

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

Guest Speaker Biographies

3rd PREP Exchange in Los Angeles
February 25–March 2, 2018

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



The Getty Research Institute



Smithsonian Institution



Staatliche Museen zu Berlin
Preußischer Kulturbesitz

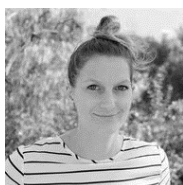
Margit Kleinman



Director Villa Aurora

Margit Kleinman studied French and German linguistics and literature in Würzburg and Paris and holds an MA from the University of Tübingen, Germany. From 1987 to 2012, she was the program director at the Goethe-Institut Los Angeles. In May of 2012, she assumed the directorship at Villa Aurora.

Friedel Schmoranzer



Project Coordinator Villa Aurora

Friedel Schmoranzer studied German Philology and Sociology at the University of Konstanz (BA) and holds an MA in editorial studies from the Freie Universität Berlin. From March 2010 to November 2010 she was Chief Editor for the catalog *Transatlantic Impulses—15 Years of Villa Aurora* at the Villa Aurora Forum Berlin. In 2011 she became assistant to the director at Villa Aurora Los Angeles, and has been serving as project coordinator since 2012.

Nikolai Blaumer



Program Director Thomas Mann House

Nikolai Blaumer, born in Düsseldorf in 1983, studied at Ludwig-Maximilians-Universität Munich and Hebrew University of Jerusalem. He earned a doctorate in philosophy from LMU with a dissertation entitled "Korrektive Gerechtigkeit: Über die Entschädigung historischen Unrechts" (2015) and taught at Ludwig-Maximilians-Universität as well as Bauhaus-Universität Weimar. Since 2014, Nikolai Blaumer has been working for the Goethe-Institut's Department of Culture. He is coeditor of the book *Teilen und Tauschen* (2017). In February of 2018, he was posted to Los Angeles, where he assumed the position of program director at the Thomas Mann House.

Gail Feigenbaum



**Associate Director
Getty Research Institute**

Gail Feigenbaum is Associate Director of the Getty Research Institute where she oversees publications, the web, and research projects. A scholar of early modern European art, especially Italian and French painting, she has published extensively on the Carracci family of painters, as well as on Caravaggio and Georges de la Tour. Her current research project is on America and the International Art Market, 1880–1930. Her recent books include *Display of Art in the Roman Palace, 1550–1750* (2014); *Provenance: An Alternate History of Art* (2012), and *Sacred Possessions: Collecting Italian Religious Art, 1500–1900* (2011). She holds a doctorate from Princeton, and she began her career at the National Gallery of Art in the education and curatorial departments, and at the Center for Advanced Study in the Visual Arts. Prior to joining the Getty, she was curator of European Art at the New Orleans Museum of Art, where she organized *Degas and New Orleans: A French Impressionist in America* (1999) and *Jefferson's America and Napoleon's France: An Exhibition for the Louisiana Purchase* (2003). Among her numerous exhibitions are *Ludovico Carracci*, Kimbell Art Museum and Pinacoteca Nazionale, Bologna (1994), and *The Drawings of Annibale Carracci*, National Gallery of Art (1999).

Sally McKay



**Head of Special Collections Services
Getty Research Institute**

Sally McKay is Head of Special Collections Services at the Getty Research Institute in Los Angeles, CA where she oversees the Special Collections Reading Room and facilitates class visits, workshops, and tours which utilize Special Collections material. She is also a reference specialist for provenance research and dealer archives held at the Getty Research Institute, which include M. Knoedler Gallery records; Duveen Brothers records; Goupil et Cie.; Schaeffer galleries; French & Company; among others. She assists a constant stream of 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, D.C.; the College Art Association; the Art Libraries Society of North America; the Pacific Neighborhood Consortium; CODART, Dutch and Flemish Art in Museums Worldwide; and the North American Victorian Studies Association (NAVSA). She has also been on the Sotheby's Institute / Art Libraries Society of North America Art Research Award selection subcommittee for two years. McKay has a BA in art history and a Master's degree in Library and Information Science with a focus on Special Libraries. She has published on digitization as well as web-archiving.

