



**THE TEREZÍN
DECLARATION –
TEN YEARS LATER**

June 18 – 19, 2019 / Museum of Decorative Arts in Prague

7th International Conference

THE TEREZÍN DECLARATION – TEN YEARS LATER

Prague, June 18 – 19, 2019

Conference venue: **Museum of Decorative Arts in Prague**

7th International Conference on the confiscation, thefts and transfers of works of art and on the restitution of these assets organized by the **Documentation Centre for Property Transfers of the Cultural Assets of WW II Victims, p.b.o.**

The conference is held under the auspices of

Jaroslav Kubera, the President of the Senate of the Parliament of the Czech Republic

Radek Vondráček, the President of the Chamber of the Deputies of the Parliament of the Czech Republic

Tomáš Petříček, the Minister of Foreign Affairs of the Czech Republic

Antonín Staněk, the Minister of Culture of the Czech Republic

The conference is organized with a financial support of the **Ministry of Culture of the Czech Republic** and in co-operation with the **Museum of Decorative Arts in Prague**



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CONFERENCE PROGRAM

Conference languages:

Czech, English (simultaneous interpretation)

June 18, 2019

- 09.00 – 10.00 **Registration**
- 10.00 – 11.00 **Conference Opening**, introduction by **Helena Krejčová** (*Director of the Documentation Centre*), **Helena Koenigsmarková** (*Director of the Museum of Decorative Arts in Prague*), **Jaroslav Kubera** (*the President of the Senate of the Parliament of the Czech Republic*), **François Croquette** (*French Ambassador at large for Human rights, in charge of Holocaust issues*), **Daniel Meron** (*Ambassador of the State of Israel to the Czech Republic*), **Jan Roubínek** (*Director of the Terezín Memorial*)
- 11.00 – 11.30 **Coffee break** (located in front of the conference hall)
- Session 1: The Terezín Declaration – Ten Years Later (11.30 – 13.15)**
Chair: **Jan Roubínek** (*Terezín Memorial*)
- 11.30 – 11.45 **Kamil Zeidler** (*University of Gdańsk*)
The Argumentative Aspects of Terezín Declaration and its Place in Public International Law
- 11.45 – 12.00 **Uwe Hartmann** (*Deutsches Zentrum Kulturgutverluste*)
Ten Years After: Ten Years of Funding of Provenance Research in Germany
- 12.00 – 12.15 **Hannah Lessing** (*National Fund of the Republic of Austria for Victims of National Socialism*)
Terezín Declaration – Ten Years on Developments in Austria
- 12.15 – 12.30 **Anne Webber** (*Commission for Looted Art in Europe*)
Restitution: The Difficulties and the Realities
- 12.30 – 12.45 **Agnes Peresztegi** (*Commission for Art Recovery*)
The Jewish Digital Cultural Recovery Project
- 13.15 – 14.15 **Lunch** (café Času dost located in the ground floor of the Museum of Decorative Arts)
- Session 2: Problems Connected with Research and Restitutions (14.15 – 16.15)**
Chair: **Tomáš Kraus** (*Federation of Jewish Communities in Czech Republic*)
- 14.15 – 14.30 **Ondřej Vlk** (*Ministry of Defence of the Czech Republic*)
The Einsatzstab Rinnebach and the Einsatzstab Jurk – Thefts of Art Works in the Protectorate Bohemia and Moravia
- 14.30 – 14.45 **Alena Bányaiová** (*Bányaiová Vožehová, s.r.o., law office*)
Experiences with the Restitution of Cultural Assets in the Czech Republic
- 14.45 – 15.00 **Thierry Bajou** (*Ministry of Culture, France*)
The French Law and the Declaration of Washington
- 15.00 – 15.15 **Shlomit Steinberg** (*The Israel Museum in Jerusalem*)
The Mystery of 4 Paintings and One Nazi Art Dealer: Schiele, Heckel and a Man Called Wilhelm Schumann
- 15.15 – 15.30 **Sara Angel** (*University of Toronto*)
Restitution About-Face: Max Stern, the Return of Nazi-Looted Art and Düsseldorf's Double Game
- 16.30 **Opening of the exhibition **Returning Identity** organized on the occasion of the 80th anniversary of the introduction of the Nuremberg Laws in the Protectorate of Bohemia and Moravia**
- 17.00 – 21.00 **Reception for conference guests** (café Času dost located in the Museum of Decorative Arts)

June 19, 2019

09.00 – 09.30 **Registration**

Session 3: Provenance Research as an University Discipline (9.30 – 11.00)

Chair: **Pavel Hlubuček** (*The National Pedagogical Museum and Library of J. A. Comenius*)

09.30 – 09.45 **Nawojka Cieślińska-Lobkowicz** (*freelance researcher*)

Provenance Research as an Essential Part of Holocaust Studies in Poland

09.45 – 10.00 **MaryKate Cleary** (*The University of Edinburgh*)

Research-Led Teaching: Provenance Research in Pedagogy and Practice

10.00 – 10.15 **Meike Hoffmann** (*Freie Universität Berlin*)

The Mosse Art Research Initiative (MARI) as a Model for Future Project-based Teaching on Provenance Research at Universities

10.15 – 10.30 **Christian Fuhrmeister** (*Zentralinstitut für Kunstgeschichte*)

How? Why? Experiences and Conclusions from Teaching and Supervising

11.00 – 11.30 **Coffee break** (located in front of the conference hall)

Session 4: The Wartime and Post-war Fates of Spoliated Library Stocks and Methods of Identification (11.30 – 13.15)

Chair: **Michael Nosek** (*Documentation Centre*)

11.30 – 11.45 **Michal Bušek** (*Jewish Museum in Prague*)

Whose are they and where did they come from? Methods of Identifying the Original Owners of Books Held by the Jewish Museum in Prague

11.45 – 12.00 **Sebastian Finsterwalder** (*Zentral und Landesbibliothek Berlin*)

If you want to go far, go together. Experiences from Cooperation in Provenance Research and Restitution

12.00 – 12.15 **Ivana Yael Nepalová** (*Charles University in Prague*)

Transfers of Selected Jewish Library Items from Czechoslovakia to Mandatory Palestine and the State of Israel after the Second World War (1945 – 1949)

12.15 – 12.30 **Sibylle von Tiedemann** (*Israelitische Kultusgemeinde München und Oberbayern K.d.ö.R.*)

“He will never be forgotten in Munich” – The Cossmann Werner Library of the former Jewish Community in Munich

12.30 – 12.45 **Michel Vermote** (*Amsab – Institute for Social History*)

Prospects of Further Research on the Fate of Nazi-looted Book Collections. A Report from Belgium

13.15 – 14.15 **Lunch** (café Času dost located in the ground floor of the Museum of Decorative Arts)

Session 5: International Collaboration in Issues of Provenance Research (14.15 – 15.30)

Chair: **Helena Koenigsmarková** (*Museum of Decorative Arts in Prague*)

14.15 – 14.30 **Ljerka Dulibić** (*Croatian Academy of Sciences and Arts, Strossmayer Gallery of Old Masters*)

Transnational Joint Research Approach to the Provenance: New Expectations and Old Challenges

14.30 – 14.45 **Christel H. Force** (*The Metropolitan Museum of Art*)

The German/American Provenance Research Exchange Program for Museum Professionals

14.45 – 15.00 **Patricia Kennedy Grimsted** (*Harvard University, Ukrainian Research Institute*)

Tracing Pan-European Cultural Loot on Eastern Front: Transcending the “Continental Divide” on Restitution

15.30 – 15.45 **Conclusion**

Refreshment: Provided by a catering agency



Pocket Watch
Originally owned by **Alfred Eckstein**

(Sychrov, Inv. No. S-30088, Provenance: Alfred Eckstein, 1942 Zentralstelle für jüdische Auswanderung, 1944 Reichseigentum Strahov, 1947 Národní správa majetkových podstat, 1950 Národní kulturní komise, svozový zámek Sychrov)

ABSTRACTS

Session 1: The Terezín Declaration – Ten Years Later

Chair: Jan Roubínek

Kamil Zeidler

The Argumentative Aspects of Terezín Declaration and its Place in Public International Law

The Terezín Declaration is an important document classified in public international law as a soft law. Ten years after it is worth to consider what influence on restitution it has, if it has any. And then, the popularisation of its ideas and promotion of values should be planned for the future. Not only for this act, but also for other legal acts regarding restitution of cultural

property. But what is most important in all restitution cases – the argumentative aspects of Terezín Declaration should be stressed and all restitution arguments within this document will be analysed, to better understand the idea of restitutions and all the problems concerning it after WWII.

Uwe Hartmann

Ten years after: Ten Years of Funding of Provenance Research in Germany

The state funding of Provenance Research with the aim to identify art that had been confiscated in the era of National Socialism was started in Germany in 2008.

This funding have come the most effective way to bring the „Washington Principles“ into action. If only a few German museums and libraries handled provenance research in 2008, ten years later nearly 200 institutions are doing this work. In this time were not only

a lot of research results of the history of artworks and other cultural goods and the historical circumstances of purchases, acquisitions and losses achieved, but also a complex research infrastructure.

This presentation would like to take stock of what has been achieved and what further progress needs to be made on in the next years in Germany.

Hannah M. Lessing

Terezín Declaration – Ten Years on Developments in Austria

Significant progress has been made in terms of restitution and coming to terms with the past in Austria since the Prague Holocaust Era Assets Conference and the Terezín Declaration in 2009.

