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

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

Front cover: Photos and auction catalogs from the 1910s in the Getty Research Institute’s provenance research holdings
ORGANIZING PARTNERS

Smithsonian Provenance Research Initiative, Smithsonian Institution
Washington, D.C.

Stiftung Preußischer Kulturbesitz—Staatliche Museen zu Berlin
(Prussian Cultural Heritage Foundation—National Museums in Berlin)

PARTNERS

The Metropolitan Museum of Art, New York
The Getty Research Institute, Los Angeles
Staatliche Kunstsammlungen Dresden (State Art Collections, Dresden)
Zentralinstitut für Kunstgeschichte München (Central Institute for Art History, Munich)
Deutsches Zentrum Kulturgutverluste (German Lost Art Foundation, Magdeburg)

CO-CHAIRS

Richard Kurin, Distinguished Scholar and Ambassador-at-Large, Smithsonian Institution
Hermann Parzinger, President, Stiftung Preußischer Kulturbesitz, Berlin

STEERING COMMITTEE

Claudia Einecke, Project Director, German Sales II, Getty Research Institute, Los Angeles
Christel H. Force, Associate Research Curator, Modern and Contemporary, The Metropolitan Museum of Art, New York
Christian Fuhrmeister, Forschungsabteilung (Research Department), Zentralinstitut für Kunstgeschichte München
Uwe Hartmann, Leiter des Fachbereichs Provenienzforschung (Head of the Provenance Research Department), Deutsches Zentrum Kulturgutverluste (German Lost Art Foundation), Magdeburg
Gilbert Lupfer, Leiter Forschung und wissenschaftliche Kooperation (Head of Research and Scientific Cooperation), Staatliche Kunstsammlungen Dresden (State Art Collections, Dresden)
Jane Milosch, Director, Smithsonian Provenance Research Initiative, Washington, D.C.
Laurie A. Stein, Senior Advisor, Smithsonian Provenance Research Initiative, Washington, D.C.
Carola Thielecke, Justiziarin (Counsel), Stiftung Preußischer Kulturbesitz, Berlin
Petra Winter, Leiterin des Zentralarchivs der Staatlichen Museen zu Berlin (Director, Central Archives of the National Museums in Berlin), Stiftung Preußischer Kulturbesitz, Berlin
February 25, 2018

Dear 2018 PREP Participants,

Welcome to Los Angeles—Willkommen in Los Angeles!

We are very proud and happy to welcome you to the Getty Research Institute for our 3rd German/American Provenance Research Exchange Program (PREP) for Museum Professionals, 2017-2019.

In 2017 we launched PREP with the 1st and 2nd Exchanges in New York and Berlin. PREP’s systematic, yearlong research exchanges bring together museum, research institute, and archive professionals who deal with the provenance of artworks unlawfully stolen from their owners during the Holocaust era.

The 3rd PREP Exchange in Los Angeles marks the midpoint of the PREP Program. We look forward to the 2018 Cohort adding its expertise to an infrastructure that will accelerate the secure, responsible sharing of information so that, in collaboration, we can continue to piece together the Holocaust-era stories of lost art objects and their dispossessed owners. PREP’s network of museum professionals—a veritable “provenance research Autobahn”—will enhance our understanding of each other’s World War II-era resources, infrastructures, and cultural terrains. The 2017 Exchanges in New York and Berlin demonstrated that PREP engenders collaborative German/American provenance research projects, and the 2018 Exchanges will continue to foster transnational cooperation.

During our weeklong program in LA, you will meet museum colleagues and research experts from a variety of German and U.S. institutions, with a special focus on projects and resources at the Getty and in the LA area. These face-to-face discussions and focused programs promoting the cross-fertilization of ideas about future methods and directions of provenance research have become PREP’s hallmarks. From October 8 to 12, these conversations will continue during our 4th PREP Exchange at the Zentralinstitut für Kunstgeschichte München, another leading research institution with history and holdings that are relevant to the research of Nazi-era art loss.

Your work in LA and in Munich will build on PREP’s accomplishments in New York and Berlin, and will inform those of the 5th and 6th Exchanges in Dresden and Washington, D.C. next year. We hope you will continue to participate in these future Exchanges, and make use of Confluence, our shared online communication platform. And we ask you to contribute to the development of PREP’s Guide to World War II-era Provenance Research Resources in Germany and the U.S., to be published online in 2019.

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

Meanwhile, enjoy the blue sky and the ocean breezes of Los Angeles!

The PREP Steering Committee
IMPORTANT INFORMATION

PREP HOTEL
Hotel Angeleno
170 N. Church Lane
Los Angeles, CA 90049
+1 (310) 476-6411

Complimentary Wine Hour: 5:30–6:30 p.m.
Complimentary WiFi
Complimentary Courtesy Car Service now serving Century City (within a 3-mile radius of the hotel). Advance reservations required.

MOST PREP SESSIONS WILL TAKE PLACE AT
Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1679
For GPS and maps use: N. Sepulveda Blvd. & Getty Center Dr.

Due to lack of public transportation around the hotel and the Getty Center, daily bus transportation between Hotel Angeleno and all program venues will be provided.

CONTACTS IN LOS ANGELES:
Claudia Einecke: +1 (323) 252-6804 (cell); ceinecke@getty.edu
Kristen Fung: +1 (310) 440-7402; kfung@getty.edu
Chelsea Larkin: +1 (310) 440-7611; clarkin@getty.edu

OTHER PREP CONTACTS
Jane Milosch: +1 (202) 375-3491 (cell); miloschj@si.edu
Colleen Carroll: +1 (202) 633-7401; carrollc@si.edu

EMERGENCY NUMBER:
Police/Fire/Ambulance: 911

PROGRAM NOTES

Focus: Presentations & Discussion. Thematic sessions for PREP participants, Steering Committee members, and invited guests.

Access: Collections & Colleagues. Museum colleagues lead tours and discuss resources and collections.

Coffee Break
Hammer Museum of Art  
10899 Wilshire Blvd.  
Los Angeles, CA 90024

Autry Museum of the American West  
4700 Western Heritage Way  
Los Angeles, CA 90027

The Broad  
221 S. Grand Ave.  
Los Angeles, CA 90012

Craft and Folk Art Museum  
5814 Wilshire Blvd.  
Los Angeles, CA 90036

Fowler Museum at UCLA  
308 Charles E. Young Dr. N  
Los Angeles, CA 90024

The Getty Villa  
17985 Pacific Coast Hwy  
Pacific Palisades, CA 90272

Huntington Library, Art Collections, and Botanical Gardens  
1151 Oxford Rd.  
San Marino, CA 91108

J. Paul Getty Museum  
1200 Getty Center Dr.  
Los Angeles, CA 90049

Japanese American National Museum  
100 N. Central Ave.  
Los Angeles, CA 90012

Los Angeles County Museum of Art (LACMA)  
5905 Wilshire Blvd.  
Los Angeles, CA 90036

Los Angeles Museum of the Holocaust  
100 S. The Grove Dr.  
Los Angeles, CA 90036

Museum of Contemporary Art (MOCA)  
250 S. Grand Ave.  
Los Angeles, CA 90012

Museum of Jurassic Technology  
9341 Venice Blvd.  
Culver City, CA 90232

Museum of Latin American Art (MOLAA)  
628 Alamitos Ave.  
Long Beach, CA 90802

Museum of Tolerance  
Simon Wiesenthal Plaza  
9786 W. Pico Blvd.  
Los Angeles, CA 90035

Natural History Museum of Los Angeles County  
900 W. Exposition Blvd.  
Los Angeles, CA 90007

Norton Simon Museum  
411 W. Colorado Blvd.  
Pasadena, CA 91105

Skirball Cultural Center  
2701 N. Sepulveda Blvd.  
Los Angeles, CA 90049

USC Pacific Asia Museum  
46 N. Los Robles Ave.  
Pasadena, CA 91101
Villa Aurora is an artists' retreat offering residency fellowships to writers, filmmakers, visual artists, and composers. Owned by the Berlin-based non-profit Friends of Villa Aurora, it is funded by the German Federal Foreign Office and the Federal Commissioner for Culture and the Media.

When the prominent German-Jewish writer Lion Feuchtwanger and his wife Marta, who fled the Nazis in the early 1930s and reached Los Angeles in 1941, bought the house now known as the Villa Aurora, it became an important hub for the German-speaking émigré community in Los Angeles. Guests included Thomas and Heinrich Mann, Bertolt Brecht, Bruno Frank, Charlie Chaplin, Franz Werfel and his wife Alma Mahler-Werfel, Hanns Eisler, Ernst Toch, and many more artists and intellectuals.

The Villa remains an inspiring and prominent gathering place for people in Los Angeles and the wider world, and a haven for those who face persecution at home. In cooperation with human rights organizations and the University of Southern California, the Villa Aurora annually awards a nine-month Feuchtwanger Fellowship to a writer or journalist from a country that restricts freedom of expression.
4:00–5:00 p.m.  TRANSIT BY BUS
   Hotel Angeleno to Villa Aurora

5:00–7:00 p.m.  WELCOME EVENT

   Villa Aurora
   520 Paseo Miramar
   Pacific Palisades, CA 90272

   Welcome
   Margit Kleinman, Director, Villa Aurora

   Opening Remarks
   Claudia Einecke, Project Director, German Sales II, Getty Research Institute (GRI)
   Jane Milosch, Director, Smithsonian Provenance Research Initiative (SPRI)

   Remarks about the Thomas Mann House
   Nikolai Blaumer, Director, Thomas Mann House

   Tour
   Margit Kleinman, Director, Villa Aurora
   Friedel Schmoranzer, Project Coordinator

   PREP gratefully acknowledges the Ferdinand-Möller-Stiftung, Berlin for generously sponsoring the Welcome Event.

