikanischen Besatzungszone (1944-1953),” she analyzes 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. From 2016 to 2019, she was a provenance researcher at the Landesmuseum Mainz a project funded by the German Lost Art foundation that focused on works of art that were transferred to the former city museums of Mainz by the regional finance administration in the early 1940s. In 2019, she joined the German National Library in Leipzig, where she is conducting provenance research on Nazi-era looted books as well as library collections that have been translocated in the early post-war period.

### **MacKenzie Mallon**



#### **Provenance Specialist**

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MacKenzie Mallon is the Provenance Specialist at The Nelson-Atkins Museum of Art in Kansas City, Missouri, where she coordinates provenance research, procedures, documentation and best practices in conjunction with the curatorial departments. MacKenzie received her BA in History and MA 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. Her current exhibition, *Discriminating Thieves: Nazi-Looted Art and Restitution* is on view at the Nelson-Atkins through January 2020. MacKenzie is the author of “A Refuge from War: The Nelson-Atkins Museum of Art and the

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Evacuation of Art to the Midwest during World War II" (*Getty Research Journal*, February 2016) and "Laying the Foundation: Harold Woodbury Parsons and the Making of an American Museum" in *Art Markets, Agents and Collectors: Collecting Strategies in Europe and the United States: 1550-1950* (forthcoming from Bloomsbury Publishing). MacKenzie's involvement in PREP has been a highlight of her career and she thanks her fellow participants for their continued collaboration.

### **Karen Meyer-Roux**



#### **Archivist**

**Getty Research Institute, Los Angeles**

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Karen Meyer-Roux is an archivist at the Getty Research Institute in Los Angeles. She was the lead archivist for the NEH-funded project that processed and partially digitized the records of M. Knoedler & Co. 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 (300,000 digital images), and on the records of the Carlhian firm in Paris. She was born in Paris, where she received a PhD 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 has made numerous contributions to the cataloging of the print collection at the Getty Research Institute. She learned about legal aspects of cultural heritage through internships at the Institut Français in Florence and at the European Commission in Brussels.

### **Jim Moske**



#### **Managing Archivist**

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

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Jim Moske is Managing Archivist of The Metropolitan Museum of Art. He oversees the preservation of archival materials, including The Met's institutional records, art gallery and dealer records, and the papers of collectors associated with the Museum. Moske and his team provide research support to curators, attorneys, graduate students, art historians, and the general public. He advises Met curatorial departments on records management issues and collaborates with the Museum library to digitize archival collections. Moske presented to 2017 PREP participants on archival sources for provenance research at The Met. His provenance research interests include the careers of "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.

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### **Samantha Muir**



**Curatorial Research Associate of Provenance  
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Samantha Muir is originally from Toronto, Canada and earned her M.Litt. 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*.

### **Sylvia Naylor**



**Archivist  
National Archives and Records Administration, College Park, Maryland**  
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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 PhD 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**  
**Smithsonian Research Associate, Washington, DC**  
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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. He and Jane Milosch are co-editors of the volume *Collecting and Provenance: A Multidisciplinary Approach* (Rowman & Littlefield, 2019).

### **Brigitte Reineke**



**Head of Department, Central Documentation  
Deutsches Historisches Museum, Berlin**  
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Dr. Brigitte Reineke studied Art History and Italian Philology at the Freie Universität Berlin. In 2002, she completed her PhD 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.

### **Irene Bald Romano**



**Professor of Art History, School of Art and Professor of Anthropology, School of Anthropology  
Curator of Mediterranean Archaeology, Arizona State Museum  
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Irene Bald 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. She is the author or co-author of five books, as well as numerous articles on ancient Mediterranean collections, Greek and Roman sculpture, pottery, and terracotta figurines, Greek cult practice, and marble provenance studies. With a joint appointment in art history and anthropology at the University of Arizona, she teaches courses on plundered art, cultural heritage issues, museum studies, as well as on ancient art and archaeology of the Mediterranean region. She has extensive archaeological field experience in Greece, Italy, Spain, and Turkey, and has worked with scholars from many countries on international research and museum projects.