The provision of recognition and support to surviving victims of Nazism remains a key concern of the National Fund of the Republic of Austria for Victims of National Socialism. Elderly survivors can also receive additional payments in cases of need. Beyond this the National Fund supports projects and programs benefitting the survivors.

On the basis of the Art Restitution Law, heirless objects are transferred to the National Fund and sold, with the proceeds being used to benefit survivors. Meanwhile, a number of institutions that are not subject to the Art Restitution Law, such as universities or private museums, have taken the decision to cooperate with the National Fund on a voluntary basis, leading to several restitutions. With the assistance of the National Fund's Art Database, which currently contains around 9,400 objects, it is possible to conduct

a targeted search for looted objects. There have already been several cases in which missing heirs could be found and items restituted to them.

Within the scope of the General Settlement Fund, compensation payments were made in various categories of assets in the amount of approx. 214.6 million US Dollars. The work of the Claims Committee, the body responsible for deciding on the applications for these compensation payments, has now been completed. Also established at the General Settlement Fund is an Arbitration Panel for In Rem Restitution, which can recommend the return of immovable assets. To date, the Arbitration Panel has issued 140 recommendations for in rem restitution; the total value of real estate that has been restituted or financially compensated is roughly estimated at 48 million euros.

December 2010 saw the establishment of the Fund on the Restoration of the Jewish Cemeteries in Austria, which has helped prevent over 60 Jewish cemeteries throughout Austria from falling to ruin.

Agnes Peresztegi

The Jewish Digital Cultural Recovery Project

Many databases were created since 1998, but none of these projects fulfill the role of the central registry. Not that any of the projects lacked expertise or vision. Due to their mandate, however, they inevitably have been operating on a smaller scale than what is expected from a central online hub of information regarding looted art.

Today, the necessary technology is in place to open new avenues in provenance research, create transparency and allow for the widest possible dissemination of knowledge. Paired with the strong will of heritage institutions to contribute to this significant venture, there is a strong momentum to build an unprecedented, all-encompassing international database, which has the potential to reach beyond Nazi-looted art, to help closing gaps on looted and illicit art-trade in general and securing Europe's cultural heritage.

This potential technological change finally enables us to build a central registry, even if it will be nothing like what we have envisioned 20 years ago. To this end, the Commission for Art Recovery and the Conference on Jewish Material Claims against Germany have launched the Jewish Digital Cultural Recovery Project. Our main goal is to construct a comprehensive object-level database of Jewish-owned cultural assets plundered by the Nazis and their allies and collaborators from 1933 to 1945. The project will contribute to a better understanding of the history of looting agencies, the fate of individual objects, who the owners were and the commemoration of persecuted Jewish artists and their creative output. It will provide assistance to the families and heirs of art collectors, to museums, and

to the art market, as well as offer best practices and provide educational material for the study of European Jewish life in the 20th century, the Holocaust, art history and provenance research on looted art. The project will also commemorate persecuted Jewish artists and explore their creative legacies.

In the past years the founding partners have created an international network, drumming up support from major European state archives (including the German Federal Archives, the Belgian State Archives and the French National Archives), government agencies (e.g., the French Ministry of Culture), art history institutions (including the Zentralinstitut für Kunstgeschichte and the Institut national d'histoire de l'art) as well as art market participants (Sotheby's and Christie's).

JDCRP will serve the wider provenance researcher community via various channels:

- it will document one of the largest art plunders of history: the looting of Jewish cultural objects by the Nazis and their allies
- it will forge and strengthen institutional relations between a wide spectrum of stakeholders across the board from large state archives to major players of the art market
- the technological and data visualizations solutions developed and used in the project will be freely accessible to other similar digital humanities projects

Session 2: Problems Connected with Research and Restitutions

Chair: Tomáš Kraus

Ondřej Vlček

The Einsatzstab Rinnebach and the Einsatzstab Jurk – Thefts of Art Works in the Protectorate of Bohemia and Moravia

The Nazis' thefts of art works in occupied Europe took a number of forms that were ostensibly legal. In the Netherlands this process was classified as "sales", in France as "concentration for security reasons", and in Poland as "seizure due to the non-existence of the state". In Ukraine, Belarus and Russia, the Nazis justified their looting through their ideology of racial superiority.

In the first phase of the Protectorate of Bohemia and Moravia (**up to the autumn of 1942**), the cultural bureaucracy of the occupying authorities gradually evolved a mechanism for administering and exploiting confiscated movable items (including art works) and interacting with the Nazis' repressive apparatus.

However, this mechanism reflected the specific circumstances in the Protectorate and the objectives of its cultural bureaucracy rather than being geared towards the German war effort. As a consequence, the acting Reich Protector Kurt Daluege deliberately disrupted the existing mechanism, creating two taskforces (Einsatzstäbe) – known as Rinnebach and Jurk – to act as centralized units administering and exploiting confiscated movable items (including art works). This step was primarily motivated by Daluege's attempts to oblige Berlin rather than any desire to create a personal monopoly or to enrich himself substantially. He also involved the local cultural bureaucracy in the process at a very early stage (though he had not previously taken its existence into consideration).

In the spring of 1943, high-level personnel changes in the occupying authorities enabled Daluege's systems to be modified; **in the second half of 1943** the previous system (which had been operational until the autumn of the previous year) was largely reinstated with only minor alterations, and this mechanism remained in force until **the end of the occupation** of

Bohemia and Moravia.

Characteristic features of the confiscation of movable artistic property in the Protectorate of Bohemia and Moravia include the following:

- a) a strict distinction was maintained between the property of those subjected to racial persecution and those persecuted for political reasons;
- b) in the early phase of the occupation, the return of artworks to their real or supposed German owners led to the creation of a cultural bureaucracy of the occupying authorities;
- c) from the very beginning of the occupation, this cultural bureaucracy attempted to gain complete control over confiscated artworks and their exploitation;
- d) external interference in the exploitation of confiscated artworks was successfully counteracted;
- e) Karl Hermann Frank played a key role in shaping the positions taken by the Protectorate cultural bureaucracy;
- f) the cultural bureaucracy was highly dependent on the SS headquarters in Berlin, forcing it to accept solutions that went against its own interests;
- g) agents of the Linz museum were largely uninterested in what was happening in the Protectorate

Alena Bányaiová

Experience with the Restitution of Cultural Assets in the Czech Republic

As part of its restitution legislation, the Czech Republic has introduced special provisions governing the conditions and process for the return of artworks taken from their owners as a consequence of racial persecution during the Holocaust – i.e. Act no. 212/2000 Sb. on the alleviation of certain property-related injustices caused by the Holocaust. According to the Act, works of art taken from people during the period from

29 September 1938 to 4 May 1945 as a result of racial persecution are to be issued free of charge to their original owners (or the original owner's spouse or direct descendants). This obligation applies to institutions which administer these works of art on behalf of the state.

After some initial problems (which were dealt with at various levels of the judicial system up to the

Czech Republic's Supreme Court), the state has played an unproblematic role in issuing works identified as having belonged to people from whom they were confiscated or otherwise taken during the above-mentioned period.

However, many works are not owned by the state, but by institutions which in turn are run by local and regional government bodies. The above-mentioned Act does not apply to such institutions, and the restitution of such works to their owners' descendants has

proved problematic. Practical experience shows that in some cases there have been objections claiming that the legal definition of the authorized restituteurs (i.e. direct descendants of the original owners) is too narrow in its scope. There have thus been debates regarding the scope of the Act – both in terms of the authorized restituteurs and in terms of the institutions which should fall under the obligation to reconstitute the works.

Thierry Bajou

The French Law and the Declaration of Washington

In short, for French law, a spoliation can only have occurred during the German Occupation in France, that is to say from June 1940 onwards to the detriment of French victims.

The term „spoliation“ for the legislator does not make any difference between the real spoliation of the type carried out by the ERR for example, and the sales or auctions of items, apparently legal, but deemed to have been made under the duress of the racial discrimination politics.

I have chosen to mention whether I have time enough several cases of recent restitutions made by France for which we were on the fringe of the French law properly said.

The first case concerns two works sold by a German family in 1938 in Paris, that is to say still in peacetime ; but we decided to reconstitute the 2 paintings because we took into account the particular situation of the family that was fleeing Germany and nazism.

The second case illustrates a Gobelin belonging to a Dutch collector which was in deposit in a Parisian gallery and looted with the fund of the gallery. Only

the family archives of the gallerist allowed to identify the collector. The cooperation with the Dutch partners allows us to know very quickly the legal heir of the victim who was to benefit of the restitution.

A third case is that of a drawing that was looted to a Parisian collector. The researches made possible to identify this collector, but only the family archives made possible to reach a certainty, both on the reality of the spoliation, but also on the fact that the drawing had not been restored after the war.

A final example concerns a panel that has not yet been possible to give back, despite researches on the sale of the work we identified and on the family of a collector to whom it may have belonged, for the moment without certainty.

For all these examples, it is the desire to find a „just and fair solution“, in respect with the requirements of the Washington Declaration, which has led to these restitutions, even though we are outside the strict respect of French law; but respect of the Declaration also implies loyal cooperation with families and of course with foreign partners.