7:00–8:00 p.m.  TRANSIT BY BUS
   Villa Aurora to Hotel Angeleno
Monday, February 26, 2018

9:15 a.m. TRANSIT BY BUS
Hotel Angeleno to Getty Center

MORNING SESSION

9:30 a.m.– 12:30 p.m. WELCOME & INTRODUCTIONS
Getty Research Institute Lecture Hall

9:30 a.m. Welcome to the GRI
Thomas W. Gaehtgens, Director, GRI

Introduction to PREP Program & Goals
Jane Milosch, Director, Smithsonian Provenance Research Initiative (SPRI)
Christel Force, Associate Research Curator, Modern and Contemporary Art, The Metropolitan Museum of Art

Introduction to Los Angeles Program
Claudia Einecke, Project Director, German Sales II, GRI

PREP Steering Committee Member Introductions

10:30 a.m. PREP Participant Introductions
(3 minutes each)

11:15 a.m. Coffee Break

11:30 a.m. PREP Participant Introductions
(3 minutes each)

12:30–1:30 p.m. LUNCH
Private Dining Room
AFTERNOON SESSION

1:30–2:45 p.m. ACCESS: GETTY RESEARCH INSTITUTE
Meet at GRI Lecture Hall

Tour of GRI
Sally McKay, Head of Special Collections Services, GRI

2:45–3:00 p.m. Coffee Break

3:00–5:00 p.m. ACCESS: GRI SPECIAL COLLECTIONS, PART I
Dealer Archives and Other Resources for WWII-era Research in the GRI Special Collections
GRI Special Collections Reading Room

Knoedler Stock Books
Illuminating the operations of one of America's oldest and most preeminent art galleries.
Gail Feigenbaum, Associate Director, GRI
Sally McKay, Head of Special Collections Services, GRI
Karen Meyer-Roux, Archivist, GRI

Annotated Auction Catalogs
Claudia Einecke, Project Director, German Sales II, GRI

Schaeffer Galleries Records, 1925–1980
Correspondence, client files, inventory sheets, and photographs of art with records of sale, expertise, and provenance covering portions of the Berlin gallery operation from 1925 to 1939 and the New York gallery operation from 1939 to 1980.
Isabella Zuralski-Yeager, Special Collections Archivist, GRI

Oude Kunst Gallery Records, ca. 1930–1995
Correspondence with museums, dealers, clients, and art historians, as well as financial records covering the acquisition, shipment, conservation, and sale of paintings by this influential old master gallery in Berlin (from 1933) and The Hague (from 1938).
Louis Marchesano, Curator, GRI
Isabella Zuralski-Yeager, Special Collections Archivist, GRI

5:00 p.m. TRANSIT BY BUS
Getty Center to Hotel Angeleno
9:15 a.m. TRANSIT BY BUS
Hotel Angeleno to Getty Center

MORNING SESSION

9:30 a.m.–12:30 p.m. FOCUS: TECHNOLOGY IN THE SERVICE OF PROVENANCE
GRI Lecture Hall

Moderators
Christian Fuhrmeister, Researcher, Zentralinstitut für Kunstgeschichte, Munich (ZI)
Jane Milosch, Director, SPRI

The Getty Provenance Index®: History, Offerings, Plans
Gail Feigenbaum, Associate Director, GRI

German Sales, 1900–1930
Collaboration with the University of Heidelberg and Kunstbibliothek der Staatlichen Museen zu Berlin to digitize around 3,800 auction catalogs and add more than 500,000 individual records to the existing database covering 1930 to 1945.
Claudia Einecke, Project Director, German Sales II, GRI
Suzanne Michels, Software Developer, Los Angeles

The Getty Provenance Index Remodel and Linked-Open-Data (LOD)
This pioneering three-year project to remodel the Getty Provenance Index® databases and publish them as Linked Open Data (LOD) will result in a new structure that provides greater access to the databases and facilitates research not only on the lineage of individual works of art, but also on the aggregate behavior of agents in the art market, on shifting tastes and values, and on the flow of cultural objects through time and space. It is designed to work alongside other projects like Art Tracks, the Carnegie Museum of Art’s project to standardize museum provenance texts and convert them into Linked Data.
This presentation will provide a review of and update on the Getty’s Provenance Index Remodel project, Art Tracks, and information about provenance-related linked data projects.
Emily Pugh, Digital Humanities Specialist, GRI
Ruth Cuadra, Business Applications Administrator, Information Systems and Institutional Metadata Department, GRI
David Newbury, Enterprise Software Architect, J. Paul Getty Trust

11:00 a.m. Coffee Break
11:15 a.m.  
*Historical Art Markets Research Using the Getty Provenance Index*
Research project aimed at showcasing data-driven methodologies to address topics in the history of collecting and art markets using data from the Getty Provenance Index.  
**Sandra van Ginhoven**, Research Associate, GRI  
**Matthew Lincoln**, Data Research Specialist, GRI

11:45 a.m.  
*Discussion and Q & A*

12:30–2:00 p.m.  
**LUNCH & INDEPENDENT MUSEUM TIME**
Private Dining Room

12:30 p.m.  
*Welcome*
**Richard Rand**, Associate Director, Collections, J. Paul Getty Museum
AFTERNOON SESSION

2:00–5:00 p.m.  FOCUS: PROVENANCE! INSTITUTIONS, RESOURCES, PROJECTS NEAR & FAR  
PREP Participant & Guest Seminar  
GRI Lecture Hall

Moderator

Thomas W. Gaehtgens, Director, GRI

Welcome

Claudia Einecke, Project Director, German Sales II, GRI

Our Lady of Reuters: Panic and Response to Early Holocaust Claims

Amy Walsh, Independent Researcher, formerly Head of Provenance Research and Curator of European Paintings, LACMA

Provenance Research in Vienna

Sophie Lillie, Provenance Researcher and Consultant, Neue Galerie New York

Provenance Research in Washington, D.C.

Megan Lewis, Reference Librarian and Archivist, United States Holocaust Memorial Museum

Provenance and Art Market Research in the Artist Archives of the Berlinische Galerie

Wolfgang Schöddert, Provenance Research Associate, Berlinische Galerie, Berlin

Building Humanity Through History: Using Primary Sources to Teach Holocaust History

Shane Gates, Archival Researcher, Los Angeles Museum of the Holocaust

Feuchtwanger’s Legacy & Exile Studies Today at USC

Michaela Ullmann, Exile Studies Librarian, USC

Marje Schuetze-Coburn, Associate Dean for Faculty Affairs & Research / Feuchtwanger Librarian, USC

4:00 p.m.  Meet & Greet with Presenters and Invited Guests

Refreshments
5:30–7:30 p.m.  PREP PARTICIPANT DINNER
Private Dining Room

7:30 p.m.  TRANSIT BY BUS
Getty Center to Hotel Angeleno
9:15 a.m. TRANSIT BY BUS
Hotel Angeleno to Getty Center

MORNING SESSION

9:30 a.m.– ACCESS: GRI SPECIAL COLLECTIONS, PART II
12:00 p.m. Dealer Archives and Other Resources for WWII-era Research in the GRI Special Collections
GRI Special Collections Reading Room

The Getty Photo Archive
Two million photographs for the study of fine arts from antiquity to the modern period.
Tracey Schuster, Head of Photo Archive, GRI

Felbermeyer Photos for the Allied Central Collecting Point, Munich, ca. 1945–1949
Images document the process of repatriation of works of art after WWII, depicting people and around 500 European paintings and sculptures of known and unknown provenance.
Tracey Schuster, Head of Photo Archive, GRI

Douglas Cooper Papers, ca. 1933–1985
Papers relating to Cooper's career as art critic, curator, and collector, including his investigation of Nazi art collections.
Sally McKay, Head of Special Collections Services, GRI
Tracey Schuster, Head of Photo Archive, GRI

Duveen Brothers Records
Sally McKay, Head of Special Collections Services, GRI
Karen Meyer-Roux, Archivist, GRI

Carlhian, 1867–1975
Important Paris-based decorator/dealer. Papers include ledgers, stock-books, correspondence, 14,000 photographs, and records of operations.
Sally McKay, Head of Special Collections Services, GRI
Karen Meyer-Roux, Archivist, GRI

French & Company Photographic Archive of Fine and Decorative Arts, 1920-1968
French & Company Stocksheets and Ledgers, 1909-1968
Chief purchasing agents for William Randolph Hearst and J. Paul Getty, French & Company also acted for the Huntingtons, Fricks, Mellons, and Astors, among other prominent collectors.
Sally McKay, Head of Special Collections Services, GRI
Tracey Schuster, Head of Photo Archive, GRI
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 12:00–2:00 pm| **LUNCH & DISCUSSION**  
GRI Lecture Hall                                                  |
| 12:30 p.m.   | **FOCUS: 20 YEARS AFTER THE WASHINGTON PRINCIPLES:**  
*Compare and Contrast Provenance Research in Germany and the USA*  
Moderators  
**Christel Force**, Associate Research Curator, Modern and Contemporary Art, The Met  
**Iris Schmeisser**, Provenance Specialist, Städel Museum, Frankfurt am Main  
**Laurie Stein**, Senior Advisor, SPRI |
| 2:00–2:45 p.m.| **TRANSIT BY BUS**  
Getty Center to Los Angeles County Museum of Art (LACMA) |
AFTERNOON SESSION

2:45–5:00 p.m.  ACCESS: LOS ANGELES COUNTY MUSEUM OF ART (LACMA)
5905 Wilshire Blvd.
Los Angeles, CA 90036

2:45 p.m.  