Louis Marchesano



Curator of Prints and Drawings Getty Research Institute

Louis Marchesano has been the Curator of Prints and Drawings at the Getty Research Institute since 2001. In addition to working on more than 800 acquisitions, his publications include *A Kingdom of Images: French Prints in the Age of Louis XIV* (2015) and, with Thomas W. Gaehtgens, *Display and Art History: The Düsseldorf Gallery and its Catalogue* (2010). Between 1997 and 2001, Louis was the curator of the GRI's photo archive. During this period, he added to the collections the papers of scholars and curators Luigi Salerno, John Pope-Hennessy, and Julius Held, and the archives of the dealers Robert M. Light and Cramer Oude Kunst.

Karen Meyer-Roux



Archivist, Getty Research Institute 2017 PREP Participant

Karen Meyer-Roux works at the Research Library of the Getty Research Institute in Los Angeles, where she catalogs prints for the library's online catalog. She was also the lead archivist for the NEH-funded project that processed and partially digitized the records of the Knoedler Gallery in New York (3,042.6 linear feet, 5,550 boxes, 120,000 digital images). This was a follow-up on her cataloging work on the related archives of Duveen Brothers, also digitized, and on the records of the Carlhian firm in Paris. She was born in Paris, where she received a PhD in Italian Renaissance art history and history, with support from fellowships at the European University Institute in Florence and the École Française in Rome. She learned about legal aspects of cultural heritage through internships at the Institut Français in Florence and the European Commission in Brussels.

Isabella Zuralski-Yeager



Special Collections Archivist Getty Research Institute

Isabella Zuralski-Yeager writes finding aids for archival collections and catalogs prints and drawings for the Research Library. She also serves as a member of the library's Bibliography Team. She earned her PhD in art history in 1984 from the University of Cologne, Germany and joined the Getty Research Institute in 1989 after working in the antiquarian book trade. Among others, she processed the papers of the artists Wassily Kandinsky, Albert Renger-Patzsch, Joseph Cornell, and Otto Muehl; the art historians Julius S. Held and Heinrich Geissler; the art expert Wilhelm Arntz; and the records of the art galleries G. Cramer Oude Kunst in The Hague, the Schaeffer Galleries in New York, and the Heim Gallery in London. She is currently cataloging a collection of prints and drawings by the German artist Käthe Kollwitz.

Ruth Cuadra



**Business Applications Administrator, Information Systems
and Institutional Metadata Department
Getty Research Institute**

Since 2007, Ruth Cuadra has been the primary technical and systems support for the Getty Provenance Index, a family of databases that was founded more than 30 years ago and contains 1.5 million records taken from source materials, such as archival inventories, auction catalogs, and dealer stock books. She is currently working on the Provenance Index Remodel Project to publish the databases as Linked Open Data. The Project involves a complete conceptual and technical overhaul in order to provide greater access to the databases and to increase the Index's use as a leading tool for research. Ruth is also active in the California Association of Museums, where she is involved in a variety of activities, from conference planning to futures research. Ruth holds a BA in Mathematics from UCLA and an MA in Museum Studies from Johns Hopkins University.

Shane Gates



**Archival Researcher
Los Angeles Museum of the Holocaust**

Shane Gates joined Los Angeles Museum of the Holocaust in September 2017 as its Archival Researcher, following a six-month internship with the Museum. He received his Bachelor of Arts in History from UCLA. Gates is an experienced historical researcher with a keen ability to analyze primary and secondary sources. He honorably served for five years in the United States Marine Corps before pursuing his lifelong passion for history. In his current role, Gates is responsible for the management, cataloging, organization, and research of the Museum archive. He provides reference and research services; processes and digitizes materials; promotes the visibility and use of LA Museum of the Holocaust's collections; and prepares research for permanent exhibits, gallery cases, and temporary exhibitions.

Matthew Lincoln



**Data Research Specialist
Getty Research Institute**

Dr. Matthew Lincoln is a Data Research Specialist at the Getty Research Institute, where he focuses on computational approaches to the study of art history writ large. His current book project, coauthored with Dr. Sandra van Ginhoven, uses data-driven modeling, network analysis, and textual analysis to mine the Getty Provenance Index Databases for insights into the history of collecting and the art market. His research interests also include quantitative analysis of networks of 16th- and 17th-century Dutch and Flemish printmaking. He previously worked as a curatorial fellow with the National Gallery of Art in Washington, D.C., and has been a recipient of Kress and Getty Foundation digital art history institute grants. His research has appeared in the *International Journal for Digital Art History*, *British Art Studies*, and *Artforum Bulletin*, and he is an editorial board member of *The Programming Historian*.