Shlomit Steinberg

The Mystery of Four Paintings and One Nazi Art Dealer: Schiele, Heckel and a Man Called Wilhelm Schumann

In the Israel Museum's Modern Art gallery hangs the expressive painting *Krumau - Crescent of Houses (The Small City V)* by Egon Schiele (1890-1918).

The oil painting created by the tormented young artist in 1915 measures 107 x 137 cm is registration number B52.11.2011, indicates that it reached the Bezalel National Museum in Jerusalem on November 1952. The number 3165/86 on its stretcher testified that after World War II the painting had been stored in the American Army's Central Collecting Point in Wiesbaden.

The painting was part of a large shipment, the second of four shipments to reach this establishment,

the predecessor of the Israel Museum between 1950 and 1955.

This talk aims to bring forth the research I conducted during 2018 in order to trace the provenance of Schiele's painting *Krumau - Crescent of Houses*. In this talk I intend to point out the difficulties in locating the painting's legal owners or their heirs.

I will discuss the limits of researching looted works of art when archives have no records (burned, disappeared), when Nazi art dealer made disappear their records and when there are no actual claims for the works.

Sara Angel

Restitution About-Face: Max Stern, the Return of Nazi-Looted Art and Düsseldorf's Double Game

In April 2014, advocates for Nazi-era art restitution had much reason for celebration. Düsseldorf's Stadtmuseum not only returned the painting „Self-Portrait of the Artist“ by Friedrich Wilhelm von Schadow to the estate of Max Stern, it announced plans to produce an exhibition about him. One of Düsseldorf's most renowned Jewish art dealers, in 1937 Stern was forced to sell more than 200 paintings under Nazi orders before fleeing Germany and relocating in Canada.

Yet this positive turn of events was short-lived. In November 2017, the international press was outraged when Düsseldorf mayor Thomas Geisel abruptly terminated the planned show, „Max Stern: From Düsseldorf to Montreal“ which was to travel from Düsseldorf to Haifa, then Montreal. As an explanation Geisel stated that the Stern estate had further restitution claims against Düsseldorf.

„Restitution About-Face“ will explore Geisel's controversial cancellation of the Stadtmuseum exhibition, how Düsseldorf went from an enlightened view of Nazi-era restitution to a reversed stance on the issue, and the problems connected with the research and restitutions of Stern paintings both in Germany and internationally. The presentation will address these topics in the larger context of the Max Stern Art Restitution Project (MSARP). Founded in 2002 by McGill University, Concordia University and Hebrew University to reclaim Stern's art, MSARP is one of the world's most notable programs investigating Holocaust-era cultural theft, the study of Nazi-era art restitution, and the importance of reinstating the names of Jewish art dealers into Europe's cities from where they were expunged.

Session 3: Provenance Research as an University Discipline

Chair: Pavel Hlubuček

Nawojka Cieślińska-Lobkowicz

Provenance Research as an Essential Part of Holocaust Studies in Poland

An integral aspect of the Shoah is the various ways in which the Nazis organised the looting of Jewish assets. The seizure focussed on artworks and other cultural artefacts was similar to the deliberate destruction of synagogues and Torah scrolls. Its aim was to eradicate the cultural continuity of the persecuted Jewish community as well as of the individual Jewish owners and their families.

Looted objects, on the other hand, lost their provenance, being replaced by blank or fake proof of ownership. To fill this void and correct incorrect data is the aim of each provenance research. It should try to reconstruct links between the looted object and its owner in the pre-Nazi period and to establish detailed evidence of its seizure and of its later holders.

An academic provenance research - contrary to the narrowly pragmatic one - has to combine an analysis of the individual case with a comprehensive historical study, taking into consideration Raul Hilberg's triad: victims - perpetrators - bystanders - and thus resembles Saul Friedländer's meaning of an integrated history of the Holocaust. Through this research it is possible to enrich our knowledge of Jewish cultural life before its destruction, of the methods and range of Nazi criminality and of the attitude of the non-Jewish population towards the expropriation of Jewish possessions.

Last, but not least, it can help to explain the continual post-war 'amnesia', when it comes to establishing provenance.

In Polish museums and libraries, among objects acquired in the last eighty years, there are many items of unknown origin. A considerable number of them raise serious doubts that they were seized from their Jewish owners during the Holocaust - and this is not only within the broadly-defined Judaica. This is a potent reminder that at least 10% of the 3.5 million Jewish minority in Poland before the outbreak of the WWII had received higher education and belonged to the middle and upper-middle classes. They were businessmen, real estate owners, academicians, lawyers, physicians, journalists etc. Among them were art collectors, owners of important libraries, respected artists not to mention many others whose social and financial status was clearly apparent by their possession of precious objets d'art. Most of them were murdered during the Shoah, as the great majority of Polish Jews.

An extensive provenance research in Poland would at least allow to rediscover a number of names of pre war Polish Jewish collectors and lovers of art and books and establish the contents of their collections. Some of them will be mentioned in the present paper showing that a systematic search brings results.

But, above all, historical provenance research **must** document the *cultural genocide* that preceded and accompanied the *genocide* of European Jews, among whom were three million Polish citizens. The expression, *cultural genocide*, was first used in 1943/1944 by a lawyer of Polish-Jewish descent, Raphael Lemkin

(1900- 1959). He managed to escape from Warsaw on the beginning of the WWII, barely evading capture by the Germans. In 1940, he arrived in Sweden and in 1941 arrived in the United States. His Warsaw art collection disappeared without trace.

MaryKate Cleary

Research-Led Teaching: Provenance Research in Pedagogy and Practice

The History of Collecting has long played a valuable role in the construction of artwork narratives, especially for the art market and the museum. In the academic context of the New Art History, this 'connoisseurial' approach was marginalized in favor of critical thought. Bolstered by the urgent recognition of problematic cultural property losses in the twentieth century, the emerging field of Art Market Studies is presently revitalizing key inter-disciplinary methods that include the assessment of networks of exchange; mechanisms of trade and transfer; and private and institutional behavior regarding object ownership – the material-life approaches that comprise the bedrock of Provenance Research practice.

This presentation examines how best to promote and implement research-led teaching of the practice of Provenance Research in a University setting. Aiming to equip students with an understanding of the relevant discourses, and pragmatic skills for careers as art

research professionals of various kinds, research-led teaching also sees the classroom as an innovative space for the production of new knowledge, especially as it regards the identification or illumination of injustices within object ownership histories.

The process of researching claims of Nazi-era spoliation presents a particularly distinctive set of challenges, the most onerous of which remains finding missing objects. This presentation will look at promoting students as active researchers in the production of knowledge regarding these object histories, their circumstances of loss and, ultimately, the identification of present locations.

In this context, we must also consider: what should be the extent of the student research activity? What permissions and collaborations does this model require? How would outcomes be managed or published? What challenges and subjectivities could impede the positive identification of artworks or victims?

Meike Hoffmann

Learning by Doing - The Mosse Art Research Initiative (MARI) as a Model for Future Project-based Teaching on Provenance Research at Universities

The Department of History and Cultural Studies at the Freie Universität Berlin has been offering a module on provenance research since 2011. With focus on the Nazi art dealings the courses address methodological questions, current debates, mediation strategies, as well as legal, political, and ethical dimensions of this complex theme. Under the motto, "Learning by doing" we conduct education through tactile learning methods. The students research archival resou-

rces on location in museums and archives, and apply themselves to the desiderata of the research projects I direct at the Freie Universität. In my paper, I would like to present the innovative and politically relevant, collaborative research project of the Mosse Art Research Initiative (MARI), as well as the associated teaching on the former Mosse collection, and the advantages of the project-based and praxis oriented training programs for provenance research at universities.

Christian Fuhrmeister

How? Why? Experiences and Conclusions from Teaching and Supervising

Since 2013, I have been teaching (and supervising academic work on all levels, from BA to MA and Ph.D.) in the field of provenance at LMU Munich, including <https://www.zikg.eu/veranstaltungen/2016/winter-school-provenance-research> and <https://www.transcultaa.eu/wp-content/uploads/2018/08/Programme-of-TransCultAA-Summer-School.pdf> (cf. [\[it-matter-transcultaa-early-career-researcher-summer-school-zadar-croatia/\]\(http://heranet.info/2018/10/17/hera-spotlight-provenance-why-does-it-matter-transcultaa-early-career-researcher-summer-school-zadar-croatia/\)\).](http://heranet.info/2018/10/17/hera-spotlight-provenance-why-does-</p></div><div data-bbox=)

The paper summarizes experiences in exposing students from different backgrounds to the category of provenance and presents conclusions for future teaching and training Scenarios, also based on the impact of academic (scholarly writing) theses for provenance research in museums and the art trade.

Session 4: The Wartime and Post-war Fates of Spoliated Library Stocks and Methods of Identification

Chair: Michael Nosek

Michal Bušek

“Whose Are They and Where Did They Come From?”

Methods of Identifying the Original Owners of Books Held by the Jewish Museum in Prague

Every institution with its own book stocks – especially libraries – has undoubtedly encountered issues related to when, where and how these books were acquired. What were the origins of the collection? Who were the owners of the books before they became part of the collection? What must be done in order to find answers to these questions? And how should one address the possibility that the collection includes books which were taken from their owners during the Shoah?

Survivors of the Shoah – or their descendants – sometimes contact museums or libraries to ask whether these institutions hold any books belonging to them. The Jewish Museum in Prague is no exception; in view of the institution's history, we have inevitably had to address this issue. At the very outset it was essential to decide how we would conduct provenance research

– which research methods to use, and how to store and process the findings.