Collection Tours with Provenance Highlights

The Modern Art Collection
Stephanie Barron, Senior Curator and Modern Art Department Head, LACMA

The European Decorative Arts Collection
Rosie Mills, The Rosalinde and Arthur Gilbert Foundation Associate Curator, Decorative Arts and Design, LACMA

The European Art Collection
Amy Walsh, Independent Researcher, formerly Head of Provenance Research and Curator of European Paintings at LACMA

4:00 p.m.  

Welcome

Michael Govan, CEO and Wallis Annenberg Director of the Los Angeles County Museum of Art; Member of the Smithsonian Board of Regents

Meet & Greet with LACMA Colleagues
LACMA, Director’s Roundtable Garden

5:00–6:00 p.m.  TRANSIT BY BUS
LACMA to Hotel Angeleno
The **Los Angeles County Museum of Art** has its roots in the Los Angeles Museum of History, Science, and Art, established in 1910 in Exposition Park. In 1961, the Los Angeles County Museum of Art was constituted as a separate, art-focused institution, and in 1965, it opened to the public in its new Wilshire Boulevard location. Since then, its campus and collections have grown considerably. It now houses important collections of the arts of America and Latin America, Asia, and the Greek, Roman, and Etruscan worlds, Islamic art, modern and contemporary art, including photography, film, and installation, and decorative arts and design.

The **Robert Gore Rifkind Center for German Expressionist Studies** is a research facility devoted to the German Expressionist movement of the early 20th century. The Center houses a collection of 6,000 prints and drawings and a library of 10,000 volumes, available by appointment to art historians, scholars, and students. The Center runs an exhibitions program that includes a continuous program of rotating exhibitions and larger touring exhibitions accompanied by publications.

The **Mr. and Mrs. Allan C. Balch Art Research Library** maintains an extensive, non-circulating collection of research-level materials that support the museum's collections and programming. The Library holds over 200,000 monographs, exhibition catalogs, journals, periodicals, reference resources, and current auction catalogs, as well as a growing collection of art ephemera files. The Library shares its space with LACMA’s Art + Technology Lab.
Thursday, March 1, 2018

9:15 a.m.    TRANSIT BY BUS
              Hotel Angeleno to Getty Center

MORNING SESSION

9:30 a.m.–   FOCUS: PROVENANCE RESEARCH FROM THE LEGAL
12:00 p.m.   PERSPECTIVE
              Some Case Studies
              GRI Lecture Hall

Moderator
Stephen Clark, Vice President, General Counsel and
Secretary to the Board of Trustees, J. Paul Getty Trust

Panelists
Laurie Stein, Senior Advisor, SPRI
Thaddeus J. Stauber, Partner, Nixon Peabody
Craig Blackwell, Associate General Counsel,
Smithsonian Institution (SI)
Rebecca Murray, Special Counsel, The Met

10:45 a.m.   Coffee Break

12:00–2:00 p.m. LUNCH & PRESENTATION
                Private Dining Room

12:30 p.m.   Confronting WWII-era Provenance Research:
              Lessons from the Early Years
              James Welu, Director Emeritus, Worcester Art
              Museum;
              Former President, Association of Art Museum Directors;
              Former Chair, Accreditation Commission of the
              American Alliance of Museums
AFTERNOON SESSION

2:00–5:30 p.m. ACCESS: GETTY MUSEUM’S CONSERVATION LABS
Conservation and Provenance
The Getty Museum has four conservation departments of its own. In addition, the Getty Conservation Institute supports the Getty Museum’s conservation departments by performing scientific analysis of works from the collections to support treatments, studies of technology and materials, and collaboration with the conservators and other institutions. The work of conservators can reveal provenance information hidden on the object itself.

2:00 p.m. Tours of Getty's Painting Conservation Studio and Decorative Arts Conservation Lab
(Meet in the Museum Entrance Hall, under the stairs)
Laura Rivers, Associate Conservator, Painting Conservation,
J. Paul Getty Museum
TBA Decorative Arts Conservator, J. Paul Getty Museum

3:30 p.m. Independent Museum Time

4:30 p.m. Tour of Getty Museum’s Decorative Arts Galleries with Provenance Highlights
(Meet in the Museum Lecture Hall, under the stairs)
Anne-Lise Desmas, Senior Curator and Department Head of Sculpture and Decorative Arts, J. Paul Getty Museum

5:30–7:00 p.m. PREP PARTICIPANT DINNER
Private Dining Room
Thursday, March 1, 2018

7:00–8:00 p.m.  PUBLIC PROGRAM

Provenance Research—A Personal Concern
Museum Lecture Hall

Welcome and Opening Remarks on PREP
Thomas W. Gaehtgens, Director, Getty Research Institute
Jane Milosch, Director, SPRI

Panelists
Thomas W. Gaehtgens, Director, Getty Research Institute
Stephanie Barron, Senior Curator and Modern Art Department Head, LACMA
Simon Goodman, Author of The Orpheus Clock
James Welu, Director Emeritus, Worcester Art Museum; Former President, Association of Art Museum Directors; Former Chair, Accreditation Commission of the American Alliance of Museums

Public Q & A

8:00–9:00 p.m.  PUBLIC RECEPTION
Museum Lecture Hall Lobby

9:00 p.m.  TRANSIT BY BUS
Getty Center to Hotel Angeleno
Thomas W. Gaehtgens
Director
Getty Research Institute, Los Angeles

Thomas W. Gaehtgens is Director of the Getty Research Institute. Previously, he was Director of the Deutsches Forum für Kunstgeschichte / Centre allemand d’histoire de l’art in Paris, an institution he founded in 1997, and Professor at the Department of Art History at the Freie Universität Berlin. He is an art historian of 18th- to 20th-century German and French art as well as broader fields of art and intellectual history. He organized the XXVIIIth International Congress of Art History in Berlin in 1992 and served as President of the Comité international d’histoire de l’art from 1992 to 1996. For his accomplishments and contributions to art history, he has received numerous awards and honors, including an honorary doctorate from the Courtauld Institute of Art in 2004, the Grand Prix de l’Académie Française pour la Francophonie in 2009, and an honorary doctorate from the Université Paris-Sorbonne in 2011. He was elected a Fellow of the American Academy of Arts and Sciences in 2011. In 2015, Thomas W. Gaehtgens was awarded the Prix Mondial Cino del Duca by the Institut de France.

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.
Simon Goodman
Author, The Orpheus Clock

Simon Goodman was born in London shortly after WWII and educated at the French Lycée in London and Ludwig-Maximilians-Universität in Munich. Following his father's death in 1994, he began to trace his family's legacy, which had been lost during the Holocaust. Since then he has devoted his time to tracking and recovering hundreds of artworks from the renowned Gutmann collection, dispersed over many countries. Goodman initiated the first Nazi looting case that was settled in the United States. His family also brought about the first major restitution in the Netherlands since the postwar era, helping to change official policy on restitution. Following claims in France and the U.K., Goodman recovered, thanks to painstaking research, two magnificent gold renaissance clocks in Germany. Since the publication of The Orpheus Clock (2015), he has lectured across the United States, as well as given testimony before the U.S. Senate Committee on the Judiciary.

James Welu
Director Emeritus, Worcester Art Museum, Worcester, MA; Former President, Association of Art Museum Directors; Former Chair, Accreditation Commission of the American Alliance of Museums

James Welu joined the staff of the Worcester Art Museum in 1974 as assistant curator and went on to serve six years as chief curator and 25 years as director. He was named Director Emeritus in 2011. A specialist in 17th-century Dutch and Flemish art, Welu undertook for his dissertation a study of Vermeer and cartography. He has published and lectured widely and organized a variety of exhibitions, including Judith Leyster: A Dutch Master and Her World (1993). Welu, who served as President of the Association of Art Museum Directors and Chair of the Accreditation Commission of the American Alliance of Museums, was an active member of both organizations when they launched their initiatives regarding Nazi-confiscated art.
Friday, March 2, 2018

8:45–9:30 a.m.  TRANSIT BY BUS
                  Hotel Angeleno to Getty Villa

MORNING SESSION

9:30–11:00 a.m.  FOCUS: HOW & WHAT DO WE COMMUNICATE TO THE PUBLIC?
                  Raising Awareness of Provenance Research in Institutions and for the Public
                  Room VN 113/114

                  Provenance Research and the Getty
                  James Cuno, President, J. Paul Getty Trust

                  Framing the Issues
                  Thomas W. Gaehhtgens, Director, GRI
                  Claudia Einecke, Project Director, German Sales II, GRI