### **Sebastian Schlegel**



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

### **Leonhard Weidinger**



#### **Provenance Researcher**

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Historian Leonhard Weidinger has been a provenance researcher at the MAK – Museum of Applied Arts, Vienna, since 2005, on behalf of the Austrian Commission for Provenance Research. From 2011 to 2017, he has been an editor for the project “German Sales 1900–1945” at the Getty Research Institute, Los Angeles. From 2014 to 2018, he has been a member of the board of the Arbeitskreis Provenienzforschung e.V. Since 2017, he has been a researcher in the projects “Reconstructing the ‘Führerbau’ Theft of April 1945” and “Central Collecting Point Munich. Documentation and Contextualization of Translocations” 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**

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Katharina Weiler is a provenance researcher at the Museum Angewandte Kunst in Frankfurt on the Main, her project is funded by Deutsches Zentrum Kulturgutverluste. In 2018, she co-curated the exhibition *Stolen. Collected. Obscured. The Pinkus/Ehrlich Collection and the Museum Angewandte Kunst*.

Her research interests lie in a transcultural historiography of the arts and the art market. She received her PhD in art history from Heidelberg University, Germany. 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).

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



#### **Assistant Curator, Byzantine Collection**

**Dumbarton Oaks Research Library and Collection, Washington, DC**

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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, DC. 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. Her research on late antique and medieval textiles from Egypt resulted in two exhibitions currently on view at Dumbarton Oaks and the Textile Museum. Williams previously worked at the George Washington University and The Metropolitan Museum of Art. She has served as a curatorial consultant for several recent exhibitions, including *Jerusalem 1000-1400: Every People Under Heaven* (The Metropolitan Museum of Art, 2016) and *Ancient Mediterranean Cultures in Contact* (The Field Museum, 2017). She has presented and published on the 19th and early 20th century antiquities market,

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with a particular focus on networks of collectors and dealers in the Middle East, Europe, and the United States.

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



**Senior Curator and Head of Product Design and Decorative Arts  
Cooper Hewitt, Smithsonian Design Museum, New York**  
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Yao-Fen You is senior curator and head of Product Design and Decorative Arts at Cooper Hewitt, Smithsonian Design Museum. She joined Cooper Hewitt this past February, following over 10 years at the Detroit Institute of Arts. Recent publications include “The ‘Infinite Variety’ of Netherlandish Carved Altarpieces” (2017) and “Paul Coremans, Edgar Richardson and the 1960 Flemish Art Show: A Transatlantic Friendship Forged by a Transatlantic Exhibition” (2019). You holds a PhD and master’s degree in the History of Art from the University of Michigan, Ann Arbor, and a bachelor’s degree from the University of California, Berkeley.

### ***Emily Vokt Ziemba***



**Director of Curatorial Administration for Prints and Drawings  
Art Institute of Chicago, Illinois**  
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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 the Department of Prints and Drawings 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), with Martha Tedeschi, *Undressed: The Fashion of Privacy* (2013), and *Helen Frankenthaler Prints: The Romance of a New Medium* (2018), and contributed to numerous publications and on-line catalogues.

### **Christel H. Force**



**Senior Research Consultant**  
**The Metropolitan Museum of Art, New York**  
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Based in New York and Paris, Christel H. Force (PhD, City University of New York) is a Senior Research Consultant for The Metropolitan Museum of Art. Her expertise is in provenance research and the history of the modern art market. Previously she was Associate Research Curator in Modern and Contemporary Art at The Met, and held curatorial positions at The Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art (ISP Curatorial Program). Force is a Trustee of Christie's Education New York, and serves on the Advisory Board of Bloomsbury's "Contextualizing Art Markets" book series, in addition to PREP's Steering Committee.

### **Christian Fuhrmeister**



**Research Department**  
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Christian Fuhrmeister has initiated and coordinated research projects at the Zentralinstitut für Kunstgeschichte in Munich since 2003. His work focuses on 20th-century art, architecture, and art history (including war cemeteries, Max Beckmann, National Socialist art, and provenance research). His Hamburg PhD dissertation was published as *Beton, Klinker, Granit. Material Macht Politik - Eine Materialikonographie* (Berlin 2001), and he co-edited *Kunstgeschichte im Nationalsozialismus. Beiträge zur Geschichte einer Wissenschaft zwischen 1930 und 1950* (Weimar 2005). In 2012, Fuhrmeister completed a Habilitation at the Ludwig-Maximilians Universität München, which came out in 2019 as *Die Abteilung "Kunstschutz" in Italien. Kunstgeschichte, Politik und Propaganda 1936–1963*. He continues to teach at the LMU on a regular basis and is a member of the PREP Steering Committee.