This presentation will give details of how the museum approached these tasks, and what problems we had to overcome. I will then give specific examples of some of the most problematic cases of provenance research that we encountered, and how we solved these problems. I will also present the museum's database of the original owners of the books, showing how we manage and add information to the system. I will point out the main problems that have occurred during the database project – problems which researchers working with similar databases should strive to avoid. The presentation will also highlight the importance of various forms of cooperation and information-sharing among experts in the field.

Sebastian Finsterwalder

If You Want to Go Far, Go Together.

Experiences from Cooperation in Provenance Research and Restitution

Every library with a relevant stock that includes media published before 1946 and acquired after 1933 potentially holds Nazi-looted assets. First and foremost this applies to libraries in today's Germany and Austria, but indeed across the globe, as books tend to travel fast and far. After decades of neglect, albeit slowly and inhomogeneous, efforts are being made to address this fact.

Libraries through history often have been and still are champions of free and open access to knowledge and the standardization and exchange of information. In fact, they have been pioneers in the description of provenance. However, ten years after the 'Terezín Declaration' and 21 years after the 'Washington Principles', there is an ever growing list of practical, systemic and infrastructural problems when it comes to provenance research explicitly dedicated to the restitution of Nazi-loot.

Why is this? What obstacles are still in place preventing provenance researchers, librarians and the many other professionals working in the fields of research, restitution and memorialization? How can we tackle them? Would it be helpful to uncouple provenance research, genealogy and restitution and would this be yielding more results? What is „just and fair“ and who is to decide in this question? And why do provenance researchers always have more questions than answers?

The talk will try to suggest at least some answers through an exemplary description of the ongoing cooperative effort of the platform “Looted Cultural Assets” to share provenance information as openly as possible, while also discussing limitations and problems this effort has faced and is still trying to overcome.

Ivana Yael Nepalová

Transfers of Selected Jewish library Items from Czechoslovakia to Mandatory Palestine and the State of Israel after the Second World War (1945 - 1949)

Post-war Europe was mired in chaos. Millions of refugees were on the move, the world was discovering horrific details of irreparable crimes, and in the midst of this situation there are book collections whose owners are no longer alive. The books have outlived their owners. The Gestapo maintained catalogues of Europe's major Jewish libraries – indeed, it had a special cultural committee which began monitoring these collections in 1936. There was a “commando” of librarians at the Terezín ghetto, whose task was to catalogue all the books brought there from the countries occupied by the Nazis. In 1945 a special committee from the Hebrew University arrived in Prague; led by Professor Gershom Scholem, the committee's task was to map the situation regarding Jewish book collections. It was the first of numerous teams which came to Czechoslovakia – a country which had been used as a collection point for Jewish cultural property since 1942.

The Hebrew University then appointed another envoy who worked in Czechoslovakia until 1949, when the last consignments of books were sent to Israel before Czechoslovakia's borders were definitively closed.

The Hebrew University was not the only institution that took a strong interest in the huge quantity of cultural assets that still remained in Europe – others included the U.S. National Library, Joint and Sochnut. The black market flourished, governments' interests shifted, and this particular chapter came to an end with the foundation of the State of Israel and its legislation on the nationalization of property. The contexts in which these books were transferred, and the stories of those involved, provide broader insights into this particular episode of history – an episode to which the books bear silent witness even today.

Sibylle von Tiedemann

“He will never be forgotten in Munich” - The Cossmann Werner Library of the Former Jewish Community in Munich

From 1895 to 1918 Prof. Dr. Cossmann Werner (1854-1918) was the Rabbi of the Jewish Community in Munich. His contemporaries mainly emphasize his extraordinary rhetoric skill, he was highly appreciated as one of the most distinctive speakers of the Jewry in Germany around the turn of the century. Rabbi Cossmann Werner filled many positions and functions, such as that of the Chairman of the Conference of Rabbis.

In 1906 Cossmann Werner donated his valuable private library to the Jewish Community of Munich. It was to constitute the foundation of the “Library and Reading Hall” in the Jewish community centre. The public library, called “Cossmann Werner Bibliothek”, was extended considerably by gifts, donations and acquisitions. It included religious and scientific literature as well as books of fiction about Judaism, mainly in German and Hebrew, newspapers and magazines as well as a department of synagogue music. Its great significance for the Munich community is also reflected by the fact that the very first issue of the »Bayerische Israelitische Gemeindezeitung« of 1926 published a report about it, and it was a recurrent theme in subsequent years.

After the National Socialists had seized power in 1933, the exclusion, disenfranchisement and persecution of the Jews became more and more radical. In the “Capital of the Movement”, where the NSDAP was

founded, more radically than elsewhere. Thus, the Munich main synagogue was demolished as early as in June 1938 upon Adolf Hitler's personal initiative. The “Cossmann Werner Bibliothek” was used for worship until the November pogroms, when the forced sale of the building followed. The Gestapo robbed 170 chests with 10,000 books of the library.

The further destiny of the “Cossmann Werner Bibliothek” remained unknown for decades, until in 2015 some first pointers at finds from the robbed library reached the Jewish Community of Munich and Upper Bavaria, which is the legal successor of the former Jewish Community in Munich (»Israelitische Kultusgemeinde München«) before 1945. In 2016 two German books from the “Cossmann Werner Bibliothek” were restituted to the Jewish Community of Munich and Upper Bavaria by the library of the Free University of Berlin and 13 German books were returned by the Institute for the History of the German Jews in Hamburg. The at least 71 books in the National Library in Prague with mainly religious contents are supplementary to the books restituted before. But the main reason why they are of such special significance to the Munich community is that books provide evidence of the living environment and the intellectual world of their previous owners. Something which was largely lost after the destruction and annihilation of European Jews.

Michel Vermote

Prospects for Further Research on the Fate of Nazi-looted Book Collections. A Report from Belgium

First I update my conclusions presented at the international conference on Nazi-Looted Libraries in Paris in March 2017 about the fate of library (and archival) materials looted from Belgium during and after the Second World War.

Second, I want to introduce a new website about library plunder in Belgium, that will be launched this spring at a projected workshop on the subject in Brussels. That website will feature new findings about the unique procedures of the the Einsatzstab Reichsleiter Rosenberg in Belgium, which has emerged from research based on ERR files now held in Kyiv. We are posting facsimiles of six original ERR cultural-seizure lists, providing key information of over 150 confiscated private libraries and archives.

This online publication will present an accompanying chart database chart listing the names of the 150 cultural confiscations. Accompanying articles with reference to original ERR reports and correspondence explain the context crucial to research and can help identify and document claims for restitution of books and archives still at large. We recently discovered that during the retreat in 1944 ERR sent crates of their Brussels office records to the ERR in Nikolsburg (Czech Mikulov) where they were evacuated before arrival of the Red Army.

Third, by following the fate of those ERR records and others now available for the subject of looted libraries, I will focus on accessibility of archival material and on prospects for further research. The trend to greater openness in a rapidly evolving information society has recently enabled access to a wider range of needed sources. The Terezín Declaration, particu-

larly in the West, has provided a favourable impetus for practical initiatives. The researcher has a growing range of (online) sources at disposal, such as those ERR records from Belgium that are now online in TsDAVO in Kyiv, as well as those online in BA Berlin-Lichterfelde, and those launched online in Pat Grimstedts ERR Archival Guide.

The Belgian State Archives also provided new source material including the partly preserved archives of the Office de Récupération Economique and the archives originating from the War Damage Service, with its: more than 20 kilometers of extensive postwar claims files. Physical access to archives is not always accompanied by adequate intellectual access. I will also report on developments in archival description with the example of those ERR records that have ended up in Ukraine. Opportunities for further research on looted libraries have considerably improved in the past decade. Crucial research questions remain and there is still much more to be done to document the story of the Nazi library looting in Belgium.

Cooperative research efforts are essential:

- to document the extent of looting and name the victims,
- to determine where the looted books are hiding today,
- to encourage more restitution to individuals and institutions.

all in effort to promote “historical justice”.

Session 5: International Collaboration in Issues of Provenance Research

Chair: Helena Koenigsmarková

Ljerka Dulibić

Transnational Joint Research Approach to the Provenance: New Expectations and Old Challenges

Collaborative research project „Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA)“, funded by the Humanities in the European Research Area (HERA), a partnership between European national humanities research councils in its third Joint Research Program (JRP) “Uses of the Past”, moves far beyond the usual provenance investigation. A multinational team of scholars gathered in the research consortium of the TransCultAA project, composed of principal investigators from Germany (project leader Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte, Munich), Italy (Donata Levi, Department of Humanities and Cultural Heritage, Università degli Studi di Udine) Slovenia (Barbara Murovec, France Stele Institute of Art History, Ljubljana), and Croatia (Ljerka Dulibić), with associated partners in Austria, felt the need to respond to HERA's call to analyze uses of the past, dealing in particular with historical and current conflicts of ownership, patrimony, and cultural heritage.

Our research agenda is focused on the Alpe Adria region in the 20th century, a multicultural, multi-ethnic and multinational area that has witnessed uniquely complex combinations of shifting antagonistic forces. Alpe Adria is not a formal geographical or even political term with an agreed upon meaning but is rather a more fluid concept of a region encom-

passing the northern Adriatic Sea up into the Alpine region, which includes north-eastern Italy, most of Slovenia, parts of Croatia, as well as parts of Austria. Its geographical and cultural boundaries, the number of national entities involved, the frequency of political changes, and the vicissitudes of war, present a unique, even paradigmatic, European experience.