Suzanne Michels



Software Developer Los Angeles, CA

Suzanne Michels is a software developer who has provided consulting services to the Getty Research Institute Information Systems Department since January 2011. She developed the text processing algorithms that are used to extract information from electronic renditions of WWII-era German art auction catalogs for the GRI's "German Sales II" project. Suzanne remains closely involved with the project, running, extending, and maintaining the code. Additionally, Suzanne has implemented methods for automating the handling of bibliographic data for the Getty Research Portal. Prior to working for GRI, Suzanne developed defense industry simulations and embedded code for controlling real-time operations of hardware systems.

David Newbury



Enterprise Software & Data Architect J. Paul Getty Trust

David Newbury is the Enterprise Software & Data Architect at the J. Paul Getty Trust, where he works with museum professionals, researchers, scientists, and technologists to find common solutions to technical and scholarly problems. David has also worked on other collaborative museum technology projects such as Art Tracks, a provenance project at the Carnegie Museum of Art, and the American Art Collaborative, working with 14 museums on standardizing models and software around Linked Data. He has previously worked with Carnegie Mellon University, the University of British Columbia, University of Illinois, and PBS. David is also an Emmy-award winning filmmaker, interactive developer, and animator whose work has received national coverage in *Wired*, *Vice*, *Cosmo*, and other publications.

Richard Rand



Associate Director for Collections J. Paul Getty Museum

Richard Rand is Associate Director for Collections at the J. Paul Getty Museum. From 1997 to 2015 he was the Robert and Martha Berman Lipp Senior Curator and Curator of Paintings and Sculpture at LACMA. Rand has lectured and published widely in his field of research, 17th- to 19th-century French art. He is a regular contributor to *The Burlington Magazine*, writing exhibition and book reviews. He has organized and co-organized numerous exhibitions, including *Intimate Encounters: Love and Domesticity in 18th-Century France* (1997–98); *Jean-François Millet: Drawn into the Light* (1999–2000); *Jacques-Louis David: Empire to Exile* (2005); *Claude Lorrain: the Painter as Draftsman* (2006–07); and *Monet | Kelly* (2014). Rand received his BA from Bowdoin College and MA and PhD from the University of Michigan, Ann Arbor. He is a 2008 graduate of the Center for Curatorial Leadership, New York, and in April 2011 he was made Chevalier dans l'ordre des arts et des lettres, Ministère de la Culture et de la Communication, France.

Emily Pugh



**Digital Humanities Specialist
Getty Research Institute**

As Digital Humanities Specialist, Emily Pugh oversees the scholarly components of GRI digital projects, such as the Getty Provenance Index Remodel project, the Harald Szeemann Digital Seminar, and the research project related to the digitization of Ed Ruscha's "Streets of Los Angeles" archive. Prior to her time at the GRI, she served as the first Robert H. Smith Postdoctoral Research Associate, with special responsibilities for digital humanities projects, at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. She is a specialist in digital art history but also in architectural history, having received her PhD in Art History from the CUNY Graduate Center in 2008 with a dissertation that examined architecture and urban development in East and West Berlin during the time of the Berlin Wall. A book based on her dissertation, titled *Architecture, Politics, and Identity in Divided Berlin*, was published in 2014 by the University of Pittsburgh Press.