### **Sandra van Ginhoven**



**Head, Provenance and Collecting**  
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Sandra van Ginhoven is Head of the Project for the Study of Collecting and Provenance at the Getty Research Institute. At the heart of the department's operations are the Getty Provenance Index® databases, which contain over 1.75 million records extracted from primary source material such as archival inventories, auction catalogs, and dealer stock books, covering roughly the late 16th to the early 20th century, currently being transformed into Linked Open Data. She has a background in Economics, and a 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 Provenance Index® to gain insights into the history of collecting and the art markets.



### *Uwe Hartmann*



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Uwe Hartmann studied Art History at the Humboldt-Universität in Berlin from 1982 to 1987. After receiving his doctorate in 1990, he worked as a Research Assistant at the Department of Art History at the Humboldt-Universität. From 2001 to 2008, he was Research Assistant at the 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 Staatliche Museum zu Berlin. Since 2015, he has been the Head of the Department for Provenance Research of the German Lost Art Foundation. His research focus is the history of the discipline of art history in 20th-century Germany.

### *Gilbert Lupfer*



**Head of Research and Scientific Cooperation,**  
**Staatliche Kunstsammlungen Dresden**  
**Executive Director, Deutsches Zentrum Kulturgutverluste, Magdeburg**  
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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, first as head of the research project “Museum and Art in Totalitarian Systems” and then, in 2008, as head of the “Daphne” provenance research, cataloguing, and inventorization project. In 2013, he became the first director of the SKD’s Department of Research and Scientific Cooperation. In 2017, he took on the additional responsibility of being Executive Director of the German Lost Art Foundation, where he is entrusted with the primary task of overseeing the academic and research-related activities of the Foundation.

### *Jane Milosch*



**Director, Provenance Research Exchange Program**  
**Smithsonian Institution, Washington, DC**  
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Jane Milosch is Director of the Provenance Research Exchange Program (PREP) at the Smithsonian Institution and 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 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. Her connections to Germany are long-standing, including a Fulbright Fellowship, and three years as a project director with Prestel Publishing.

### *Laurie A. Stein*



**Senior Advisor, Provenance Research Exchange Program**  
**Smithsonian Institution, Washington, DC**  
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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, The Museum of Modern Art, the Guggenheim, The Metropolitan Museum of Art, 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 "Schwabing Art Trove" Task Force 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**  
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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 the 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 during the Nazi era. She was a member of the working group of the Deutscher Museumsbund on human remains in museums and is currently a member of the Museumsbund's working group on colonial-era acquisitions.

### *Petra Winter*



**Director**  
**Zentralarchiv, Staatliche Museen zu Berlin,**  
**Stiftung Preußischer Kulturbesitz**  
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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 an archivist at the Zentralarchiv of the Staatlichen Museen zu Berlin (SMB); from 2008, as deputy director and research associate for provenance research at the SMB. Since 2015, she has been the director of the Zentralarchiv and head of provenance research for the SMB. 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

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### ***Doris Antonides-Heidelmeyer***



**PREP Project Coordinator, Germany**  
**Stiftung Preußischer Kulturbesitz, Berlin**  
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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 a staff member 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 the Hochschule für Musik Hanns Eisler in Berlin. She 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***



**PREP Project Coordinator, US**  
**Smithsonian Cultural Rescue Initiative, Washington, DC**  
carrollc@si.edu

Colleen Carroll earned an MSc from the University of Edinburgh in History of Art. During her time there and after her return to the US, she also managed art projects for the ARTISTRooms Foundation. Before becoming the US 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.

### Johanna Best



#### PREP Program Specialist

**Smithsonian Provenance Research Exchange Program, Washington, DC**  
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Johanna Best earned her doctorate from Bryn Mawr College in Classical and Near Eastern Archaeology in 2015 with a dissertation focused on roadside religious spaces in Attica, Greece. With strong interests in cultural heritage, the arts, and education, she has served as the Program Manager for Scholarly and Public Engagement in the Smithsonian Provenance Research Initiative (Mellon/ACLS Public Fellow) and as a collections assistant in the Academic Engagement Department at the Penn Museum. Her research has been published in *Autopsy in Athens: Recent Archaeological Research on Athens and Attica*, edited by Margaret M. Miles (2015). She has conducted fieldwork in Greece at Ayia Sotira, Corinth, and Despotiko, and was a Member of the American School of Classical Studies at Athens for three years.