Particular attention is given to those parts of the former Yugoslavia that belonged to Italy before WW II, to the long lasting process(es) of post-WWI and post-WWII restitution negotiations, to the redistribution of cultural assets formerly owned by Jews following their confiscation, plunder and seizure during WWII, and to the post WWII communist mechanisms of dis-possession of private property. The complexity of these processes at the transnational level has been studied both in terms of the varying administrative practices applied to the management of the transferred heritage in different countries, and by tracing the movement of specific objects in the region.

Beside the broader TransCultAA research framework, our efforts to cope with all the challenges we have been facing in order to illuminate particular cases and/or to answer particular questions posed by the written or visual evidence along the project implementation, will be presented.

Christel H. Force

The German/American Provenance Research Exchange Program for Museum Professionals

The modus operandi of provenance research should be transparency and accessibility – not just of the research results, but at the level of the resources and expertise that enable specialists to achieve those results. Yet provenance researchers have no transnational platform through which to communicate aside from the effective but strictly germanophone Arbeitskreis für Provenienzforschung. This despite the fact that the relevant sources for Holocaust-era provenance are scattered across a wide range of archives and libraries in Europe and the USA; and the expertise is spread over many research centers, universities, and museums around the world. Compounding the geographic and language barriers are cultural, historical, institutional, and legal idiosyncrasies which hinder collaboration. We must acknowledge this fact if we want to adopt a better way of conducting and sharing research.

The German/American Provenance Research

Exchange Program (PREP) is a unique, pioneering transatlantic initiative that addresses the need for access to international resources and expertise. PREP was devised to enable art-museum professionals to think strategically and collaboratively about Holocaust-era provenance research, and to avail them of an international network. To this end, the participants and Steering Committee members meet biannually and brainstorm about a wide range of related issues, visit relevant collections and archives, listen to and interact with a range of guest speakers, present their research to their peers, as well as give talks in and/or attend public programs.

Funded by the German Foreign Ministry's Program for Transatlantic Encounters, PREP was conceived as a total of six Exchanges over the course of three years (2017-19), each one hosted and organized by one of the partnering institutions. Co-organized by the Smithso-

nian Institution in Washington, D. C. and the Stiftung Preußischer Kulturbesitz/National Museen zu Berlin, PREP is a partnership with the following museums and research institutions in the US and Germany: the Metropolitan Museum of Art in New York, the Getty Research Institute in Los Angeles, the Zentralinstitut für Kunstgeschichte in Munich, the Staatliche Kunstsammlungen Dresden, in addition to the Deutsches Zentrum Kulturgutverluste as a consultative partner.

Patricia Kennedy Grimsted

“Tracing Pan-European Cultural Loot on the Eastern Front: Transcending the ‘Continental Divide’ on Restitution”

My presentation expands themes of pan-European losses and migration of cultural property, and contrasting attitudes towards restitution East and West, with specific references to archives, libraries, and art over the past quarter-century.

The Soviet–American handshakes across the Elbe in April 1945 were soon forgotten with the burgeoning Cold War, intensifying East–West political division of the European Continent. In the cultural sphere, Western Allies pursued retrieval, identification, and repatriation of Nazi-looted cultural property, including returns to their Soviet Ally and countries in Eastern Europe. Repatriation, however, did not always result in restitution to original owners, especially Jewish owners murdered or forced to flee their native lands.

Meanwhile, the wartime Soviet Ally insisted on cultural reparations and compensation, but never adequately accounted for Soviet losses or seizures. Stalin and his Trophy Brigades paid no heed to proposed Western Allied quadripartite restitution agreements. Neighboring Poland, having experienced unprecedented cultural loss and devastation, was little inclined to restitution either domestically or abroad, while professionally pursuing their losses. During Soviet decades, little was known in the West about Nazi-looted cultural property that ended the war East of the Elbe, or was intermixed in Soviet trophy transports and dispersed throughout the USSR.

Given nationalization since 1917, principal Soviet wartime cultural losses were State not private property – the “Bolshevik Enemy” of Nazi ideology. In contrast, Western cultural losses were predominantly private – from Jews, Masons, and East-European émigrés. This major East–West distinction in Nazi seizures – often not adequately recognized, also affected East–West policies towards restitution.

The deeply entrenched ‘Continental Divide’ on restitution was not obliterated with the loss of Russia’s Soviet Empire in 1989–1991. Revelations about Soviet cultural trophies when the Empire collapsed renewed hope for Western-style restitution. But the euphoria

Five very successful weeklong Exchanges have taken place as of June 2019 – in New York, Berlin, Los Angeles, Munich, and Dresden – with a final one due to take place in Washington DC in October. Hopefully this experiment will be reproduced and expand to other countries in the future.

of the early 1990s was obliterated by 2000 with enactment of the 1998 Russian ‘Non-Restitution’ Law.

Identification of Nazi-Looted Cultural Property in Russia

Archives: Following identification of ‘displaced’ archives, and intense and costly State-to-State diplomatic efforts, ‘twice-seized’ archives returned from Moscow to seven Western countries on an ‘exchange’ basis under the 1998 law. The Rothchild Archive (London) was the only non-State recipient. Claims from additional countries await resolution.

Libraries: With limited provenance data of Nazi-looted books publicly available, the symbolic 1992 return of ‘twice plundered’ 650 Dutch-language books to the Netherlands remains “Russia’s Only Restitution of Books to the West,” along with two smaller private returns, and one Hungarian religious collection. As far as is known, additional restitution claims have been discouraged.

Meanwhile in independent Belarus, the largest identified horde of Nazi-looted Western books remains in Minsk, with significant provenance cataloguing, but ‘restitution’ remains ‘taboo’. Has Belarus forgotten that it also signed the Terezín Declaration?

Art: Berlin celebrated the 20th Anniversary of the “Washington Principles” last November. A month later, Russian Deputy Cultural Minister, anticipating further German demands for restitution, closed the door. My own request to examine Holocaust-related paintings provisionally identified in the Hermitage still awaits satisfaction.

Meanwhile independent Ukraine, having earlier carried out significant restitution, now fails to consider restitution of a Holocaust victim’s painting recently claimed.

Have Russia and Ukraine forgotten they signed the “Washington Principles” and the Terezín Declaration?

Can there be any further hope of tracing pan-European cultural loot, and transcending the ‘Continental Divide’ with respect to restitution?



Empire table, folding
Originally owned by **Terezie Adlerová**

(Frýdlant, Inv. No. F-04148, Provenance: Terezie Adlerová, 1941 Zentralstelle für jüdische Auswanderung, 1944 Reichseigentum Strahov, 1947 Národní správa majetkových podstat, 1950 Národní kulturní komise, svozový zámek Sychrov, 1968 Frýdlant, 1990's Lemberk)

CURRICULA VITAE

Dr. Sara Angel

An adjunct professor at both York University (Toronto) and Western University (London, Ontario), Sara Angel holds a PhD in Art History and teaches Nazi-era art theft and restitution. Her doctoral dissertation was on the restitution of Montreal art dealer Max Stern's Nazi-looted art.

Dr. Angel is the Founder, Executive Director, and Publisher of the Art Canada Institute at the University of Toronto, dedicated to the research, education, and promotion of Canadian art history, as well as the leading initiative in making Canadian art accessible to a twenty-first century audience by digitizing and

democratizing the nation's cultural heritage.

Angel is a recipient of a Trudeau Doctoral Scholarship, the most prestigious award of its kind in Canada, given for innovative ideas that will help solve issues of critical importance to Canadians. An accomplished publishing professional, Angel has had an extensive career in arts journalism. She has been a guest lecturer at Harvard University, the University of Toronto, Ryerson University, the Royal Ontario Museum, the Art Gallery of Ontario, the National Gallery of Canada and the Israel Museum.

Dr. Thierry Bajou

Curator in Chief, Thierry Bajou worked at the Versailles Palace between 1988 and 2000 where he was responsible for the paintings of the seventeenth century. Between 2000 and 2005, as a researcher at the National Institute of History of Art (INHA) he establishes a catalog of the *French paintings from the Primitives to the late eighteenth century*, housed in public museums of

countries of Central Europe, including Czech Republic (hitherto not published).

From 2005 onwards, he was assigned to the central administration of the Ministry of Culture before being in 2008, on his request, in charge of the researches about looted cultural items, including the „MNRs“.

He has been a member of the „TaskForce“ Gurlitt.

JUDr. Alena Bányaiová, CSc.

Alena Bányaiová is a partner in the law firm Bányaiová Vožehová, s.r.o. She specializes in civil and commercial law including arbitration proceedings and legal disputes related to restitutions, foreign investment and economic competition law. Before setting up her own legal practice, Alena Bányaiová was an arbitrator and a legal expert for the Czechoslovak State Arbitration Agency, as well as a researcher at the Institute of State and Law at the Czechoslovak Academy of Sciences.

She also plays an active role as a member of the

Commission for Private Law of the Czech Government's Legislative Council, as well as in the academic sphere – she teaches at the Law Faculty of the University of West Bohemia (Department of Civil Law) and the Law Faculty of Charles University in Prague (where she lectures in the LLM and Socrates/Erasmus programmes). She has published numerous articles on civil and commercial law, and she is the co-author of expert commentaries to the Czech Republic's new Civil Code and other publications in her specialist field.