                  Bringing Provenance Research from the Back of the House to the Front of the House
                  Jane Milosch, Director, SPRI

                  Reflections on the Gurlitt Exhibition in Bonn
                  Christian Fuhrmeister, Researcher, ZI

                  The Liebieghaus Sculpture Collection, 1933–1945: From Provenance Research Project to Exhibition Project
                  Iris Schmeisser, Provenance Specialist, Städel Museum

                  Known and Unknown Provenances—Systematic Provenance Research at the Museum Berggruen and Public Relations
                  Sven Haase, Deputy Director of the Zentralarchiv, Staatliche Museen zu Berlin, and Provenance Researcher, Stiftung Preußischer Kulturbesitz (SPK)

11:15 a.m.–12:15 p.m.  ACCESS: GETTY VILLA

                  Tour of the Getty Villa Galleries
                  David Saunders, Associate Curator, Department of Antiquities, J. Paul Getty Museum
                  Nicole Budrovich, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum
                  Judith Barr, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum

12:15–1:30 p.m.  LUNCH
                  Getty Villa, VN Terrace
AFTERNOON SESSION

1:30–3:00 p.m.  FOCUS: ANTIQUITIES & PROVENANCE RESEARCH
Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections
Room VN 113/114

Moderator
Claire Lyons, Curator, Department of Antiquities, J. Paul Getty Museum

David Saunders, Associate Curator, Department of Antiquities, J. Paul Getty Museum
Nicole Budrovich, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum
Judith Barr, Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum
Lynley McAlpine, AAMD/Kress Foundation Provenance Research Fellow for the San Antonio Museum of Art

3:00–3:15 p.m.  Break

3:15–5:00 p.m.  NEXT STEPS: MUNICH EXCHANGE & STRATEGIZING THE FUTURE OF PROVENANCE RESEARCH
What Should the Online Guide to WWII-era Provenance Research Resources in Germany and the U.S. Look Like?
Room VN 113/114

Moderators
Claudia Einecke, Project Director, German Sales II, GRI
Christel Force, Associate Research Curator, Modern and Contemporary Art, The Met
Meike Hopp, Provenance Researcher, ZI
Jane Milosch, Director, SPRI

5:00–6:00 p.m.  TRANSIT BY BUS
Getty Villa to Hotel Angeleno
<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday 2/25</th>
<th>Monday 2/26</th>
<th>Tuesday 2/27</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td></td>
<td>9:15 am Bus: Hotel to Getty Center</td>
<td>9:15 am Bus: Hotel to Getty Center</td>
</tr>
<tr>
<td>10:00</td>
<td>WELCOME &amp; INTRODUCTIONS</td>
<td>TECHNOLOGY IN THE SERVICE OF PROVENANCE</td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>Introduction to PREP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Introduction to LA Program</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Steering Committee and Participant Introductions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>4:00 pm Bus: Hotel to Villa Aurora</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td>WELCOME EVENT: Villa Aurora</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>7:00 pm Bus: Villa Aurora to Hotel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30-1:30 pm Lunch</td>
<td>12:30-2:00 pm Lunch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Dining Room</td>
<td>Private Dining Room &amp; Independent Museum Time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday 2/28</td>
<td>Thursday 3/1</td>
<td>Friday 3/2</td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>---------------------------------------------</td>
<td>-------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>9:15 am Bus: Hotel to Getty Center</td>
<td>9:15 am Bus: Hotel to Getty Center</td>
<td>8:45 am Bus: Hotel to Getty Villa</td>
<td></td>
</tr>
<tr>
<td>GRI SPECIAL COLLECTIONS, PART II Dealer Archives and Other Resources for WWII-Era Research</td>
<td>PROVENANCE RESEARCH FROM THE LEGAL PERSPECTIVE Some Case Studies</td>
<td>HOW &amp; WHAT DO WE COMMUNICATE TO THE PUBLIC? Raising Awareness of Provenance Research in Institutions and for the Public</td>
<td></td>
</tr>
<tr>
<td>GRI Lecture Hall</td>
<td>GRI Lecture Hall</td>
<td>GRI Lecture Hall</td>
<td></td>
</tr>
<tr>
<td>12:00-2:00 pm Lunch &amp; 20 YEARS AFTER THE WASHINGTON PRINCIPLES Compare and Contrast Provenance Research in Germany and the USA GRI Lecture Hall</td>
<td>12:00-2:00 pm Lunch &amp; Presentation Confronting WWII-era Provenance Research: Lessons from the Early Years Private Dining Room</td>
<td>TOUR OF GETTY VILLA</td>
<td></td>
</tr>
<tr>
<td>Bus to LACMA</td>
<td>GETTY MUSEUM'S CONSERVATION LABS Conservation and Provenance Research</td>
<td>ANTIQUITIES &amp; PROVENANCE RESEARCH Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections</td>
<td></td>
</tr>
<tr>
<td>TOURS OF LACMA</td>
<td>TOUR Decorative Arts Collections</td>
<td>NEXT STEPS: MUNICH EXCHANGE &amp; STRATEGIZING THE FUTURE OF PROVENANCE RESEARCH</td>
<td></td>
</tr>
<tr>
<td>Bus to Hotel</td>
<td>PREP Dinner</td>
<td>Bus to Hotel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Private Dining Room</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PUBLIC PROGRAM</td>
<td>Provenance Research—A Personal Concern</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PUBLIC RECEPTION</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Anna-Carolin Augustin
Provenance Researcher
Jewish Museum Berlin
a.augustin@jmberlin.de

Anna-Carolin Augustin is a provenance researcher in the Judaica and Decorative Arts Department of the Jewish Museum Berlin. She investigates the provenance of Jewish ceremonial objects, such as Torah ornaments, Hanukkah lamps, and ritual textiles. Since 2014 she has worked as a research and curatorial assistant for the collections department of the Jewish Museum Berlin and the Akademie der Künste, Berlin. She holds a PhD in history and has a keen interest in female art collectors in fin de siècle Berlin, East Asian art collections in Europe, and the transnational entanglement and development of the postwar Judaica art market.

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

Anne-Lise received her Diplôme de Recherche from the École du Louvre and her PhD in art history from Université Paris-Sorbonne (Paris IV), and was a pensionnaire of the French Academy in Rome—Villa Medici. She specializes in European sculpture before 1900, with an emphasis on French and Italian sculpture of the 17th and 18th centuries, and has published extensively in this field (Le ciseau et la tiare: Les sculpteurs dans la Rome des papes, 1724–1758 [2013]). She joined the Getty Museum in 2008 and has worked on several exhibitions and catalogs, including Bernini and the Birth of Baroque Portrait Sculpture (2008) and Bouchardon: Royal Artist of the Enlightenment (2017). Her research also focuses on the history of collecting and display of art. She is currently preparing a catalog dedicated to the Museum’s collection of French sculpture.

Anne Flannery
Head of Museum Archives / Digital Content Specialist
The Oriental Institute of the University of Chicago
asflanne@uchicago.edu

Anne Flannery received her PhD from Johns Hopkins University. During her time in Baltimore, she interned at the United States Holocaust Memorial Museum and the Johns Hopkins Digital Research and Curation Center. From 2012 to 2014 she was an ACLS Public Fellow at the Newberry Library in Chicago and from 2014 to 2016 she was the Project Manager for the Oriental Institute’s Integrated Database Project. She has held the position of Head of Museum Archives at the Oriental Institute since 2016.
**Regina Freyberger**

Head of Prints and Drawings after 1750  
Städel Museum, Frankfurt am Main, Germany  
freyberger@staedelmuseum.de

Regina Freyberger has worked for the Städel Museum in Frankfurt am Main since June 2017, curating the prints and drawings made after 1750. After graduating from Ludwig-Maximilians-Universität in Munich in 2008 with a PhD in art history, she worked in an auction house specializing in rare antiquarian books and prints. Before coming to Frankfurt, she was employed as an assistant curator and later as a research fellow at the Alte Nationalgalerie, Berlin, where she worked on various exhibition projects in addition to coediting and cowriting the catalog of the 19th- and early 20th-century paintings at the Nationalgalerie.

**Silvia Gaetti**

Asian Art Curator  
GRASSI Museum für Angewandte Kunst, Leipzig  
silvia.gaetti@leipzig.de

Since December 2016, Silvia Gaetti has worked as the first curator for Asian art and transcultural projects at the GRASSI Museum of Applied Arts in Leipzig. She earned her BA in Art History and Sinology at the Università Ca’ Foscari, Venice and her MA in World Art Studies from Leiden University. Prior to shifting her focus to museum collections, she worked in the fields of art mediation and education at art biennials (Venice, Berlin) and in a gallery for Japanese contemporary art. From 2013 to 2016 she was a research assistant and trainee curator in the East Asian collection of the Ethnological Museum Berlin, Stiftung Preußischer Kulturbesitz.