### Andrea Hull



#### Program Associate for Communications and Development

**Smithsonian Provenance Research Exchange Program, Washington, DC**  
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Since 2014, Andrea Hull has worked with the Smithsonian's Holocaust-era provenance project to build its communications and publications strategies, public programming, outreach, and grant development. As an editor, producer, and social documentary filmmaker, she has been involved in building partnerships and fundraising, including in projects that address cultural heritage issues. Her film and video work has been exhibited at the Museum of Modern Art, Anthology Film Archives, the Collective for the Living Cinema in New York, at INFOCOM in New Orleans, and at the Hirshhorn Museum and the Corcoran Gallery of Art in Washington, DC.

### Hannah Jones



#### University of Glasgow/Smithsonian Institution (PREP) Intern

**Smithsonian Provenance Research Exchange Program, Washington, DC**

Hannah Jones has worked or volunteered with the Smithsonian since earning her BA in Art History from the University of California, Los Angeles in 2014. With the Stephen F. Udvar Hazy Center and the Museum Conservation Institute, she learned the uses and challenges of conservation and collections management techniques. With the Smithsonian Women's Committee, she helped organize two yearly craft shows benefiting the Smithsonian. Hannah has also taught children at the National Building Museum and researched fraudulent auction postings with Art Fraud Insights. She took a short break to pursue an MSc in Collecting and Provenance in an International Context at the University of Glasgow and is now back in the capacity of intern for the Provenance Research Exchange Program.

### **Richard Kurin**



#### **Distinguished Scholar and Ambassador-at-Large Smithsonian Institution, Washington, DC**

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 German/American Provenance Research Exchange Program (PREP) and the Smithsonian Cultural Rescue Initiative. An anthropologist with a PhD from the University of Chicago, Dr. Kurin 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.

### **Hermann Parzinger**



#### **President Stiftung Preußischer Kulturbesitz, Berlin**

Prof. Dr. Hermann Parzinger has held the office of President of the Stiftung Preußischer Kulturbesitz (SPK, or 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 the SPK he was Assistant Professor at the 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 the 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.

## Guest Speakers

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### ***Craig Blackwell***



**Associate General Counsel  
Smithsonian Institution, Washington, DC**

Craig Blackwell is an Associate General Counsel in the Smithsonian's Office of General Counsel, where he has worked for 12 years. Craig spends a significant portion of his time working on collections management issues, including questions of provenance, and works with the Smithsonian Provenance Research Initiative. Before joining the Smithsonian, he spent

12 years at the Department of Justice.

### ***Mirjam Brusius***



**Research Fellow in Colonial and Global History  
German Historical Institute London**

Mirjam Brusius is a historian of material and visual culture with a strong interest in the history of photography, museums, collecting, archaeology and heritage. Looking at the cross-cultural circulation of objects and images between Europe and the Middle East, her current research projects embrace two interrelated themes: First, she examines how artifacts from the Islamic world were appropriated in museums of the 'Western world.' The second project concerns how photography was applied in the Islamic world. Dr. Brusius participates as a panelist, commentator, and keynote speaker in public debates on colonial legacies and collecting. She holds an MA in Art History, Cultural Studies and Musicology (Humboldt-Universität zu Berlin 2007) and a doctorate in History and Philosophy of Science (University of Cambridge 2011). Dr. Brusius joined the GHIL in 2017, having held fellowships at the University of Oxford, Harvard University, the Kunsthistorisches Institut in Florenz, and the Max Planck Institute for the History of Science.

### ***Bronwyn Campbell***



**Provenance Manager  
National Gallery of Australia**

Bronwyn Campbell has worked at the National Gallery of Australia in various capacities since 2005, and during the four years prior to this, she was a curator and advisor at the National Museum in Laos. Campbell's art-historical expertise focuses on the art of South and Southeast Asia. The author of *Museum Treasures of Southeast Asia* (2002), she regularly contributes to exhibition catalogues, The Asian Arts Society of Australia's journal *TAASA Review*, and the National Gallery of Australia's magazine *Artonview*. In 2015, she was appointed a researcher on the Gallery's Asian Art Provenance Project, a project aiming to retrospectively examine the provenance and acquisition of all 5,000 works of art in the NGA's Asian collection. Her portfolio has since broadened to encompass legal and ethical frameworks for collection development across all collecting areas, the first position of its type in an Australian collecting institution.