Mgr. Michal Bušek

Michal Bušek is an expert in Jewish studies who works at the library department of the Jewish Museum in Prague. He is also a member of the museum's restitution committee. He studied at the Hussite Theological Faculty of Charles University, Prague, graduating in

Bible studies and Jewish studies. His Master's thesis focused on issues related to the “*Shoah in Judaism*”.

He joined the museum in 2001 as a volunteer, becoming involved in a project to identify the original owners of the books held in the museum's library. Now

he is in charge of this aspect of the library's activities, and he manages a database of original owners. He also specializes in the history of the library and its stocks. He analyzes publications for processing in the Aleph system, and he provides expert consultancy services in his specialist field. He has also curated three exhibitions and is involved managing the museum's permanent displays.

Published articles:

- Bušek, M.: 'Identifying Owners of Books Held by the Jewish Museum in Prague'. In *Vitalizing Memory: International Perspectives on Provenance Research* (Washington 2005)
- Bušek, M.: 'Identifikace původních vlastníků knih v knižním fondu Židovského muzea v Praze' ['Identifying the original owners of books held by the Jewish Museum in Prague']. In *Budoucnost ztraceného kulturního dědictví [The Future of the Lost Cultural Heritage]* (Prague 2007)

- Bušek, M.: 'Restitution in the Jewish museum in Prague in the case of Naftali Zvi Kartagener'. In *Holocaust era assets*. (Prague 2012)
- Bušek, M.: 'Provenance Research in the Book Collection of the Jewish museum in Prague'. In *Treuhänderische Übernahme und Verwahrung* (Vienna 2018)

Unpublished conference presentations:

- 'Provenance research in the book collection of the Jewish Museum in Prague: a current case of Provenance Research' - *Où sont les bibliothèques spoliées par les Nazis?*, Paris 23. – 24. 3. 2017
- 'Return of Jewish Property in the Post-War Czechoslovakia, evolving after the year 1948 and changes since 1989' - *Placing the Irreplaceable – Restitution of Jewish Cultural Property. Negotiations, Historical Dimensions, Documentation*, Leipzig 16. – 17. 11. 2017

MaryKate Cleary, M. A.

MaryKate Cleary is an art historian and lecturer specializing in Modern and Contemporary art, the history of collecting, art market studies, provenance research and cultural property issues in the Nazi Era. She is currently pursuing a PhD at the University of Edinburgh, where her research focuses on the Galerie Paul Rosenberg and the transnational market for and institutional collecting of the avant-garde art in inter-war Paris, London and New York.

MaryKate has lectured widely, including as an Adjunct Professor at New York University, where she taught the first academic course at a U. S. institution dedicated to Provenance Research. She has guest-lectured at Columbia University, Stanford University, Loyola Law School, Warwick University, Kingston University, The University of Zurich, Christie's Education, Sotheby's Institute and the Cleveland Museum of Art.

MaryKate is owner and principal researcher of MaryKate Cleary Fine Art Research and Consulting. She previously held roles as Director of Research at Art Recovery Group, Collection Specialist in Painting & Sculpture at The Museum of Modern Art, Manager of Historic Claims and Research at the Art Loss Register London, as well roles within the Restitution Department at Sotheby's, at artnet.com and at the Jewish Museum New York.

She holds a BA in German Literature from Catholic University in Washington, D. C. (2006) and was a Fulbright Fellow at the Technische Universität Dresden (2008–2009). MaryKate holds an MA in History of Art with a focus on Modern German Art and Emigré Culture from 1933–1945 from the Courtauld Institute London. MaryKate is a member of The International Art Market Studies Association (TIAMSA).

François Croquette

François Croquette (French Ambassador at large for Human rights, in charge of Holocaust issues) was born in Paris in 1966. He studied at the Paris Institute of Political Studies (Sciences-Po) and the London School of Economics and Political Science (LSE).

In 1988 he joined the French Foreign Ministry, beginning his diplomatic career in Kinshasa. As a member of the Ministry's Africa section he specialized in the process of dismantling apartheid in South Africa. In

1994 he was a member of a European observer mission which monitored the first free elections in South Africa. He headed the section in charge of the Ministry's diplomatic exchange programme for the Horn of Africa (2002–2003).

He played an active part in the reform of France's development policy as the head of the ministerial cabinets for the Minister for Cooperation (2000–2002) and the Minister for Development (2013–2014).

François Croquette was also an advisor at the French Embassy in Moscow (where he specialized in issues of the Caucasus and Chechnya in 1996-1999) and in London (2003-2006).

As an expert on Canada he was the Deputy Director for North America at the French Ministry of

Foreign Affairs (2010-2011), and as a diplomatic advisor to the President he was also a member of the Senate (2011-2013).

From 2006 to 2010 he was the French Cultural Attaché in Montréal, and from 2014 to 2017 he was the Director of the Institut français in London.

Dr. Ljerka Dulibić

Ljerka Dulibić is Senior Research Advisor and Curator of Italian Paintings at the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts in Zagreb. She studied Comparative Literature and History of Art at the Zagreb University, where she also obtained her PhD in History of Art (2007, with a doctoral dissertation on the Tuscan 15th century paintings in the Strossmayer Gallery).

An active participant in a number of international study-courses, academic programs and conferences, she has received several grants and fellowships, such as the Kate de Rotschild Fellowship, the Royal Collection Studies, the Attingham Trust for the study of historic houses and collections (2008), the CAA Getty International Grant (2015, and Alumni Grant 2017), the Craig Hugh Smyth Fellowship at Villa I Tatti – The Har-

vard University Center for Italian Renaissance Studies (2015), and Curatorial Fellowship at Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte (2017).

Ljerka Dulibić is Principal Investigator in the transnational collaborative research project Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA, www.transculataa.eu, 2016-2019), carried out in the framework of the research programme HERA (Humanities in the European Research Area) funded by the European Union's Horizon 2020 research and innovation programme. Her main research interests include 14th to 18th century Italian paintings, history of art collecting and museum collections, provenance research, and history of the European art market in the 19th and 20th century.

Sebastian Finsterwalder

Sebastian Finsterwalder was born in Berlin in 1982. He's a Specialist for Media and Information Services and has been working at the Central and Regional Library of Berlin („Zentral- und Landesbibliothek Berlin“) since 2006. Since its formation in 2010 he has been part of the library's Department for Provenance Research and is responsible for the documentation and restitution of Nazi-looted assets.

He is a member of the „Arbeitskreis Provenienzforschung e. V.“, the Arbeitskreis' „Arbeitsgruppe Provenienzforschung in Bibliotheken“ as well as the „Arbeitskreis Provenienzforschung und Restitution – Bibliotheken“.

He is also a founding member and treasurer of „Tracing the Past“, a non-profit organization dedicated to the research and memorialization of the persecuted in Europe 1933-1945.

Dr. Christel H. Force

Christel H. Force (PhD, City University of New York) is a Senior Research Consultant for The Metropolitan Museum of Art, based in New York and Paris. 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 (2005-2018) and held curatorial positions at The Museum of Modern Art (2001-2005 and 1990-1999), the Solomon R. Guggenheim Museum (2000),

and the Whitney Museum of American Art's Independent Study Program (1992).

Dr. Force is a Trustee of Christie's Education New York. She serves on the Advisory Board of Bloomsbury's "Contextualizing Art Markets" book series, and on the Steering Committee of the German/American Provenance Research Exchange Program for Museum Professionals.

PD Dr. Christian Fuhrmeister

Art historian mostly concerned with 20th century art, architecture, and history of art history. Ph.D. University of Hamburg 1998 (on political meaning of materials 1920s and 1930s), Habilitation on “German Military Art Protection in Italy 1943–45” at LMU Munich 2012.

Staff member of Zentralinstitut für Kunstgeschichte in Munich since 2003 (cf. <http://www.zikg.eu/institut/personen/cfuhrmeister>).

Research focus on art and power/politics, notably Weimar Republic, National Socialism, and post-war period, including looted art and issues of proper provenance research (various projects).

Teaching at LMU since 2003, regularly since 2013, see <https://www.kunstgeschichte.uni-muenchen.de/personen/privatdoz/fuhrmeister/index.html>

Dr. Patricia Kennedy Grimsted

Patricia Kennedy Grimsted is a Senior Research Associate at the Ukrainian Research Institute and Associate of the Davis Center for Russian and Eurasian Studies at Harvard University and an Honorary Fellow of the International Institute of Social History (Amsterdam).

She is a leading authority on archives in the former Soviet Union and author of a series of directories and related studies, including the post-Soviet collaborative edition, *Archives of Russia: A Directory and Bibliographic Guide to Holdings in Moscow and St. Petersburg* (Russian edn, 1997; English edn, 2000). She continues to direct the English version of ArcheoBiblioBase, updating the printed directory on the website of the International Institute of Social History (Amsterdam) – www.iish/abb.

Dr Grimsted is also a major authority on displaced cultural valuables from the Second World War and

restitution issues. She is editor and major contributor of *Returned from Russia: Nazi Plunder of Archives in Western Europe and Recent Restitution Issues* (Institute of Art and Law, UK, 2007; and 2013); and *Spoils of War v. Cultural Heritage: The Russian Cultural Property Law in Historical Context*, published as *International Journal of Cultural Property* 17, no. 2 (2010); and *Trophies of War and Empire: The Archival Legacy of Ukraine, World War II, and the International Politics of Restitution* (Cambridge MA: HURI, 2001). Based at Harvard, most recently, she is author of *Reconstructing the Record of Nazi Cultural Plunder: A Guide to the Dispersed Archives of the Einsatzstab Reichsleiter Rosenberg (ERR)*, Internet edn at www.errproject.org/guide.php.