**Johannes Gramlich**

Research Associate  
Bayerische Staatsgemäldesammlungen, Munich  
johannes.gramlich@pinakothek.de

Johannes Gramlich is a research associate at the Bavarian State Painting Collections. His project involves researching around 900 art objects from former collections of high-ranking Nazi functionaries and organizations that came to the museum in the 1950s and 1960s. One focus of the project is on how Allied and German authorities dealt with works of art in the postwar period. In 2009, Gramlich received an MA in History, German, and Musicology from the University of Cologne. From 2010 to 2012, he was a research associate of contemporary history at the Universities of Cologne and Munich, where he researched the functions of collecting art and the development of the international art market in the 20th century from a historical point of view. He completed his doctoral thesis on the art collections of the Thyssen family as a scholarship holder at the Leibniz Institute of European History in Mainz in 2013. From 2014 to 2016 he worked on the art collection of Hildebrand Gurlitt for the "Taskforce Schwabinger Kunstfund" at the Institute of Contemporary History in Munich.
2018 PREP Participants

Sven Haase

Deputy Director and Provenance Researcher
Zentralarchiv, Staatliche Museen zu Berlin
s.haase@smb.spk-berlin.de

Sven Haase has held the position of Deputy Director of the Zentralarchiv of the Staatliche Museen zu Berlin since 2016. He studied Modern and Contemporary History, European Ethnology, and New German Literature in Berlin at Humboldt-Universität and Technische Universität. He earned a doctorate in History of Science and completed his dissertation with the thesis: “Berlin University and National Thought 1800–1848: Genesis of a Political Idea.” He began his career at the Stiftung Preußischer Kulturbesitz as a museum assistant and is now responsible for the field of provenance research at the Staatlichen Museen zu Berlin. His research interests include the history of science and institutions of the 19th and 20th centuries, art trade and looted art of the Nazi era, the collection history of the Berlin museums, and provenance research.

Kate Hill

Provenance Researcher, Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
PhD Candidate, History of Art, University of Glasgow
HillK2@si.edu

Kate Hill is embarking on a two-year provenance research project, funded by the David Berg Foundation, at the Freer|Sackler and is a postgraduate research student at the University of Glasgow. Her dissertation concerns the impact of the spoils from the Yuanmingyuan on Victorian aesthetics. Her publications include “The Yuanmingyuan and Design Reform in Britain,” in Collecting and Displaying China’s ‘Summer Palace’ in the West: The Yuanmingyuan in Britain and France (2017); and “Collecting on Campaign: British Soldiers in China During the Opium Wars” (2013). Hill has an MLitt in the Arts of China from Christie’s Education and a BA in English Literature from Barnard College. She is also the creator of an online index of objects from the Qing Palace.

Meike Hopp

Provenance Researcher
Zentralinstitut für Kunstgeschichte, Munich
m.hopp@zikg.eu

Meike Hopp received an MA in Art History, Archaeology, and Dramatics in 2008; completed postgraduate studies from 2009 to 2011; and was the recipient of the Heinrich-Wölfflin-Prize from Ludwig-Maximilians-Universität in 2008. She received her PhD from the Ludwig-Maximilians-Universität in Munich in 2012 for her thesis, “Kunsthandel im Nationalsozialismus: Adolf Weinmüller in München und Wien.” Since then, Hopp has worked on several projects involving the art market, looted art, and provenance research at the Zentralinstitut für Kunstgeschichte (ZI) (e.g., in cooperation with Neumeister Kunstauktionshaus and the Staatliche Graphische Sammlung, and the project “Gurlitt Provenance Research” in Berlin). She has taught
provenance research at the Ludwig-Maximilians-Universität and the Universität Paderborn and is a member of the Arbeitskreis Provenienzforschung e.V. and the Network for Young Scholars at the Forum Kunst und Markt, Technische Universität, Berlin.

**Erin Kinhart**

Head of Collections Processing  
Archives of American Art, Smithsonian Institution,  
Washington, D.C.  
kinharte@si.edu

Erin Kinhart is Head of Collections Processing at the Smithsonian’s Archives of American Art (AAA), where she oversees the arrangement, preservation, and description of manuscript collections. Prior to becoming department head in 2017, Kinhart was an archivist at AAA, processing newly accessioned manuscript collections and providing reference services. From 2005 to 2010 she served as project archivist for AAA’s Terra Foundation for American Art Digitization Project, which included working on a team to establish digitization workflows and online access to content. Kinhart has an MLS with an Archival Studies concentration from University of Maryland, College Park, and a BA in Art History and Historic Preservation from the University of Maryland, College Park.

**Sophie Kriegenhofer (née Oeckl)**

Research Assistant, Zentralinstitut für Kunstgeschichte,  
Munich  
PhD Candidate, Ludwig-Maximilians-Universität, Munich  
s.kriegenhofer@zikg.eu

Sophie Kriegenhofer earned her BA in art history and archaeology at the University of Regensburg in 2012. In 2015 she completed her MA in art history and archaeology at Ludwig-Maximilians-Universität (LMU) in Munich with a Master’s thesis on “The Relationship of the Art Dealers Julius Böhler Munich and Karl Haberstock Berlin: An Analysis of Their Transactions and Mutual Shares with Paintings between 1936 and 1945.” Since 2015, she has worked as a research assistant at the Zentralinstitut für Kunstgeschichte (ZI) in Munich for the project “The Reconstruction of the ‘Führerbau’ theft 1945.” In 2016 she began working on her PhD at LMU Munich with the thesis “Transatlantic Relationships: Julius Böhler and the American Art Market in the First Half of the 20th Century.”
Megan Lewis
Reference Librarian and Archivist
United States Holocaust Memorial Museum, Washington, D.C.
mlewis@ushmm.org

Megan Lewis works as a reference librarian and archivist at the United States Holocaust Memorial Museum (USHMM). She has in-depth knowledge of USHMM’s archival holdings relating to provenance research. In addition, Lewis has extensive experience tracing the fates of individuals during the Holocaust. She has taken part as both a speaker and a student in provenance programs sponsored by the National Archives, the Association of Art Museum Directors, the German Embassy in Washington, and the European Shoah Legacy Initiative. Lewis graduated with a BA in History from the University of Oregon. She went on to receive a Master’s degree in Library Science and a postgraduate certificate in the Curation and Management of Digital Assets, both from the University of Maryland, College Park.

Sophie Lillie
Provenance Researcher and Consultant
Neue Galerie New York
office@sophielillie.at

Dr. Sophie Lillie is an independent scholar specializing in the field of prewar private collecting and patronage in Vienna. Lillie currently serves as a consultant on provenance research issues for Neue Galerie New York, a unique institution dedicated to early twentieth-century German and Austrian art. Lillie was trained as an art historian and contemporary historian and has some twenty years of experience in the field of art restitution. Much of her work has been devoted to supporting Holocaust survivors and their heirs in the recovery of Nazi-looted art. Lillie has also served in different capacities for institutions such as the Commission for Art Recovery in New York, the German Lost Art Foundation in Magdeburg, and the Jewish Community of Vienna. She served as a member of the Task Force Schwabing Art Trove on behalf of the Conference on Jewish Material Claims against Germany. Sophie Lillie’s many publications on the subject of art restitution include Was Einmal War (2003), a handbook of artwork seized by the Nazis in Vienna, and Portrait of Adele Bloch-Bauer (2006). Her latest book, Feindliche Gewalten (2017), chronicles the failed restitution of Gustav Klimt’s Beethoven Frieze.

Katja Lindenau
Provenance Researcher
Dresden State Art Collections, Museum of Prints, Drawings and Photographs
katja.lindenau@skd.museum

Katja Lindenau studied history of art, history, and Romance languages at the Technische Universität (TU) Dresden and the Università di Bologna. From 2001 to 2005, she worked as research assistant at the collaborative research center “Institutionality and Historicity” at TU Dresden. In 2006, she earned her PhD, completing her thesis on social elites in the town of Görlitz in early modern times. Between 2006 and 2012,
she worked as a research assistant and associate lecturer in art and media design courses at the Faculty of Computer Science of TU Dresden. In 2007, she joined the Dresden State Art Collections as a provenance researcher (DAPHNE PROJECT). Since 2009, she has specialized in research on works on paper for the Museum of Prints, Drawings, and Photographs. Katja has also worked as a freelancer imparting (art-)historical knowledge, as an author and reviewer, and has been researching the artist community “Brücke” and Oskar Kokoschka with reference to their creative periods in Dresden.

**Emily Löffler**

*Provenance Researcher*

*Direktion Landesmuseum Mainz, Generaldirektion Kulturelles Erbe Rheinland-Pfalz*

*emily.loeffler@gdke.rlp.de*

Emily Löffler has been working as a provenance researcher at the Landesmuseum Mainz since April 2016. She holds a Franco-German MA in History from the Eberhard Karls Universität Tübingen and the Université de Provence Aix-Marseille. Before becoming a provenance researcher at the Landesmuseum Mainz, she was a PhD candidate and research fellow at the Eberhard Karls Universität Tübingen. She has recently completed her PhD thesis on art restitution and cultural policy in the French and American occupation zones at the end of World War II. Her dissertation examines the entanglements between the establishment of joint inter-Allied art restitution procedures, French restitution practices, and the possible interrelations between restitution and the Allied policy of cultural reconstruction in Germany.