### **Stephen W. Clark**



#### **Vice President, General Counsel and Secretary J. Paul Getty Trust, Los Angeles**

Stephen W. Clark is Vice President, General Counsel and Secretary for the J. Paul Getty Trust in Los Angeles. After receiving his undergraduate degree from Hamilton College and his law degree from Fordham University, Mr. Clark was an associate at the New York law firm Brown & Wood before working as Deputy General Counsel at the Museum of Modern Art in New York from 1994 to 2008. Mr. Clark also served as Assistant Director of the American Craft Museum in 1986–1987. He serves on the Boards of the Bellosguardo Foundation and the International Cultural Property Society and was President of the Museum Association of New York and a member of the Board of the California Museum Association. Mr. Clark has also served as Chairman of the Museum Attorney's Group and as a member of the Steering Committee and faculty for the annual American Law Institute / Continuing Legal Education conference “Legal Issues of Museum Administration.” His article “Nazi Era Claims and Art Museums: The American Perspective” was published in the Summer 2014 edition of *Collections* magazine.

### **Sharon H. Cott**



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

Sharon H. Cott oversees the wide range of legal issues the Museum faces, from litigation over title to works of art in the collection to negotiations of gifts, supervising a staff of six attorneys. She coordinates corporate-governance issues for the Board and is responsible for assuring the Museum's compliance with various laws and regulations. A leader in the field of museum ethics, Cott has served as counsel to the committees of the Association of the Art Museum Directors and the American Alliance of Museums that drafted guidelines related to antiquities and to art confiscated during World War II.

### **Gero Dimter**



#### **Vice President Stiftung Preußischer Kulturbesitz, Berlin**

Gero Dimter has a law degree from the University of Dresden and completed his post-graduate legal training in Berlin, where he was an attorney before his judicial appointment in Berlin in 2004. After working at various courts, he then served as the Officer for Judicial Affairs and Consumer Protection in the Brussels office of the Federal State of Berlin from 2010 to 2012. From 2013, Dimter was member of a civil chamber at Kammergericht Berlin (the state's highest court), and from 2014 until 2019 was simultaneously head of one of the administrative departments of the Kammergericht. In March 2019 Dimter was appointed Vice President of the Stiftung Preußischer Kulturbesitz (Prussian Cultural Heritage Foundation).

### **Stuart Eizenstat**



**Expert Advisor and Special Envoy for Holocaust-Era Issues, U.S. Department of State**  
**Senior Counsel, Covington & Burling LLP**

Stuart Eizenstat is Expert Advisor on Holocaust Issues to the State Department and is a senior member of Covington & Burling LLP's international practice. His work at Covington focuses on resolving international trade problems and business disputes with the US and foreign governments, and international business transactions and regulations on behalf of US companies and others around the world. During fifteen years of public service in four US administrations, Ambassador Eizenstat held key senior positions, including chief White House domestic policy adviser to President Jimmy Carter (1977-1981); U.S. Ambassador to the European Union, Under Secretary of Commerce for International Trade, Under Secretary of State for Economic, Business and Agricultural Affairs. Much of the interest in providing justice for victims of the Holocaust and other victims of Nazi tyranny during World War II was the result of Eizenstat's leadership in the Clinton Administration as Special Representative of the President and Secretary of State on Holocaust-Era Issues. He successfully negotiated major agreements with the Swiss, Germans, Austrian and French, and other European countries, covering restitution of property, payment for slave and forced laborers, recovery of looted art, bank accounts, and payment of insurance policies. His book on these events, *Imperfect Justice: Looted Assets, Slave Labor, and the Unfinished Business of World War II* (2003), was favorably received in publications like *The New York Times*, *The Los Angeles Times*, *The Washington Post*, *Business Week*, and *Publisher's Weekly*. This book has been translated into German, French, Czech, and Hebrew.

### **Irmgard Maria Fellner**



**Director for Cultural Relations Policy**  
**Deputy Head**  
**Directorate-General for Culture and Communication**  
**Federal Foreign Office (Bundesminister des Auswärtigen)**  
**Federal Republic of Germany**

Humanities and political science graduate Irmgard Maria Fellner entered the German Foreign Service in 1993, after working for the chairman of the European Affairs Committee of the French National Assembly. Following postings in Bonn, London, São Paulo, and Washington, she headed the office of Karsten D. Voigt, Coordinator of German-American Cooperation, from 2003 to 2007. Thereafter, she transferred to the office of French Foreign Minister Bernard Kouchner. From 2010 to 2015 she held posts at the Federal Foreign Office in Berlin. She was then appointed Deputy Head of Mission at the German Embassy in Rome. Since 2018 she has been the Director for Cultural Relations Policy and Deputy Head of the Directorate-General for Culture and Communication at the Federal Foreign Office.





