GERMAN/AMERICAN EXCHANGE PROGRAM ON NAZI-ERA ART PROVENANCE RESEARCH

Dresden
March 17-22, 2019

P/R/E/P
PROVENANCE RESEARCH EXCHANGE PROGRAM 2017-19
DEAR 2019 PREP PARTICIPANTS,
WELCOME TO DRESDEN - WILLKOMMEN IN DRESDEN!

We are proud and excited to welcome you to the Staatliche Kunstsammlungen Dresden for the third year of the German/American Provenance Research Exchange Program for Museum Professionals (PREP).

After remarkable weeks in New York and Berlin (2017), then Los Angeles and München (2018), PREP now moves to Dresden, where we look forward to seeing how you, the 2019 Cohort, will add your expertise to our growing network. During your exchange, you will meet new colleagues from both sides of the Atlantic, identify common topics and challenges, and discuss possible solutions.

This year’s host, the Staatliche Kunstsammlungen Dresden (SKD), is among the foremost museum associations of the world. Under its aegis, a total of 15 museums and collections offer an exceptionally broad thematic diversity. At the heart of the SKD’s scholarly and curatorial work on its collections is the “Daphne” project. Begun in 2008, this comprehensive, multi-year provenance research, cataloguing, and inventory project aims to register the more than 1.5 million holdings of the SKD, facilitating a systematic provenance research of all acquisitions since 1933, in what is one of the first projects of its kind for a German museum.

Against the background of the turbulent history of the 20th century, various confiscation contexts are present within the history of the Dresden collections: in addition to art theft in the Nazi era, these include World War II losses, “Schlossbergungen” (literally “palace salvage”), as well as seizures during the years of the Soviet military occupation and the period of the GDR. A particular responsibility for Dresden lies in coming to terms with the pan-European scale of Nazi art theft, due to the city’s special role in the “Sonderauftrag Linz” (The Linz Special Commission).

To mark 10 years since the initiation of “Daphne” and 20 years since the proclamation of the “Washington Principles,” as well as Dresden’s hosting of the 5th PREP meeting, the SKD has organized and opened a special exhibition “Art owned – Art lost.” This exhibition highlights objects from different museums of the SKD, their origins, and displays the results of provenance research. We invite you to discover these intriguing object histories during the week in Dresden and to discuss them with your PREP colleagues. Raising public awareness for the stories behind such objects and their links to injustice in the National Socialist era is crucial for PREP and the participating museums.

While most of the week’s programs are limited to the PREP participants, in order to facilitate a comprehensive professional exchange, one evening event is a public forum dedicated to the looting and restitution of the Gustav and Victor von Klemperer Collection. In 1938, the von Klemperer Family of Dresden lost what was then the most important European private collection of Meissen porcelain. In 1991, part of the collection was restituted to the Klemperer heirs, in what was one of the first restitutions in East Germany.
after the German reunification. The heirs then proceeded to donate these objects to the SKD and resulted in an ongoing and fruitful dialogue between the family and the museum that continues to this day. It will form the basis of the evening program.

With a view to the focus areas of PREP, the week in Dresden will be devoted to the research and holdings of several of the SKD’s museums: the Kupferstich-Kabinett, the Kunstgewerbemuseum, the Mathematisch-Physikalischer Salon, and the Porzellanammlung. One day will also be devoted to the general structure of German archives and, in particular, to the archival holdings in Dresden. A session on technologies and transparency will focus on the publication of provenance research results, and how to otherwise share expertise both within the research community and with the broader public. In addition to the evening forum on Thursday night, a public colloquium on Friday morning will showcase some facets of the PREP participants’ own research.

We hope that, while examining art collections and archival records in the context of Dresden’s rich and complex history, you will broaden your horizon, learn from each other’s research interests, and ponder new questions. During the course of the week, as you identify shared topics of interest, think of exploring these further over the course of the year and consider joint research projects that could result from the PREP exchange. These transatlantic cooperation can be presented during our next Exchange, a second week in Washington, D.C. this autumn. We trust that you will take full advantage of this unique opportunity, and we are confident that you will return to your home institutions enlightened, energized, inspired, and with much to share.

The PREP Steering Committee
PREP PARTICIPANTS
Christine Bach has been a research associate for provenance at the Bayerische Staatsbibliothek in Munich since 2016, and for the past two years has led the project “Beschlagnahmung, verkauft, versteigert – Judisches Kulturgut in den nichtstaatlichen Museen in Bayern”. Bach studied Art History, Media, and Cultural Studies in Düsseldorf, Munich, and Florence, with a focus on provenance and collection research. She is pursuing her doctorate at the Ludwig-Maximilians-Universität in Munich on the subjects of “official auctions” and “jewish auctions” in the National Socialist era.