**Jennifer McComas**

*Curator of European and American Art*

*Eskenazi Museum of Art, Indiana University*

*jmccomas@indiana.edu*

Jennifer McComas is the Curator of European and American Art at the Eskenazi Museum of Art, Indiana University. In this capacity, she manages the museum’s Nazi-era provenance research project and conducts research on European paintings, sculptures, and drawings in the collection. She is interested in applying provenance research to curatorial practice and art historical scholarship and tries to emphasize provenance in exhibitions and public programming at the museum. McComas earned her PhD in Art History from Indiana University. She has published and presented widely on provenance and the reception and canonization of German modern art in the United States, Cold War cultural diplomacy initiatives, and American art of the 1930s and 1940s. She is also the recipient of exhibition and research grants from the Terra Foundation for American Art, the Getty Research Institute, the German Historical Institute, and the Art Dealers Association of America Foundation.
2018 PREP Participants

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

Jim Moske is Managing Archivist of The Metropolitan Museum of Art. He oversees the preservation of archival materials, including The Met’s institutional records, art gallery and dealer records, and the papers of collectors associated with the Museum. Moske and his team provide research support to curators, attorneys, graduate students, art historians, and the general public. He advises Met curatorial departments on records management issues and collaborates with the Museum library to digitize archival collections. Moske presented to 2017 PREP participants on archival sources for provenance research at The Met. His provenance research interests include the careers of U.S. “Monuments Men” and former Met staff James Rorimer, Theodore Rousseau, and Edith Standen. Prior to joining The Met in 2008, Moske worked as an archivist at the Ford Foundation, New York Public Library, and the City University of New York. He has a BA in Political Studies from Bard College and an MA in History from New York University.

Samantha Muir
Curatorial Research Associate of Provenance
Museum of Fine Arts, Boston
smuir@mfa.org

Samantha Muir is originally from Toronto, Canada and earned her MLitt from Christie’s Education (University of Glasgow) in Art History and Art World Practice. Before becoming a Research Associate of Provenance this past July, Muir was a curatorial and exhibition intern at the MFA, Boston, working on the 2017 exhibition Botticelli and the Search for the Divine.

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

Maria Obenaus studied in Görlitz, Prague, and Berlin and received her PhD in 2015 at the Technische Universität Berlin for her thesis on the German regulations of the export of art and the “list of nationally important artworks” between 1919 and 1945. The dissertation was awarded the Deubner-Prize from the German Association of Art Historians. Since April 2017, she has worked as a Research Assistant at the German Lost Art Foundation and the Department of Research and Scientific Cooperation at the Dresden State Art Collections. Before that, she was a Research Trainee at the Nationalgalerie, Staatliche Museen zu Berlin. Her exhibitions include The Black Years: Histories of a Collection: 1933–1945 (2015), where the stories behind the artworks of the Nationalgalerie were researched and displayed.
Katja Rivera

Research Associate, Department of Modern and Contemporary Art
Art Institute of Chicago
krivera1@artic.edu

Katja Rivera is a research associate in the Department of Modern and Contemporary Art at the Art Institute of Chicago, where she oversees research for special exhibitions and the permanent collection, and conducts provenance research for the museum’s modern paintings and sculptures. Most recently, she acted as the curatorial point person at the Art Institute for the presentation of Tarsila do Amaral: Inventing Modern Art in Brazil. Katja is also a PhD Candidate at the University of Illinois at Chicago where she focuses on the exchanges between European and Latin American artists in the 20th century. Rivera has received support for her research from a Getty Library Research grant, the Abraham Lincoln Fellowship, and a Provost Award (UIC); and her writing has appeared in Afterimage: The Journal of Media Arts and Cultural Criticism as well as several Art Institute publications.

Irene Bald Romano

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

Irene Romano holds a PhD in Classical Archaeology from the University of Pennsylvania and has worked in academic museums for more than 30 years in various administrative and curatorial roles, including in the University of Pennsylvania Museum of Archaeology and Anthropology and currently in the Arizona State Museum at the University of Arizona. She is the author or coauthor of five books as well as numerous articles on ancient Mediterranean collections, Greek and Roman sculpture, pottery, and terracotta figurines, Greek cult practice, and marble provenance studies. As a professor with a joint appointment in art history and anthropology at the University of Arizona, she teaches courses on plundered art, cultural heritage issues, and museum studies, as well as on ancient art and archaeology of the Mediterranean region. She has extensive archaeological field experience in Greece, Italy, Spain, and Turkey, and has worked with scholars from many countries on international research and museum projects.
Sebastian Schlegel

Provenance Researcher
Klassik Stiftung Weimar
sebastian.schlegel@klassik-stiftung.de

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

Iris Schmeisser

Provenance Specialist
Städel Museum, Frankfurt am Main, Germany
schmeisser@staedelmuseum.de

Iris Schmeisser is a provenance specialist at the Städel Museum in Frankfurt. She previously worked as a curatorial assistant and provenance researcher at the Museum of Modern Art in New York and as an assistant professor in American Cultural History at the University of Erlangen and the University of Munich in Germany. Her primary areas of interest include the relationship between art, history and social movements, German Expressionism, and the biography of objects. She recently cocurated an exhibition on the acquisitions of the Liebieghaus Sculpture Collection during the Nazi era (Between Definite and Dubious: Sculptures and Their Histories [2017]).

Wolfgang Schöddert

Research Associate for Provenance Research
Berlinische Galerie, Landesmuseum für Moderne Kunst, Fotografie und Architektur, Künstler-Archive
schoeddert@berlinischegalerie.de

Wolfgang Schöddert studied Art History, European Ethnology, and Urban Development at Rheinische Friedrich-Wilhelms-Universität Bonn and received a doctorate at Technische Universität Berlin. As a curator of contemporary art, he has been deeply engaged in art trade on the continent. He has been involved in research on the WWII-era art market since the mid-1990s and was formally a research associate of the Ferdinand-Möller-Stiftung in Berlin. Since 2006 he has worked at the Landesmuseum Berlinische Galerie, where he has led the in-depth investigation of the Ferdinand-Möller-Archiv and started provenance research on the museum collection. Part of his work is groundbreaking research on the market for German Modernism before 1945. Schöddert is a charter member of the Arbeitskreis Provenienzforschung e.V.
Elizabeth (Betsy) Dospěl Williams
Assistant Curator, Byzantine Collection
Dumbarton Oaks Research Library and Collection, Washington, D.C.
williamse@doaks.org

Elizabeth (Betsy) Dospěl Williams is the Assistant Curator of the Byzantine Collection at the Dumbarton Oaks Research Library and Collection in Washington, D.C. Her PhD dissertation at the Institute of Fine Arts at New York University (2015) evaluated evidence for jewelry and its wear in the Byzantine and early Islamic eastern Mediterranean. At Dumbarton Oaks, she has researched and published on the collection of late antique and medieval textiles from Egypt. Williams previously worked at the George Washington University and The Metropolitan Museum of Art. She has served as a curatorial consultant for several recent exhibitions, including Jerusalem 1000–1400: Every People Under Heaven (The Metropolitan Museum of Art, 2016) and Ancient Mediterranean Cultures in Contact (The Field Museum, 2017). She has presented and published on the 19th- and early 20th-century antiquities market, with a particular focus on networks of collectors and dealers in the Middle East, Europe, and the United States.

Yao-Fen You
Associate Curator of European Sculpture and Decorative Arts
Detroit Institute of Art
yyou@dia.org

Yao-Fen You is the Associate Curator of European Sculpture and Decorative Arts at the Detroit Institute of Art, where her responsibilities range from arms and armor and medieval sculpture to European ceramics and textiles. She has published widely on Northern European art in all of its variety. Among her recent publications are “The ‘Infinite Variety’ of Netherlandish Carved Altarpieces” in the edited volume Netherlandish Sculpture of the 16th century (2017) and the exhibition catalog Coffee, Tea, and Chocolate: Consuming the World (2016). Prior to joining the DIA in 2008, she held positions at the Fogg Art Museum, the University of Michigan Museum of Art, and the J. Paul Getty Museum. Dr. You received her PhD in art history from the University of Michigan, Ann Arbor, and her BA from the University of California, Berkeley.
Claudia Einecke

**Project Director, German Sales II**
**Getty Research Institute, Los Angeles**
icinecke@getty.edu

Dr. Claudia Einecke is currently working in the Project for the Study of Collecting and Provenance at the Getty Research Institute, where she serves as project director of the database “German Sales 1900–1930,” and heads a team of eight data editors in Germany and Austria. As a museum curator since 1989 (most recently at the Los Angeles County Museum of Art), she organized exhibitions as varied as *On View to the World: Painting at the Trans-Mississippi Exposition* (1998); *Final Moments: Peyron, David, and “The Death of Socrates”* (2001); and *Renoir in the 20th Century* (2009–2010). Einecke studied art history first in her native Germany, then in the US, receiving her PhD from the University of Missouri-Columbia, with a dissertation about aspects of naturalism in landscapes of the *École de 1830*. She lectures and publishes on art in the late 19th century.