**Raphael Gross**

**President of the Foundation Deutsches Historisches Museum, Berlin**

Raphael Gross is President of the Foundation Deutsches Historisches Museum. Previously, he was the director of the Simon Dubnow Institute for Jewish History and Culture and holder of the chair for Jewish History and Culture at the University of Leipzig since 2015; before that, he directed the Jewish Museum Frankfurt am Main (2006-2015), the Leo Baeck Institute, London (2001-2015), and the Fritz Bauer Institute, Frankfurt am Main (2007-2015). Gross studied history, philosophy, and literature at the universities of Zurich, Berlin, Bielefeld, and Cambridge (Trinity Hall). He received his PhD from the University of Essen in 1997; his thesis, "Carl Schmitt und die Juden," was published by Suhrkamp in 2000, and has since been published in translation in the United States, France, and Japan. He is working on a research project on the legal theorist Hans Kelsen and on a critical edition of Anne Frank's diaries. In 2013, Gross was awarded the Wilhelm Leuschner Medal for promotion of democracy by the State of Hesse; that year he also accepted the Ignatz Bubis Prize for Social Reconciliation and the Buber Rosenzweig Medal both on behalf of the Fritz Bauer Institute. Gross is a member of the Advisory Commission for the Restitution of Cultural Property of the Federal Republic of Germany seized as a result of Nazi persecution, especially from Jewish possessors. In 2018, he organized a public international symposium at the Deutsches Historisches Museum in Berlin to discuss the return of the Cape Cross Column from the collection. (Photo © Elisabeth Scheder-Bieschin)

**Anne Helmreich**



**Associate Director, Digital Initiatives**

**Getty Research Institute, Los Angeles**

The Digital Initiatives area is composed of the Getty Vocabularies, the Project for the Study of Provenance and Collecting, and Digital Art History programs. Helmreich has also served as Senior Program Officer, The Getty Foundation, and Associate Professor of Art History and Director, Baker-Nord Center for the Humanities, Case Western Reserve University. Her current research focuses on the history of the art market and the productive intersection of the digital humanities and art history. She recently co-edited *The Rise of the Modern Art Market in London, 1850-1939* (Manchester University Press, 2011) with Pamela Fletcher, and co-authored with Fletcher "Local/Global: Mapping Nineteenth-Century London's Art Market," the first article in *Nineteenth-Century Art Worldwide's* Digital Humanities and Art History series, which won the ARIAH 2015 prize for best online essay.

## Guest Speakers

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### **Christine Mullen Kreamer**



**Deputy Director and Chief Curator  
National Museum of African Art, Smithsonian Institution,  
Washington, DC**

Christine Mullen Kreamer has worked at the Museum since 2000. Her exhibitions and publications explore art and ritual, gender, African systems of knowledge, and museum practice, and they bridge the disciplines of art history, anthropology, and museum studies. In addition to research in Togo, she has worked on museum exhibition and training projects in Ghana and Vietnam. She received her PhD from Indiana University. Her more recent exhibitions and co-authored publications include *Conversations: African and African American Artwork in Dialogue* (2014); *African Cosmos: Stellar Arts* (2012); *Lines, Marks, and Drawings: Through the Lens of Roger Ballen* (2013); *Inscribing Meaning: Writing and Graphic Systems in African Art* (2007); and *African Vision: The Walt Disney-Tishman African Art Collection* (2007). She co-curated *Visionary: Viewpoints on Africa's Arts* (2017, ongoing); she is also a contributing author for an essay on connoisseurship in the 2014 edited volume *Visions from the Forest: The Art of Liberia and Sierra Leone* and two essays in the 2011 edited volume *Representing Africa in American Art Museums* (University of Washington Press, 2011). In recognition of her outstanding achievements in the fields of art history and museum practice, Christine was named the Smithsonian Institution's 2018 Distinguished Scholar in the Humanities.

### **Simone Lässig**



**Director  
German Historical Institute, Washington, DC**

Simone Lässig has directed the GHI Washington since October 2015. Before this, she was Director of the Georg Eckert Institute for International Textbook Research in Braunschweig and Professor of Modern and Contemporary History at the University of Braunschweig. During her tenure at the GHI, she has made digital history, the history of knowledge, and the history of migration — especially its intersection with the history of knowledge — foci of research. Her own research focuses on Jewish history, religion and religiosity, philanthropy and patronage, and memory cultures and the politics of memory in the nineteenth and twentieth century. Her major publications include: *Jüdische Wege ins Bürgertum: Kulturelles Kapital und sozialer Aufstieg im 19. Jahrhundert* (Göttingen, 2004) and *Wahlrechtskampf und Wahlreformen in Sachsen, 1895–1909* (Weimar/Cologne/Vienna, 1996).