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

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

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

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

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

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

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

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

Sarah Eckhardt is Associate Curator of Modern & Contemporary Art at the Virginia Museum of Fine Arts, Richmond
sarah.eckhardt@vmfa.museum

Sarah Eckhardt is Associate Curator of Modern & Contemporary Art at the Virginia Museum of Fine Arts (VMFA). She received her BA from Valparaiso University and her MA and PhD from the University of Illinois at Urbana-Champaign. At VMFA her department is responsible for the museum’s early 20th-century European holdings, including the Ludwig and Rosy Fischer Collection of German Expressionist Art, as well as American art from the mid-to-late 20th-century and a global 21st-century collection. Before coming to VMFA, she worked at the Krannert Art Museum at the University of Illinois in Urbana-Champaign and at The Menil Collection in Houston, Texas.
JAMIE GABBARELLI
is Assistant Curator of Prints, Drawings, and Photographs at the Museum of Art, Rhode Island School of Design. He is a graduate of Oxford University, and he holds an MA from the Warburg Institute in London and a PhD in History of Art and Renaissance Studies from Yale University. From 2015 to 2017 he was the Andrew W. Mellon Postdoctoral Curatorial Fellow in Old Master Prints at the National Gallery of Art in Washington, D.C. Previously, he held curatorial fellowships at the British Museum (2009), the Yale University Art Gallery (2010-13), and the Metropolitan Museum of Art (2014-15). His research has focused on sixteenth-century Italian and Flemish printmaking, as well as the relationship between prints and other media. He is currently working on an exhibition of Old Master drawings from the RISD Museum.

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

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

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

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

CARINA MERSEBURGER

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

ROSE MILLS

is the curator responsible for LACMA’s pre-1850 European decorative arts, which are especially strong in stained glass, Italian Renaissance maiolica, Limoges painted enamels, British silver, and eighteenth-century ceramics. Since joining the museum in 2013, she has curated exhibitions on archaeologically inspired Neoclassical design and contemporary studio jewelry. Mills provides additional expertise in medieval art, and is collaborating with the Gilbert Collection of gold, silver, Italian mosaics, and portrait miniatures at the Victoria and Albert Museum in London. Previously, at the V&A, she worked on two major gallery refurbishment projects (Medieval & Renaissance Galleries; Europe 1600-1815 Galleries), and in 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. Her BA in Anthropology and Art History is from San Francisco State University.

JOHANNA POLTERMANN

decided to focus on Nazi-era cultural politics during her primary and advanced studies of Art History and Classical Archaeology at the Philips-Universität Marburg and the Freie Universität Berlin (FU). As a student assistant, later scientific employee, at the “Degenerate Art” Research Center at the FU, she specialized in Nazi-era provenance research. After working as a research assistant for the “Schwabing Art Trave” Task Force, Poltermann worked as a provenance researcher at the Bayerische Staatsgemäldesammlungen, Munich. In April 2018 Poltermann accepted a permanent position as provenance researcher at the Staatsgalerie Stuttgart, where she researches all categories and periods of artworks; she is responsible for ca. 2,000 paintings and sculptures and 4,500 works on paper, from Old Masters to High Modernists. Poltermann has been honorary deputy leader of the “Arbeitskreis Provenienzforschung e.V.” since 2016.

ROBERT SCHINDLER

earned his MA in Art History and Business Administration and a PhD in Art History from the Freie Universität in Berlin in 2010. He then served as the Andrew W. Mellon Postdoctoral Fellow and Lecturer in the Department of Art History and Archaeology at Columbia University. Schindler’s area of expertise is early Northern European painting. From 2012-2013 Schindler was the Mellon Curatorial Fellow at the Detroit Institute of Arts, where he worked in the European Art Department on a variety of projects ranging from Early Netherlandish painting to German Expressionism. In 2013, he was selected the Andrew W. Mellon Curatorial Fellow at The Metropolitan Museum of Art in New York City, where he worked in the Department of Medieval Art and The Cloisters. At the Birmingham Museum of Art, he oversees the collection of European paintings, sculptures, and works on paper ranging from the 13th century to 1970.
Provenance Researcher, Curator
Badisches Landesmuseum Karlsruhe
Katharina.siefert@landesmuseum.de

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

Curatorial Assistant, Museum für Kunst und Gewerbe Hamburg
Doctoral Student, Freie Universität zu Berlin
maria.sobotka@mkg-hamburg.de

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

Project Coordinator, Stern Cooperation Project
Zentralinstitut für Kunstgeschichte, Munich
a.uhrlandt@zikg.eu

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

Associate Curator
Mildred Lane Kemper Art Museum, Washington University in St. Louis
allison.unruh@wustl.edu

ALLISON UNRUH
has served as an associate curator at the Mildred Lane Kemper Art Museum at Washington University in St. Louis since 2015. She received her PhD in 2008 from the Institute of Fine Arts, New York University, and an MA from the Courtauld Institute of Art in London in 1998. Prior to working at the Kemper Art Museum, she held positions at the Princeton University Art Museum and the Indianapolis Museum of Art.

Provenance Research Associate
Neue Galerie New York
yyalston@rslmgmt.com

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

Project Coordinator, Stern Cooperation Project
Zentralinstitut für Kunstgeschichte, Munich
a.uhrlandt@zikg.eu

ANNE UHRLANDT
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SUNDAY, MARCH 17

Individual museum visits:
for example to the Green Vault, Armory, Numismatic Collection, Old Masters Picture Gallery, Albertinum, Museum of Saxon Folk Art with Puppet Theater Collection (all SKD),
or to the Deutsches Hygiene-Museum Dresden, Städtische Galerie Dresden, ...