Her full bibliography of related publications can be found at: <http://socialhistory.org/en/russia-archives-and-restitution/bibliography>

Dr. Uwe Hartmann

Uwe Hartmann studied art history at the Berlin Humboldt University (1982–1987). After doctorating in 1990 he worked as research assistant at the department of art history at the Humboldt University.

From 2001 to 2008 he was research assistant at the Coordination Office for Cultural Property Losses (Koordinierungsstelle für Kulturgutverluste) in Magdeburg. From 2008 to 2015 he was the director of

the Office for Provenance Investigation and Research at the Institute for Museum Research of the National Museums in Berlin.

Since 2015 he is the head of the Department for Provenance Research of the German Lost Art Foundation (Deutsches Zentrum Kulturgutverluste).

His focus of work is the history of the discipline art history in the 20th century in Germany.

Mgr. Pavel Hlubuček, MBA

Pavel Hlubuček is a member of the management team at the National Pedagogical Museum and Library of J. A. Comenius.

He has worked as an expert and a manager at leading memory institutions and public authorities including the Czech Ministry of Culture, the National Heritage Institute (NPÚ) and the Royal Canonry of Premonstratensians at Strahov in Prague.

His main area of expertise is the management of furniture and furnishings collections. He has many

years' experience of managing movable cultural heritage and displaying such items in historical buildings. He has co-authored national strategic documents focusing on issues related to cultural heritage, and he has been a member of inter-departmental committees and museum committees.

He is also involved in teaching, and he co-coordinates educational programmes focusing on cultural heritage and UNESCO monuments.

Prof. Meike Hoffmann

Meike Hoffmann organized the first academic training on provenance research at the Freie Universität in Berlin where she received her PhD and now teaches at the department of history and cultural studies on “Degenerate Art” and Nazi art policy during the Third Reich. She was a member of the Taskforce Schwabing Art Trove and participates in the follow-up research project on the Gurlitt collection at the German Lost

Art Foundation (she is the author of the publication *Hitler’s Art Dealer: Hildebrand Gurlitt, 1895–1956*). Since March 2017, Hoffmann directs the Mosse Art Research Initiative (MARI) at FU Berlin which is the first project in provenance research executed by public German institutions in cooperation with descendants of the victims of National Socialist prosecution.

PhDr. Helena Koenigsmarková

After graduating in art history from the Faculty of Arts at Charles University in Prague, Helena Koenigsmarková joined the Museum of Decorative Arts as a member of the team of experts specializing in the collections of furniture, metalware and toys.

She then studied museology at the Faculty of Arts, Charles University, gaining her doctorate in 1978. In 1990 she was appointed Deputy Director of the Museum, and in 1991 she became the Director of the

Museum of Decorative Arts in Prague.

She has collaborated with the Documentation Centre when preparing the first publication on the provenance of confiscated cultural property in the Museum’s collections (*Návraty paměti / Memories Returned*, 2009) and on an exhibition of the same name. She is a member of the Documentation Centre’s Administrative Board.

JUDr. Tomáš Kraus

Graduated from Charles University, the Faculty of Law. Already at the times of his High-School studies he was active in the cultural life of the Czech capital, mainly in the Jazz Section of Musicians’ Union. He was in charge of the production of the Prague Jazz Days and other festivals, he contributed with articles and interviews to *Jazz Bulletin* and other magazines. The Jazz Section was persecuted by the Communist régime and became a part of the Czech dissident movement.

After the graduation he worked for the Czech national record company Supraphon where he was in charge of exports, music production and, from 1984, headed the Music Video Department.

In 1985 Art Centrum, a Czech agency for creative artists, offered him a position of a project manager at EXPO 86 World Exhibition, later he became the assistant of the General Manager and then the head of

commercial department of audiovisual presentations, advertising, exhibitions and architecture.

In 1991 he was appointed the Executive Director of the Federation and in this position he paid attention to rebuilding the whole infrastructure of Czech Jewish Communities, from religious life to property management. His main task was, however, to negotiate for the return of Jewish property and for compensation for Holocaust survivors. Both parents of Dr. Kraus were Holocaust survivors.

He regularly publishes articles in *Rosh Chodesh*, a monthly of the Federation, and in other newspapers and magazines.

For many years he has been cooperating with the Documentation Centre and in January 2012 he became the Chairman of the Board of Directors.

PhDr. Helena Krejčová

H. Krejčová graduated from the Faculty of Arts, Charles University (ethnography – history).

From 1976 – 1990 she worked in the Literary Archives of the Museum of Czech Literature, from 1991 until 2000 she was head of the Jewish Studies and the Do-

umentation Centre in the Institute of Contemporary History of the Czech Academy of Sciences. Since 2010 she is the director of the Documentation Centre.

Dr. Krejčová is co-author of several books and expert studies.

Jaroslav Kubera

Jaroslav Kubera is a Czech politician, President of the Senate (Parliament of the Czech Republic), Senator for the Teplice constituency and the member of Civic Democratic Party.

From 1967 until 1969 he worked at Sklo Union Teplice, then he was employed until 1990 at Elektrosvit Teplice. At the same year he became the secretary of

Teplice City Authority and since 1994 till 2018 he was the Mayor of Teplice.

He was also the Chair of the Constitutional Law Committee of the Senate, the Chair of the Mandate and Immunity Committee of the Senate, the Chair of the political group of Senators for the Civic Democratic Party and the Vice-President of the Senate.

Mag.a Hannah M. Lessing

Mag. Lessing has been Secretary General of the National Fund of the Republic of Austria for Victims of National Socialism since 1995.

She's also headed the General Settlement Fund (since 2001) and the Fund for the Restoration of the Jewish cemeteries in Austria (since 2010). She is Co-Head of the Austrian Delegation of the „International Holocaust Remembrance Alliance“, an organization with 31 member countries which promotes learning from history on an international level.

Hannah Lessing also participated, as a member of the Austrian delegation, in the negotiations on compensation topics for the Joint Statement signed in Washington in January 2001 which were conducted by Under-Secretary of State Stuart Eizenstat.

She has lectured extensively on the work of the three Funds, as well as in connection with national and international commemoration activities regarding the Holocaust.

Nawojka Cieślińska-Lobkowicz

Nawojka Cieślińska-Lobkowicz has worked as an art historian, curator, freelance journalist. For twenty years she has investigated and documented the history of Polish and Jewish looted art and libraries and of the post-war restitution and collection policy. She is

the pioneer of provenance research in Poland and the author of numerous studies relating to the above mentioned issues in Polish and international publications. She lives in Warsaw and in Starnberg close to Munich.

Daniel Meron

Daniel Meron was born in Melbourne, Australia. In 1986 he received LL. B. at Bar-Ilan University in Ramat Gan, in 2006 LL. M. in International Law at Hebrew University in Jerusalem and in 2012 he graduated of the NESI Senior Executive Seminar at National Defense University in Washington D. C.

From 1987 until 1989 he was the Diplomatic Cadet at the Israeli Ministry of Foreign Affairs (MFA) in Jerusalem. In 1989 he worked as Diplomatic Cadet at the Embassy of the State of Israel in Caracas, Venezuela. He was also the Specialist for the Egypt Region at Israeli Ministry of Foreign Affairs (MFA) in Jerusalem; Deputy Ambassador of the State Israel in Cyprus and Norway; Acting Deputy Head, Department for Treaties,

Legal Advisor's Office, Israeli Ministry of Foreign Affairs (MFA) in Jerusalem; Foreign Policy Advisor to the President of the State of Israel; Counsellor, Embassy of the State of Israel in Washington, D.C., USA; Head of the Department for Human Rights and Humanitarian Affairs, Israeli Ministry of Foreign Affairs (MFA) in Jerusalem; Plenipotentiary for Congress, Embassy of the State of Israel in Washington, D.C., USA; Coordinator for Sustainable Development, Israeli Ministry of Foreign Affairs (MFA) in Jerusalem and Head of the Department for the UN and International Organizations, Israeli Ministry of Foreign Affairs (MFA) in Jerusalem.

From February 2017 he is the designated Ambassador of the State of Israel in the Czech Republic.

Mgr. Ivana Yael Nepalová, M.A.

Ivana Yael Nepalová graduated in Jewish studies from Charles University in Prague and information science at Bar Ilan University in Israel. She worked at the National Library of Israel in Jerusalem as a member of the department specializing in Ramb"i and the catalogue of foreign publications; there she participated in a project to transfer books donated to the library of the Hebrew University in Jerusalem (prior to its transformation into the National Library).

She coordinated work on Czech and Slovak book collections as part of the 'Givat Shaul' project, which transferred 1.5 million books and archive materials from temporary depots (including cataloguing and

logistics). Her research for her doctoral dissertation focuses on the transfer of selected Jewish library collections from Czechoslovakia to Mandatory Palestine (and later to the newly founded State of Israel) after the Second World War (from 1946 to 1949).

She currently works for the library of the Institute of Art History at the Czech Academy of Sciences. As a volunteer for the BeCholLashon organization she took part in an educational programme in Uganda, where she was the initiator of a project to support readership; her roles there included training professional librarians.