### **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 the legal review of the collection. Prior to joining the staff of the Museum, Ms. Murray was an associate at Patterson, Belknap Webb & Tyler. She went to Wellesley College and Yale Law School.

## Guest Speakers

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### **Lynn H. Nicholas**



**Advisor to Smithsonian PREP, Independent Scholar, and Author of *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War***

Lynn H. Nicholas is an independent researcher in the area of Nazi-era social and cultural policy, and is the author of *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War*. 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. She served as an advisor to Smithsonian Provenance Research Initiative, and in the same capacity with the Smithsonian Provenance Research Exchange Program.

### **H. Glenn Penny**



**Professor of Modern European History  
University of Iowa**

H. Glenn Penny is the author of *In Humboldt's Shadow: A Tragic History of German Ethnology* (C. H. Beck, 2019), *Kindred by Choice: Germans and American Indians since 1880* (UNC Press, 2013), and *Objects of Culture: Ethnology and Ethnographic Museums in Imperial Germany* (UNC Press, 2002). He is also the editor (together with Matti Bunzl) of *Worldly*

*Provincialism: German Anthropology in the Age of Empire* (University of Michigan Press, 2003), and (with Laura Graham) *Performing Indigeneity: Global Histories and Contemporary Experiences* (Nebraska University Press, 2014). He is currently completing a book manuscript titled *Unbinding German History, 1760s-1960s* for Cambridge University Press.

### **Lauren Sieg**



**Repatriation Research Specialist  
National Museum of the American Indian, Smithsonian Institution,  
Washington, DC**

Lauren Sieg has been a Repatriation Research Specialist at the Smithsonian's National Museum of the American Indian since 2010. Before joining the NMAI, she conducted repatriation research for museums, universities, and federal agencies. Her work includes in-depth research on the provenance for

Native American and First Nations items in museum collections, studies of cultural affiliation and significance, and collaboration with Indigenous peoples. Lauren's research also includes study of repatriation practices and cultural heritage law. She is currently the Chair of the Society for American Archaeology's Committee on Repatriation. She received a BA in Anthropology and English from the University of Florida and a MA in Anthropology from the University of Illinois at Urbana-Champaign.

## Guest Speakers

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### Jeffrey Smith



**Assistant Registrar for Collections Information  
Freer|Sackler Galleries, Smithsonian Institution, Washington, DC**

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 supports provenance research and is involved in the development and maintenance of online scholarly catalogues.

### Hilke Thode-Arora



**Curator for Oceania and Provenance Research Liaison Officer  
Museum Fünf Kontinente / Five Continents Museum, Munich**

Hilke Thode-Arora specializes in material culture and the history of museum collections, Pacific colonial history, interethnic relations and ethnic identities, images and stereotypes. A German social-cultural anthropologist, she was Honorary Fellow at the University of Auckland (2002-2005) and Affiliated Researcher at Victoria University in Wellington, New Zealand (2011-2013).

Having done artefact-related research projects on behalf of most German ethnological museums in the past, her work included long-term fieldwork in Niue, Samoa and New Zealand in close collaboration with Niuean and Samoan communities. She curated the exhibition *From Samoa with Love? Samoan Travellers in Germany, 1895-1911. Retracing the Footsteps*, which contextualized the history of the Samoan collection in Munich and was based on in-depth communication with Samoan descendants. She is one of the authors of the *Guidelines on Dealing with Collections from Colonial Contexts*, published by the German Museums Association/Deutscher Museumsbund in 2018 and 2019.

### Corine Wegener



**Director  
Smithsonian Cultural Rescue Initiative, Washington, DC**

Corine Wegener is director of the Smithsonian Cultural Rescue Initiative (SCRI), an outreach program dedicated to the preservation of cultural heritage in crisis situations in the US and abroad. SCRI's work includes projects in Syria, Iraq, Haiti, Nepal, and around the world. SCRI also co-chairs, with FEMA's Office of Environmental and Historic Preservation,

the Heritage Emergency National Task Force, part of the U.S. National Disaster Recovery Framework. Before coming to the Smithsonian in 2012, Wegener was an associate curator in the department of Decorative Arts, Textiles, and Sculpture at the Minneapolis Institute of Art. During a concurrent career as a U.S. Army Reserve officer, she served on several military deployments, including as an Arts, Monuments, and Archives Officer assigned to assist after the 2003 looting of the Iraq National Museum. Wegener has a bachelor's degree in Political Science from the University of Nebraska Omaha and MA degrees in Political Science and Art History from the University of Kansas.