Marje Schuetze-Coburn



**Associate Dean for Faculty Affairs /
Feuchtwanger Librarian, USC**

Marje Schuetze-Coburn is Associate Dean for Faculty Affairs and Feuchtwanger Librarian of the USC Libraries. Schuetze-Coburn has worked at USC for 28 years and has led a number of initiatives to heighten student and public engagement with special collections, and presented a paper titled "The Changing Role of Primary Source Collections at American Research University Libraries" at the 100th annual German Librarian Conference in Berlin. As a special collections librarian, Schuetze-Coburn has assisted scholars and students who are researching German émigrés, written articles about Lion Feuchtwanger and his collection—as well as other German émigré collections—and created several exhibits related to the émigré community in Los Angeles. She coedited Lion Feuchtwanger's memoir *The Devil in France: My Encounter with Him in the Summer of 1940* (2010) and *Against the Eternal Yesterday: Essays Commemorating the Legacy of Lion Feuchtwanger* (2009); coauthored *Liebschaften und Greuelmärchen: Die unbekannten Zeichnungen von Heinrich Mann* (2001); and *The Silent Shadow: The Third Reich and the Generation After—An Anthology of Ten Authors* (1991). Schuetze-Coburn earned bachelor's degrees in German and History from UC Berkeley in 1981, and a Masters of Library Science and Masters in History from UCLA in 1986 and 1987, respectively. In 2005 she received a Certificate for Preservation Management from Rutgers University.

Michaela Ullmann



**Exile Studies Librarian and Instruction Coordinator for Special
Collections, USC**

Michaela Ullmann is the Exile Studies Librarian and Instruction Coordinator for Special Collections at the University of Southern California (USC). She is a specialist on the German-speaking Exiles in Southern California, and together with her colleague Marje Schuetze-Coburn oversees the USC Feuchtwanger Memorial Library. Michaela holds an MA in Library and Information Science from San Jose State University, as well as a Magistra Artium degree in Cultural Anthropology with minors in Classics and Protohistoric Archaeology from the University of Bonn,

Germany. Michaela's research interests are the German-speaking exiles in Los Angeles, a topic she has published and presented on extensively, as well as innovative approaches for integrating primary source and archival literacy into the teaching curriculum. She has taught numerous workshops as well as weeklong classes at the California Rare Book School on teaching with rare materials for librarians and instructors interested in the topic. Michaela is currently on a six-month research leave, during which she is developing the framework for a multi-modal online platform that will connect resources for Exile Studies and provide teaching support for instructors.

Sandra van Ginhoven



Research Associate Getty Research Institute

Dr. Sandra van Ginhoven (PhD Duke University 2015) is Research Associate at the Getty Research Institute. She is conducting research for the project *Art Dealers, America and the International Art Market, 1880–1930*, working in collaboration with the Getty Provenance Index, and is also part of the Provenance Index Remodeling Project team. Her research and previous teaching focuses on the history of art markets and collecting, also engaging computational methods. She has published articles on the art trade and the role of art dealers, and her research on an early modern Flemish art dealer was published by Brill in December 2016 as part of the series *Studies in the History of Collecting & Art Markets*.

Amy Walsh



Independent Researcher Formerly Head of Provenance Research & Curator of European Paintings LACMA

Amy Walsh, coauthor of *AAM Guide to Provenance Research* (2001), was one of the American pioneers in pursuing Nazi-era provenance issues. Formerly Head of Provenance Research and Curator of European Paintings at the Los Angeles County Museum of Art, she has resolved numerous challenges against public and private collections. In addition to publishing and lecturing on these cases, she wrote over 50 articles on collectors for the *Dictionary of Art* and has contributed to various other publications. She is the author of scholarly collection catalogs including: *Northern European Paintings at the Norton Simon Museum*; *"A Jewelbox of Dutch Paintings," the Collection of Edward and Hannah Carter*; *French Oil Sketches at LACMA*; and coauthor of *The Ahmanson Collection at LACMA* and volume 2 of *American Paintings at the Metropolitan Museum of Art* (1985). A scholar of 17th-century Dutch painting, she has a PhD in art history from Columbia University in New York, where she focused on Renaissance and Baroque painting and graphics. The subject of her dissertation and an exhibition she curated at the Mauritshuis in The Hague was the Dutch 17th-century painter Paulus Potter.

Stephanie Barron



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

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

Michael Govan



**CEO and Wallis Annenberg Director
LACMA**

Michael Govan joined the Los Angeles County Museum of Art (LACMA) as Chief Executive Officer and Wallis Annenberg Director in 2006. In this role, he oversees all activities of the museum, from art programming to the expansion and upgrade of the museum's twenty-acre campus. During his tenure, LACMA has acquired by donation or purchase more than 29,000 works for the permanent collection, gallery space and programs have almost doubled, and annual attendance has grown from 600,000 to nearly 1.6 million in 2016. Currently, the museum is in the process of building a new, state-of-the-art gallery building designed by architect Peter Zumthor.