Christel Force

**Associate Research Curator, Modern and Contemporary**
**The Metropolitan Museum of Art, New York**
christel.force@metmuseum.org

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

Christian Fuhrmeister

**Forschungsabteilung (Research Department)**
**Zentrainsitut für Kunstgeschichte, Munich**
c.fuhrmeister@zikg.eu

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

---

**Uwe Hartmann**  
Leiter des Fachbereichs Provenienzforschung (Head of the Provenance Research Department)  
Deutsches Zentrum Kulturgutverluste (German Lost Art Foundation), Magdeburg  
uwe.hartmann@kulturgutverluste.de

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

---

**Gilbert Lupfer**  
Leiter Forschung und wissenschaftliche Kooperation (Head of Research and Scientific Cooperation) Staatliche Kunstsammlungen Dresden (Dresden State Art Collections)  
gilbert.lupfer@skd.museum

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

Director
Smithsonian Provenance Research Initiative
Smithsonian Institution, Washington, D.C.

miloschj@si.edu

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

Laurie Stein

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

steinl@si.edu

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

Justiziarin (Counsel)
Stiftung Preußischer Kulturbesitz, Berlin
c.thielecke@hv.spk-berlin.de

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

Petra Winter

Leiterin des Zentralarchivs der Staatlichen Museen zu Berlin
(Director, Central Archives of the National Museums in Berlin)
Stiftung Preußischer Kulturbesitz, Berlin
p.winter@smb.spk-berlin.de

Dr. Petra Winter studied History, Polish Studies, and Archival Science in Berlin, Cracow, and Potsdam, and graduated in 2008 in Contemporary History with a thesis on the postwar history of Berlin’s “twin museums” in the period 1945 to 1958. From 2000 to 2008, she worked as an archivist at the Zentralarchiv; from 2008, as deputy director and research associate for provenance research at the Staatliche Museen. Since 2015, she has been the Director of the Zentralarchiv and head of provenance research for the Staatliche Museen.
PREP Co-Chairs

Richard Kurin
Smithsonian Distinguished Scholar & Ambassador-at-Large, and Acting Director, Freer Gallery of Art and the Arthur M. Sackler Gallery
Smithsonian Institution, Washington, D.C.

As a member of the Smithsonian’s senior leadership team, Kurin helps guide the Institution’s national museums, research centers, and educational programs. He focuses on the Smithsonian’s strategic direction, institutional partnerships, public representation, philanthropic support, and special initiatives. An anthropologist with a PhD from the University of Chicago, Dr. Kurin was a Fulbright fellow, has taught at the Johns Hopkins University School of Advanced International Studies, and has authored six books including the best-selling *Smithsonian’s History of America in 101 Objects* (2013). He directed the Smithsonian Center for Folklife and Cultural Heritage for two decades and served on the U.S. Commission for UNESCO. He has led efforts to save heritage threatened by natural disaster in Haiti, Nepal and the U.S., and heritage threatened by human conflict in Mali, Egypt, Iraq, and Syria. A fellow of the American Academy of the Arts and Sciences, Dr. Kurin serves as liaison to the U.S. President’s Committee for the Arts and the Humanities and the White House Historical Association, and advises the U.S. Department of State on cultural heritage matters.

Hermann Parzinger
President
Stiftung Preußischer Kulturbesitz
(Prussian Cultural Heritage Foundation), Berlin, Germany

Prof. Dr. Hermann Parzinger has held the office of President of the Stiftung Preußischer Kulturbesitz (SPK) (Prussian Cultural Heritage Foundation) since 2008. Consisting of 27 museums, libraries, archives, and research institutions, the SPK is the second-largest cultural institution in the world. Its collections include all areas of cultural tradition: from archaeological and ethnological objects to the visual arts, literature, and music. As president of the SPK, Parzinger is in charge of two major cultural projects: the renovation of the world-famous Museum Island and the realization of the Humboldt Forum in the reconstructed Berlin Palace. Prof. Parzinger has conducted 30 years of field research in many European countries as well as in the Near East and Central Asia. Before joining SPK he was Assistant Professor at Ludwig-Maximilians-Universität in Munich (1986–90), and Director (1990–2003) and President (2003–2008) of the German Archaeological Institute. In 1996 has was appointed Honorary Professor at Freie Universität Berlin. Parzinger has received many awards, among them the Leibniz Prize, the highest scientific award in Germany. He holds several international honorary doctoral degrees, is a member of Academies of Sciences in Germany, Spain, Great Britain, Romania, Russia, China, and the USA, and has received decorations from Germany, Russia, and Italy.
**Colleen Carroll**

PREP Project Coordinator, U.S.  
Smithsonian Provenance Research Initiative  
Smithsonian Institution, Washington, D.C.  
carrollc@si.edu

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

**Doris Heidelmeyer**

PREP Project Coordinator, Germany  
Stiftung Preußischer Kulturbesitz, Berlin  
d.heidelmeyer@hv.spk-berlin.de

Doris Heidelmeyer has worked for the Stiftung Preußischer Kulturbesitz since May 2016. Before becoming the German Project Coordinator of the Provenance Research Exchange Program, she was part of the team of Udo Kittelmann, Director of the Berlin Nationalgalerie. She graduated (licence and maîtrise) in Études Théâtrales from Université de Provence, Aix-en-Provence, and holds a diploma in cultural and media management from Hochschule für Musik Hanns Eisler. Doris has also worked as a freelance cultural manager and author for various international artistic projects and artists and was employed as PR and Press Officer for the Professional Association of Visual Artists Berlin (bbk berlin).
The J. Paul Getty Trust is the world's largest cultural and philanthropic organization dedicated to the visual arts. Through conservation work, publications, exhibitions, grant initiatives, training programs, and other efforts, the Getty seeks to make a lasting difference in conservation practice and art historical research, and to promote knowledge and appreciation of art among audiences of all ages. Through the collective and individual work of its four constituent programs—the Getty Foundation, the Getty Research Institute, the J. Paul Getty Museum, and the Getty Conservation Institute—the Getty pursues its mission in Los Angeles and throughout the world.

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grant initiatives, it strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty programs, and has to date awarded more than 7,500 grants benefiting over 180 countries on all seven continents.
The **J. Paul Getty Museum**, established by J. Paul Getty (1892–1976) in 1953, seeks to inspire curiosity about, and enjoyment and understanding of, the visual arts by collecting, conserving, exhibiting and interpreting works of art of outstanding quality and historical importance. To fulfill this mission, the Museum continues to build its collections through purchase and gifts, and develops programs of exhibitions, publications, scholarly research, public education, and the performing arts that engage our diverse local and international audiences. These activities are enhanced by the uniquely evocative architectural and garden settings provided by the Museum’s two renowned venues: the Getty Villa and the Getty Center.

The **Getty Museum at the Getty Center**, designed by Richard Meier, holds European art—including illuminated manuscripts, paintings, drawings, sculpture, and decorative arts—from the Middle Ages to the mid-20th century; and international photography from its beginnings to the present day. The Museum continues to build its collections through gifts and purchases, which have recently included paintings by Parmigianino, Gentileschi, Rembrandt, Watteau, and Manet; sculptures by Bernini and Rodin; drawings by Michelangelo and Degas; and photographs from the collection of Daniel Greenberg and Susan Steinhauer. The Getty Museum has digitized and appended metadata to 120,408 images from its collection.

The **Getty Museum at the Getty Villa**, designed after the Roman Villa dei Papiri in Herculaneum, is dedicated to the study of the arts and cultures of ancient Greece, Rome, and Etruria. With 44,000 objects dating from 6,500 BC to AD 400, the collection contains monumental sculptures and artifacts of everyday life. The Villa displays 1,200 works of art in 23 galleries devoted to the permanent collection, with five additional galleries for changing exhibitions.
The Getty Research Institute is dedicated to furthering knowledge and understanding of the visual arts and their various histories through its expertise, active collecting program, and public programs. Its Research Library and Special Collections of rare materials and digital resources serve an international community of scholars and the interested public.

The GRI maintains residential scholars programs and a smaller grant program for library research, and a publications department. It organizes public lectures, colloquia, and screenings of films and videos. The GRI holds public exhibitions each year in its two galleries, which concentrate on the rare materials contained in the Research Library. Its current exhibition, Harald Szeemann: Museum of Obsessions (February 6–May 6, 2018), focuses on one of its largest archives.

The GRI’s Library focuses on the history of art, architecture, and archaeology with relevant materials in the humanities and social sciences. The range of the collections begins with prehistory and extends to contemporary art. Presently, the collections are strongest in the history of western European art and culture in Europe and North America; in recent years, they have expanded to include other areas, such as Latin America, Eastern Europe, and selected regions of Asia. The Library has become one of the most important in the world for the study of art history: it includes over one million volumes of books, periodicals, and auction catalogs, and houses rare and unique materials—rare books, prints, and photographs, archives, manuscripts, sketchbooks, artist books, architectural plans and models and video art. The size and scope of the holdings have expanded rapidly from 3,200 collections among 9,400 boxes in 1997 to 9,000 collections among 55,000 boxes by 2017. The GRI sustains an active digitization program and has digitized 41,000 books (13.7 million pages), 729,055 images from its collections, and 3,390 hours of audio and video archives. Its significant recent acquisitions include the Julius Shulman Photography Archive, the Harald Szeemann Archive and Library, the Knoedler Gallery Archive, the Richard Simms collection of prints and drawings by Käthe Kollwitz, and the Frank Gehry Archive.

The Library’s Photo Archive contains two million study photographs of art and architecture from the ancient world through the 20th century. The Library also maintains a copy of the Princeton Index of Christian Art, an iconographic index of medieval art objects. The Library supports its own conservation laboratory dedicated to the preservation of Research Institute collection materials.