## ACKNOWLEDGMENTS

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**THE PREP CO-CHAIRS, STEERING COMMITTEE, 6<sup>TH</sup> PREP EXCHANGE ORGANIZING COMMITTEE AND SUPPORT TEAM** gratefully acknowledges our colleagues for their support of and participation in PREP-DC.

### ALL 75 PREP PARTICIPANTS FROM THE 2017-2019 COHORTS

#### GUEST SPEAKERS FOR THE FRIDAY AND SATURDAY PROGRAMS

**Legal Session:** **Craig Blackwell**, Associate General Counsel, Smithsonian Institution; **Stephen Clark**, General Counsel, The Getty; **Rebecca Murray**, Special Counsel, The Metropolitan Museum of Art. **Friday:** **Sharon H. Cott**, Senior Vice President, Secretary, and General Counsel; **Gero Dimter**, Vice President, Stiftung Preußischer Kulturbesitz, Berlin; **Stuart Eizenstat**, Expert Advisor and Special Envoy for Holocaust-Era Issues, U.S. Department of State; **Irmgard Maria Fellner**, Director for Cultural Relations Policy, Deputy Head, Directorate-General for Culture & Communication, Federal Foreign Office, Federal Republic of Germany; **Anne Helmreich**, Associate Director, Digital Initiatives, Getty Research Institute; **Simone Lässig**, Director, German Historical Institute Washington, DC; **Lynn H. Nicholas**, Advisor to Smithsonian PREP, Independent Scholar, and Author of *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War* (1994). **Saturday:** **Mirjam Brusius**, Research Fellow in Colonial and Global History, German Historical Institute, London; **Bronwyn Campbell**, Provenance Manager, National Gallery of Australia; **Raphael Gross**, President of the Foundation Deutsches Historisches Museum, Berlin; **Christine Mullen Kreamer**, Deputy Director and Chief Curator, National Museum of African Art, Smithsonian Institution; **H. Glenn Penny**, Professor of Modern European History, University of Iowa, and GHI Advisory Board Member; **Irene Bald Romano**, Professor of Art History, School of Art, and Professor of Anthropology, School of Anthropology, University of Arizona, and Curator of Mediterranean Archaeology, Arizona State Museum; **Hilke Thode-Arora**, Head of Department, Oceania, and Provenance Research Liaison Officer, Museum Fünf Kontinente, Munich.

#### THE SMITHSONIAN INSTITUTION

**Cathy Fletcher**, Grant & Contract Administrator, Office of Sponsored Projects; **Nick Pearce**, Richmond Chair of Fine Art, School of Culture and Creative Arts, University of Glasgow, U.K., and Smithsonian Research Associate; **Agnes Robine**, Management Support Specialist, Office of International Relations. **Archives of American Art:** **Marisa Bourgoïn**, Head of Reference Services; **Megan Burdi**, Digital Initiatives Archivist; **Kate Haw**, Director, Archives of American Art; **Erin KINHart**, Head of Collections Processing; **Jennifer Snyder**, Oral History Archivist. **Freer Gallery of Art and Arthur M. Sackler Gallery:** **Najiba Choudhury**, Assistant of Collections Information Specialist and Provenance Researcher; **Debra Diamond**, Curator of South and Southeast Asian Art; **Massumeh Farhad**, Interim Deputy Director for Collections and Research, and Chief Curator and The Ebrahimi Family Curator of Persian, Arab, and Turkish Art; **Lisa Fthenakis**, Archivist; **Joanna M. Gohmann**, WWII-Era Provenance Researcher; **Ryan Murray**, Archivist; **Jeffrey Smith**, Assistant Registrar for Collections Information; **Emma Natalya Stein**; **J. Keith Wilson**, Curator of Ancient

## ACKNOWLEDGMENTS

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## ACKNOWLEDGMENTS

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National Museum of American History

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Smithsonian Cultural Rescue Initiative

Smithsonian Libraries

Dumbarton Oaks Research Library and Collection

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