Rosie Mills



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

Dr. Rosie Mills is the dedicated curator responsible for LACMA's important holdings of early European decorative arts, which are especially strong in stained glass, Italian Renaissance maiolica, Limoges painted enamels, British silver, and 18th-century ceramics, thanks to important gifts and support for acquisitions from William Randolph Hearst in the 1940s and 50s, and from Hans Cohn in the 1980s and 90s. Mills provides additional expertise in medieval art, and metalwork more generally, and is collaborating with her former colleagues at the Victoria and Albert Museum in London to research works from the Gilbert Collection of gold, silver, micromosaics, and portrait miniatures for ongoing displays at LACMA. At the V&A, she worked on two major gallery refurbishment projects (Medieval & Renaissance Galleries; Europe 1600–1815 Galleries) as well as in the Metalwork Department. Her doctoral research was on Romanesque and early Gothic manuscript illumination in England, following master's degrees in Museology and Gothic architecture at the University of East Anglia and the Courtauld Institute of Art, respectively, as well as a BA in Archaeology and Art History from San Francisco State University.

Tracey Schuster



Head of Permissions and Photo Archive Services Getty Research Institute

Tracey Schuster is Head of Permissions and Photo Archive Services at the Getty Research Institute in Los Angeles. She has been at the Getty Research Institute since 1982, when she began her career as a collection assistant in the Photo Archive at the Getty Museum in Malibu. During her career with the Getty, she has held positions in the provision and management of special collections and visual resources research and access service. She manages reference and access services for the Photo Archive, including reference requests, special tours, orientation sessions, presentations, and other special projects. Since 2008, she has also managed the Getty Research Institute's reproductions and permissions service. Schuster holds a BA in Art History from the University of California, Santa Cruz, and a Master's degree in Library Science with a non-book specialization certificate from the University of California, Los Angeles. She is a member of the Society of American Archivists. Schuster was on the Board of Directors of the Los Angeles Police Historical Society, where she organized their photo archive and chaired the Archives and Exhibits Committee. Schuster also offers her expertise as a freelance archivist in the Southern California area, where she has consulted for small historical institutions such as the Santa Barbara Mission Library and Archive, and the Los Angeles County Sheriff's Museum. She has published in the *Getty Research Journal* and the Visual Resources Association online journal.

Stephen W. Clark



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

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.

Craig Blackwell



**Associate General Counsel
Smithsonian Institution**

Craig Blackwell is an Associate General Counsel in the Smithsonian's Office of General Counsel. He has been in the Office of General Counsel for over 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, Craig spent 12 years at the Department of Justice.

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.

Laura Rivers



Associate Paintings Conservator J. Paul Getty Museum

Laura Rivers is an Associate Paintings Conservator in the Department of Paintings Conservation at the J. Paul Getty Museum. She works primarily on collaborative conservation projects, undertaking the study and treatment of paintings that come to the Getty from other institutions in the U.S. and abroad.

From 2012 to 2014 she worked as part of a team of conservators and conservation scientists on the study and treatment of Jackson Pollock's monumental *Mural* from the University

of Iowa. Other projects have included the wing panels of a triptych by 16th-century Dutch Mannerist painter Marten van Heemskerck from the National Museum in Warsaw, Poland, and most recently, the collaborative study and treatment of a triptych by Gerard David as part of a project with the Royal Museum of Fine Arts, Antwerp. She holds an MA in Art History from the University of Chicago and an MS in Art Conservation from the Winterthur/ University of Delaware Program in Art Conservation. Her conservation training has included working at the National Gallery of Art, Washington, the Barnes Foundation, the Philadelphia Museum of Art, and the J. Paul Getty Museum. From 2007 to 2010 she worked on modern and contemporary art at the Menil Collection in Houston, Texas. Ms. Rivers returned to the Getty in the fall of 2010.