In collaboration with other libraries in the United States and Europe, the GRI launched the Getty Research Portal™ in 2012, to provide free access to fully-digitized art history texts in the public domain. The Portal now makes available 110,000 volumes for users to read and download. Online research via the GRI’s website, the Digital Public Library of America, the Internet Archive, and the Getty Research Portal™ extend the reach of the GRI’s collections beyond the Library’s walls.
The Getty Research Institute is home to the Project for the Study of Collecting and Provenance (PSCP), which aligns the GRI’s collections and the expertise of its staff with the work of scholars around the world who are interested in the history of collecting, provenance, and display. The Getty Provenance Index® Databases contain 1.7 million records taken from source material such as archival inventories, auction catalogs, and dealer stock books. They now provide online access to German Sales Catalogs from 1930 to 1945, a period of politically sanctioned looting of art during World War II. The GRI, in partnership with the Heidelberg University Library and the Kunstbibliothek—Staatliche Museen zu Berlin, produced this online research database to provide comprehensive access to German auction catalogs from this period. Dozens of libraries in Austria, Germany, and Switzerland were systematically searched to locate catalogs, to digitize at least one copy of each sale, and to convert the machine-generated texts into edited Provenance Index records.

The Getty Provenance Index® Databases now contain bibliographic information on 3,000 German Sales Catalogs published between 1930 and 1945, including locations for hand-annotated copies that are not considered for digitization. Two hundred fifty thousand individual auction sales records for paintings, sculptures, and drawings were obtained from these catalogs, each of which is searchable according to a range of parameters in the Sale Contents section of the database. Each record in the Provenance Index also links to the full PDF of its corresponding catalog residing at the website of the Heidelberg University Library.

In addition to the basic information about each lot provided in the Provenance Index—including artist name, title, and seller—the Research Institute has added valuable information to the records by disambiguating artist names, classifying works into broad subject categories, and providing published sale prices from primary sources such as Internationale Sammler-Zeitung and Weltkunst. Research on buyer names is still in progress, and the project’s collaborative workflow for processing is being extended to include the years 1901–1929.

Other online databases related to provenance research are available: the Dealer Stock Books database contains 43,700 records transcribed from stock books maintained by Goupil & Cie/Boussod, Valadon & Cie in Paris (1846–1919) and 40,300 records transcribed from stock books maintained by M. Knoedler & Co. in New York (1872–1970).

The Archival Inventories database records 5,200 inventories and includes 270,000 individual records of works of art from private collections in the Netherlands, Italy, Spain, and France from 1550 to 1840. The Sales Catalogs Database records works of art from auction catalogs and sales in Belgium, France, Germany, Great Britain, the Netherlands, and Scandinavia from 1650 to 1945. The Public Collections database provides the description and provenance of paintings by artists born before 1900 that are located in American and British public institutions and dated between 1500 and 1990.

http://www.getty.edu/research/tools/provenance/
http://www.getty.edu/research/tools/provenance/search.html
2017 PREP Participants

Elke Allgaier
Head of Archives
Staatsgalerie Stuttgart
e.allgaier@staatsgalerie.de

Nicole Atzbach
Curator
Meadows Museum

Nadine Bauer
Research Associate
German Lost Art Foundation
nadine.bauer@kulturgutverluste.de

Barbara Bechter
Provenance Researcher
Dresden State Art Collections
barbara.bechter@skd.museum

Christine Brennan
Senior Research Associate
Medieval Art and The Cloisters
The Metropolitan Museum of Art
christine.brennan@metmuseum.org

Megan Burdi
Archivist
Archives of American Art
Smithsonian Institution
burdim@si.edu

Karen Daly
Registrar for Exhibitions &
Coordinator of Provenance Research
Virginia Museum of Fine Arts
karen.daly@vmfa.museum

Samantha Friedman
Assistant Curator
Museum of Modern Art
samantha_friedman@moma.org

Jasmin Hartman
Provenance Researcher
City of Düsseldorf
jasmin.hartmann@duesseldorf.de

Meike Hopp
Provenance Researcher
Zentralinstitut für Kunstgeschichte, Munich
m.hopp@zikg.eu

Christine Howald
Researcher and Coordinator
Technische Universität Berlin
chowald@tu-berlin.de

Nancy Karrels
PhD Candidate & Illinois Distinguished Fellow
University of Illinois
nkarrels@illinois.edu

Mackenzie Mallon
Specialist, Provenance
The Nelson-Atkins Museum of Art
mmallon@nelson-atkins.org

Christopher Maxwell
Curator of European Glass
The Corning Museum of Glass
maxwellcl@cmog.org

Karen Meyer-Roux
Archivist
Getty Research Institute
kmeyerroux@getty.edu

Sylvia Naylor
Archivist
National Archives and Records Administration
sylvia.naylor@nara.gov

Nick Pearce
Professor and SPRI Fellow
Glasgow University / Smithsonian Institution
nick.pearce@glasgow.ac.uk
2017 PREP Participants

Anna Marie Pfäfflin
Curator of 19th-Century Art
Kupferstichkabinett, Staatliche Museen zu Berlin
a.pfafflin@smb.spk-berlin.de

Brigitte Reineke
Head of Department
Central Documentation
Deutsches Historisches Museum, Berlin
reineke@dhm.de

Hanna Strzoda
Provenance Researcher
Kupferstichkabinett, Staatliche Museen zu Berlin
h.strzoda@smb.spk-berlin.de

Leonhard Weidinger
Provenance Researcher
Austrian Commission for Provenance Research, Vienna; Zentralinstitut für Kunstgeschichte, Munich; Getty Research Institute
leonhard.weidinger@mak.at

Katharina Weiler
Provenance Researcher
Museum of Decorative Arts, Frankfurt
katharina.weiler@stadt-frankfurt.de

Emily Vokt Ziemba
Director of Curatorial Administration for Prints and Drawings
Art Institute of Chicago
eziemba@artic.edu
Acknowledgments

The 3rd Exchange of the German/American Provenance Research Exchange (PREP) Program for Museum Professionals, 2017-2019, in Los Angeles, hosted by the Getty Research Institute, was made possible thanks to the collaboration and support of many individuals and institutions:

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

Our guest speakers and colleagues listed in this program, and other participants who greatly enriched our Exchange, and the valuable participation of the following:

Los Angeles County Museum of Art
Feuchtwanger Memorial Library, University of Southern California
Los Angeles Museum of the Holocaust
Villa Aurora / Thomas Mann House

The 3rd PREP Exchange in Los Angeles was organized by:

Steering Committee members: Claudia Einecke of the Getty Research Institute, together with Jane Milosch and Laurie A. Stein of the Smithsonian Provenance Research Initiative; Carola Thielecke and Petra Winter of the Stiftung Preußischer Kulturbesitz; Christel Force of the Metropolitan Museum of Art; and Christian Fuhrmeister of the Zentralinstitut für Kunstgeschichte München.

And ably supported by the following:

The Getty: GRI—Thomas W. Gaehtgens, Director; Gail Feigenbaum, Associate Director, Research & Publications; Andrew Perchuk, Deputy Director; Martha Alfaro, Executive Assistant to the Director; Betsy Brand, Content Producer; Susan Colangelo, Senior Budget Analyst; Kristen Fung, Administrative Assistant to the Associate Director, Research & Publications; Mahsa Hatam, Library Assistant IV; Lauren Johnson, Assistant Editor; Chelsea Larkin, Programming Associate, Research Projects and Programs; Roy Messineo, Budget Coordinator; Daniel Powazek, Library Assistant II; Lily Pregill, Head of Information Systems; Lela Urquhart, Communications & Grants Specialist.

The J. Paul Getty Trust—James Cuno, Director and CEO; Amy Hood, Senior Communications Specialist; Annelisa Stephan, Manager for Digital Engagement; Lizzie Udwin, Executive Assistant to the President.

The J. Paul Getty Museum—Jane Bassett, Senior Conservator, Decorative Arts Conservation; Terrie Lin, Events Specialist, Getty Villa.

The Getty Conservation Institute—Karen Trentelman, Senior Scientist.

Smithsonian: SPRI—Johanna Best, Mellon/ACLS Public Fellow; Colleen Carroll, PREP Project Coordinator, U.S.; Andrea Hull, Communications and Grants; Katie Benz, Intern. Provost Office—John Davis, Provost and Under Secretary for Museums and Research; Michelle Delaney, Program Officer for History and Culture; Liz Kirby, Grants Development; Amy Adams, Financial Specialist; Gail Holmes, Support Assistant, Geoffrey Cavanaugh, Administrative Officer.

Office of the General Counsel—Craig Blackwell and Laura Damerville, Assistant General Counsel. SPK: Doris Heidelmeyer, PREP Project Coordinator, Germany; Birgit Jöbstl, Referentin für Presse und Öffentlichkeitsarbeit; Sven Haase, Stellvertretender Leiter / Provenienzforschung, Zentralarchiv Staatliche Museen zu Berlin.
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. Gaehgens, 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 Ginthoven, 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 Atrli’s 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 the Clark Art Institute, Williamstown, MA. He also served as a lecturer in art history in the Williams College/Clark Graduate Program in the History of Art. Previously, Rand was Curator of European Art at the Hood Museum of Art, Dartmouth College and Assistant Curator of European Painting 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

Emily Pugh is a Digital Humanities Specialist at the Getty Research Institute. As Digital Humanities Specialist, she 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

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 Commericating 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

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 multimodal 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 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 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-communism 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


Claire Lyons

Curator 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 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 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 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

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