Mgr. Michael Nosek, Ph.D.

In 1990 – 1992 Michael Nosek studied in Israel. From 2004 until 2009 he studied Jewish Studies at the Hussite Theological Faculty of Charles University in Prague. In 2016 he graduated from the university with a PhD

degree. Since 2002, he works in the Documentation Centre for Property Transfers of the Cultural Assets of WW II Victims, p.b.o.

Dr. Agnes Peresztegi

Agnes Peresztegi has over 20 years of experience regarding Holocaust era property claims, advising nonprofit organizations representing survivors and heirs.

Dr. Peresztegi is the President and legal counsel of the Commission for Art Recovery responsible for Holocaust-era looted art claims, including assisting the Commission in advocating for meaningful changes in the way governments and museums identify and publicize problematic art and arrange for its return to the rightful owners; supporting and advocating for specific provisions of legislation relevant to art restitution issues; coordinating and evaluating research projects in Europe, in the United States and in Israel; drafting legal documents and briefs, developing and organizing case files for looted art litigation in Hungary and

in the United States, and for claims in other European countries, including Germany, UK, France, Poland, the Czech Republic and Slovakia, and Russia.

Agnes Peresztegi was a Member of the Advisory Council on Nazi-Confiscated and Looted Cultural Property of the European Shoah Legacy Institute (ESLI) (now closed), and she also participated as a legal instructor at the Provenance Research Training Program of ESLI. In addition, Dr. Peresztegi was also a member of the "Schwabing Art Trove" Taskforce (now closed), established to assist with the review of the artworks found in Mr. Gurlitt's home under the suspicion of being confiscated from their owners by the Nazis.

Dr. Peresztegi is licensed to practice in New York, in Hungary and in Paris (registered foreign attorney).

PhDr. Jan Roubínek

Jan Roubínek studied history at the Hebrew University in Jerusalem, Tel Aviv University and Charles University in Prague. From 2008 to 2011 he was a member of a historical research team for a project focusing on Dr. Georg Alter, working with Professor Gad Freudenthal, the Head of Research at the French National Centre for Scientific Research (CNRS).

In 2011 he began working at the history department

of the Terezín Memorial, coordinated the international GEPAM project, and became involved in teaching.

In 2015 he became the head of the documentation department at the Terezín Memorial and a member of the advisory committee for collections and acquisitions.

He has headed the Terezín Memorial since 2017.

Shlomit Steinberg

Shlomit Steinberg is the Hans Dichand Senior Curator of European Art in the Israel Museum.

Since 2000 when appointed Curator of European art Shlomit curated over 25 exhibitions among them show featuring Master works by Titian, Botticelli, Rembrandt, Rubens, Goya and Zurbaran.

Since 2007 she has been researching, curating and publishing articles about Nazi looted art. Between 2014 – 2016 she was part of the International Task Force

investigating the Gurlitt Art Trove, and a member of the following committee of the exhibition „The Gurlitt Status Report“ at the Bonn museum of art (November 2017).

She is currently preparing the Jerusalem version of the Gurlitt exhibition to be opened at the Israel Museum in late September 2019 in collaboration with the Kunstmuseum Bern.

Dr. Sibylle von Tiedemann, M.A.

2004 Master degree at the Ludwig-Maximilians-Universität München (LMU Munich) in Slavonic Languages, Eastern European History and Intercultural Communication

2009 PhD thesis at the Munich University with a linguistic research of a new text type in pre-revolutionary Russia

2000 – 2015 freelance scientist for the Munich Documentation Center for the History of National Socialism

since 2015 certificated guide for the Educational Department of the Munich Documentation Center for the History of National Socialism

2017 – 2018 research associate at the Munich Documentation Center for the History of National Socialism

since 2018 Jewish Community Of Munich And Upper Bavaria

Michael von Cranach, Annette Eberle, Gerrit Hohendorf and Sibylle von Tiedemann for the Munich Documentation Center for the History of National Socialism and the Governmental District of Upper Bavaria. Göttingen 2018.

- *Zwangsarbeit in München. Das Lager der Reichsbahn in Neuaubing*, edited by the Munich Documentation Center for the History of National Socialism. Berlin 2018 (Chapters: *Nach dem Krieg: Befreit, aber nicht frei a Entschädigung und Erinnerung*)

Research Interests:

- *National Socialism with focus on Munich and Upper Bavaria*
- *Reparation, restitution and indemnity*
- *Culture of Remembrance*

Recent Publications:

- *Gedenkbuch für die Münchner Opfer der national-sozialistischen »Euthanasie«-Morde*, edited by

Drs. Michel Vermote

Michel Vermote is historian (Ghent University, 1979) and archivist at Amsab – Institute for Social History in Ghent (Belgium).

He is the coordinator of the State subsidized archival database “Archiefbank Vlaanderen”: a general register on private archives in Flanders (www.archiefbank.be).

He is lector at the Library School in Ghent and member of the board of heritage institutions of the city of Ghent. He published on social history and archival issues and was involved in the discovery (1992) and restitution from Moscow (2002) of Belgian archives.

M. Vermote participated in the further research on the archival situation during and after World War II in

Belgium which resulted in contributions to several conferences and to the publication of articles and studies such as: *In search of information lost in facts: the archival research concerning Belgian cultural losses during World War II* (Prague, 2008), *La Commission Daniszewski et le retour de Pologne de la ‚collection hollandaise‘: du transfert d’archives dans le bloc de l’Est 1945-1991* (Rennes, 2012), *Papieren bitte! The confiscation and restitution of Belgian archives and libraries (1940–2002)* (Builth Wells, 2013), *Provenance research and Perseverance: the testimony of an archivist* (Ostrava, 2014) and *Where are the libraries that were looted by the Nazis? Identification and restoration: work in progress* (Paris, 2017).

Mgr. Ondřej Vlk, Ph.D.

From 1997 to 2003 O. Vlk studied in Bachelor's and Master's degree programmes (international territorial studies, Western European studies) at the Institute of International Studies, part of the Faculty of Social Sciences at Charles University in Prague. From 2005 to 2009 he studied for his doctorate (Ph.D.) at the Institute of Czech History at Charles University's Faculty of Arts.

He successfully defended his doctoral dissertation in 2009; supervised by Jan Gebhart, the dissertation focused on the confiscation of artworks and objets d'art in the Protectorate of Bohemia and Moravia (1939–1945).

Dr. Vlk has specialized in the confiscation of artworks since 2002, and from 2002 to 2005 he worked as an expert for the Documentation Centre for Property Transfers of the Cultural Assets of WW II Victims (part of the Institute for Contemporary History at the Czech Academy of Sciences). During this period he participa-

ted in a number of seminars and workshops focusing on issues related to the confiscation of artworks: *Lost Heritage and the Art Market* (Prague); *From Provenance Research to Restitution* (Berlin); *Cultural Treasures Gone Astray, or Who Does Kandinsky Belong To?* In November 2003, at the Brno conference *Lost Heritage of Cultural Assets*, he gave a presentation on Czech-Finnish cooperation in locating and returning looted and lost cultural assets.

His research is cited in the publication: Krejčová, Helena – Krejča, Otomar L.: *Jindřich Baudisch a konfiskace uměleckých děl v protektorátu [Jindřich Baudisch and the confiscation of artworks during the Protectorate]*. Prague, Documentation Centre for Property Transfers of the Cultural Assets of WW II Victims, Institute for Contemporary History at the Czech Academy of Sciences, 2007.

Since 2008 he has worked for the Czech Republic's Ministry of Defence.

Anne Webber

Anne Webber is co-founder and co-chair of the Commission for Looted Art in Europe and of the Central Registry of Information on Looted Cultural Property 1933–1945 at lootedart.com, non-profit representative organisations which negotiate policy, conduct research, provide expert advice, and act for families and institutions to locate and recover looted cultural property.

She is a member of the Spoliation Advisory Committee which has advised UK museums on their provenance research since 1999, executive board member of the International Research Portal for Records Related to Nazi-Era Cultural Property, a Governor of the Oxford Centre for Hebrew and Jewish Studies and Vice President of the Jewish Genealogical Society of Great Britain.

Prof. Kamil Zeidler

Kamil Zeidler – professor of law at the Department of Theory and Philosophy of State and Law, Faculty of Law and Administration, University of Gdansk (Poland). Author of more than 400 publications on legal protection of cultural heritage, theory and philosophy of law, international law and European law (including: *Restitution of Cultural Property. Hard Case - Theory of Argumentation - Philosophy of Law*, Gdansk University Press

- Wolters Kluwer, Gdansk-Warsaw 2016); had lectures at many universities in Poland and abroad; member of international scientific associations: Internationale Vereinigung für Rechts und Sozialphilosophie (IVR), International Law Association (ILA), International Council on Monuments and Sites (ICOMOS), International Council of Museums (ICOM); ICCROM'S Council member (2017–2021).



Pewter Cruet Set
Originally owned by **Rudolfína Epsteinová**

(Sychrov, Inv. No. S-33688 a, b, c, Provenance: Rudolfína Epsteinová, 1941 Zentralstelle für jüdische Auswanderung, 1944 Reichseigentum Strahov, 1947 Národní správa majetkových podstat, 1950 Národní kulturní komise, svozový zámek Sychrov)

The Conference is organized by the
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