Thaddeus Stauber



Partner Nixon Peabody

Thaddeus Stauber leads Nixon Peabody's International Art & Culture team, advising the world's leading cultural institutions, foreign sovereigns, collectors, dealers, and artists. From his start in the early '90s representing U.S. museums dealing in real time with the fall of Communism and the reemergence of Holocaust-era and post-communist restitution claims, his work has taken him from dealing with the first WWII-era art restitution claims and drafting the now often-cited museum guidelines for addressing such claims to on-the-ground provenance investigative work in Germany, Austria, France, Switzerland, Hungary, Italy, the U.K., Spain, and throughout the U.S. He has interviewed leading scholars, deposed WWII-era survivors, vetted claims, and negotiated groundbreaking resolutions over claims arising from all of these countries. When "despite best effort" claims cannot be settled, he has prevailed in every international litigation he has served as lead legal counsel on or resolved the claims with creative resolutions that have kept the artworks in the public domain. His clients and beneficiaries—those publicly identifiable—include the Art Institute of Chicago; Toledo Museum of Art and Detroit Museum of Art; the Menil Foundation; Yale University; University of Oklahoma; Hungary; National Gallery, London; Thyssen-Bornemisza Foundation and Spain; Richard Nagy Gallery; and the Dunbar Family, in claims over artworks by Degas, van Gogh, Gauguin, Pissarro, Matisse, Schiele, and Kokoschka. He currently has international art dispute cases pending in the U.S. federal courts of California, New York, and Washington, D.C., and last year he successfully defended Maya Picasso upholding the sale of her Picasso sculpture to a U.S. collector that was disputed in three different jurisdictions: Switzerland, France, and the U.S.

James Cuno



**President & CEO
The J. Paul Getty Trust**

James Cuno received his BA degree in History from Willamette University in 1973, an MA in Art History from the University of Oregon in 1978, and MA and PhD degrees in Fine Arts (History of Art) from Harvard University in 1981 and 1985, respectively. He has held teaching positions at Vassar College, UCLA, Dartmouth, and Harvard, and served as Director of UCLA's Grunwald Center of the Graphic Arts (1986–89), Dartmouth's Hood Museum of Art (1989–91), Harvard University Art Museums (1991–2002), Director and Professor of the Courtauld Institute of Art, University of London (2002–2004), and President and Director of the Art Institute of Chicago (2004–2011). He assumed his current position as President and CEO of the J. Paul Getty Trust in August 2011. He has lectured and written widely on museums and cultural and public policy. Since 2003, he has published three books with Princeton University Press—*Whose Muse? Art Museums and the Public's Trust* (2004; author and editor), *Who Owns Antiquity: Museums and the Battle Over Our Ancient Heritage* (2008; author), and *Whose Culture? The Promise of Museums and the Debate Over Antiquities* (2009; author and editor)—and another with the University of Chicago Press, *Museums Matter: In Praise of the Encyclopedic Museum* (2011; author). He earlier edited two books distributed by the University of Chicago Press, *French Caricature and the French Revolution, 1789–1799* (1998) and *Fiorades/Fizzles: Echo and Allusion in the Art of Jasper Johns* (1987). Jim is a Fellow and International Secretary of the American Academy of Arts and Sciences. He serves on the Council at the Academy and the Board of Trustees of the Courtauld Institute of Art, the Pulitzer Arts Foundation, and Willamette University.

Claire Lyons



**Curator of Antiquities
J. Paul Getty Museum**

Claire Lyons is Curator of Antiquities at the J. Paul Getty Museum and served as acting head of Antiquities (2011–14) and Antiquities Conservation (2014–16). During her tenure as a curator at the Getty Research Institute, she developed collections on the reception of classical antiquity and the 20th-century art market. Claire is a member of the editorial boards of the *Journal of the History of Collections* and the *International Journal of Cultural Property*, where she published "On Provenance and the Long Lives of Antiquities" (2016) and "Objects and Identities: Claiming and Reclaiming the Past" (2002). She is the coeditor of *The Archaeology of Colonialism* (2002) and *Altera Roma: Art and Empire from Mérida to Mexico* (2016). Among her recent exhibitions are *Grecian Taste and Roman Spirit: The Society of Dilettanti* (2008), *Lion Attacking a Horse from the Capitoline Museums* (2012–13), and *Sicily: Art and Invention between Greece and Rome* (2013). She has excavated at Murlo, Metaponto, Corinth, and Morgantina. A former national vice president of the Archaeological Institute of America, she chaired the AIA committee engaged with professional responsibilities, ethics, restitution, legal affairs, and cultural heritage policy.

Judith Barr



**Curatorial Assistant of Antiquities
J. Paul Getty Museum**

Judith Barr is a Curatorial Assistant of the Antiquities Department of the J. Paul Getty Museum in Los Angeles, where she has been a part of the Antiquities Provenance Project since 2015. She holds an MSt in Classical Archaeology from the University of Oxford. Her research focuses on documenting the 20th-century art market for antiquities. Her latest publication is "The Pitfalls and Possibilities of Provenance Research: Historic Collections and the Art Market in the 20th Century" (*Collecting and Collectors from Antiquity to Modernity*, SPAAA vol. 4, forthcoming) and she is the coauthor of "A Man in His Duty: An Ushabti of Neferibresaneith and a Case Study in the Dispersal of Egyptian Antiquities" (*Getty Research Journal*, February 2018).

Nicole Budrovich



**Curatorial Assistant of Antiquities
J. Paul Getty Museum**

Nicole Budrovich is a Curatorial Assistant in the Antiquities Department at the J. Paul Getty Museum. She received her BA in Classics from UC Berkeley and MA in Art History from UC Davis, where her research focused on domestic decoration in the western provinces of the Roman Empire. She joined the Getty in 2015 and since then has worked on the Antiquities Provenance Project, which aims to make verified provenance information for every object in the Antiquities collection available online. She contributed to the Getty's catalog of Roman mosaics (2016) and has written on provenance for the Getty Iris blog.

Lynley J. McAlpine



**AAMD / Kress Research Fellow
San Antonio Museum of Art / Getty Research Institute**

Lynley J. McAlpine is the AAMD / Kress Foundation Provenance Research Fellow researching the Greek and Roman collections of the San Antonio Museum of Art. She is currently based at the Getty Research Institute, where she is working in collaboration with the experienced provenance team from the Getty Villa. Dr. McAlpine has previously worked as a postdoctoral fellow and curatorial assistant at the Kelsey Museum of Archaeology in Ann Arbor, MI. She received her PhD from the University of Michigan in Classical Art and Archaeology in 2014. In addition to the history of antiquities collections in North American museums, her research focuses on ancient Roman art and architecture, especially domestic wall painting and the development of the Roman villa.

David Saunders



**Associate Curator of Antiquities
J. Paul Getty Museum**

David Saunders is Associate Curator of Antiquities at the J. Paul Getty Museum. Since joining the museum in 2008, he has curated seven exhibitions and is currently preparing *The House of Hades: Depicting the Ancient Underworld*. He obtained his doctorate in Classical Archaeology from Oxford University, and his current research interests include Greek and South Italian vase-painting, ancient bronzes, and the history of collecting and restoring antiquities. He is coeditor of *The Restoration of Ancient Bronzes: Naples and Beyond* (2013) and *Dangerous Perfection: Ancient Funerary Vases from Southern Italy* (2016). Since 2013, he has overseen the Getty Museum's Antiquities Provenance project. In January 2017, he organized a workshop on researching ownership histories for antiquities in museum collections at the annual meeting of the Archaeological Institute of America, and the papers from this session are soon to be published in *Collecting and Collectors from Antiquity to Modernity* (Selected Papers in Ancient Art and Architecture, vol. 4).

2017 PREP Exchanges

The Metropolitan Museum of Art, New York (February 5–10)

Stiftung Preußischer Kulturbesitz, Staatliche Museen zu Berlin (September 24–29)

2018 PREP Exchanges

The Getty Research Institute, Los Angeles (February 25–March 2)

Zentralinstitut für Kunstgeschichte, Munich (October 8–12)

2019 PREP Exchanges

Staatliche Kunstsammlungen Dresden (Spring)

Smithsonian Institution, Provenance Research Initiative, Washington, D.C. (Fall)

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

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



Die Beauftragte der Bundesregierung
für Kultur und Medien



Bundesministerium
für Wirtschaft
und Energie

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

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