5:45 p.m.  Departure from Motel One, Transfer by public transport to Villa Rothermundt

6:30 p.m.  WELCOME EVENT
Villa Rothermundt
(Now part of the Sächsisches Landesgymnasium für Musik)
Mendelsohnallee 34, Dresden-Blasewitz

Greeting
Mario Zecher

WELCOME TO PREP 2019 DRESDEN
Dirk Burghardt
Jane Milosch
Gilbert Lupfer

Heike Biedermann: The Villa and Collection of Adolf Rothermundt

Reception with buffet

MONDAY, MARCH 18

8:45 a.m.  Departure from Motel One

9:00 a.m.  OPENING SESSION
Residenzschloss, Hans-Nadler-Saal, Taschenberg 2

Welcome to
the SKD by Marion Ackermann
PREP 2019 by Jane Milosch
PREP Dresden Exchange by Gilbert Lupfer

Introduction to the Program

10:30 a.m.  Coffee break

11:00 a.m.  INTRODUCTIONS
Each participant will have two minutes to introduce himself/ herself and explain how provenance research influences his/her work.

12:30 p.m.  Lunch
Hans-Nadler-Saal

1:30 p.m.  EXHIBITION "ART OWNED – ART LOST": PART I
Katja Lindenau: "Sonerauftrag Linz"
Barbara Bechter: "Schlossbergung"/SBZ
(alternating groups)

3:00 p.m.  Coffee break
Hans-Nadler-Saal

3:30 p.m.  SESSION: GRAPHIC ARTS/"SONDERAUFTRAG LINZ"
Residenzschloss, Kupferstich-Kabinett, Studiensaal

Petra Kuhlmann-Hodick: Welcome
Katja Lindenau: Challenges with provenance research for works on paper
Jamie Gabbarelli: Challenges in research and provenance marks

5:00 p.m.  Transfer by tram
6:00 p.m. MILITÄRHISTORISCHES MUSEUM DER BUNDESWEHR
Olbrichtplatz 2, Dresden-Albertstadt

**Armin Wagner:** Welcome
**Gerhard Bauer and Marcus Weber:** Guided tour

8:00 p.m. Dinner at the Restaurant “Zeitlos”
Olbrichtplatz 2, Dresden-Albertstadt

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**TUESDAY, MARCH 19**

8:30 a.m. Departure from Motel One

9:00 a.m. HOCHSCHULE FÜR BILDENDE KÜNSTE DRESDEN
Brühlische Terrasse 1

**Simone Fugger v. dem Rech:** The archive and picture depot of an arts academy
**Katja Zehrfeld:** Tour of the main building
(alternating groups)

10:30 a.m. Walk with a short visit to the courtyard of the Dresden synagogue

11:00 a.m. SÄCHSISCHES STAATSARCHIV – HAUPTSTAATSARCHIV DRESDEN
Archivstraße 14

**Peter Wiegand:** The structure of archives in Germany and relevant resources for provenance research

1:00 p.m. Walk

1:30 p.m. Lunch
Residenzschloss, Café Solino

2:30 p.m. **SESSION: ARCHIVES**
Residenzschloss, Kunstbibliothek, Lesesaal

Presentations:
**Beate Ebelt-Borchert:** East Asia Resources at the Zentralarchiv/SMB
**Christine Bach:** “Gestapo-Personenakten” in the Staatsarchiv Würzburg
**Vera Wobad:** Quellen zum „Sonderauftrag Linz“ in Deutschland

Workshop:
Tandem exercise in a museum archive, led by **Vera Wobad and Katja Lindenau**

5:00 p.m. **MATHEMATISCH-PHYSIKALISCHER SALON**
Zwinger

**Michael Korey:** Tour and experimental demonstration

7:00 p.m. Dinner on your own

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**WEDNESDAY, MARCH 20**

8:45 a.m. Departure from Motel One

9:00 a.m. **SESSION: TECHNOLOGIES & TRANSPARENCY**
Residenzschloss, Hans-Nadler-Saal

Moderated by **Christel Force and Maria Obenaus**

Part I: Panel
**Dorothee Haffner:** Digital provenance research: overview and challenges
**Jana Kocourek:** Provenance research at the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB): Research results and tools
**Johanna Poltermann:** Standardization of provenance data
**Katja Schumann:** Daphne – a provenance research, registration, and inventory project of the Staatliche Kunstsammlungen Dresden

10:30 a.m. Coffee break
11:00 a.m. Part II: Database Slam (5 min. each)

Museum databases and online collections - Compare and Contrast
PREP participants Anne Dunn-Vaturi, Sarah Eckhardt, Jamie Gabbarelli, Isabel Hufschmidt, Henritte Lavaux-Vracourt, Sally McKay, Rosie Mills, Johanna Poltermann, Katharina Siefert, Robert Schindler, Maria Sobotka

1:00 p.m. Bus transfer to Pillnitz with city tour – lunch on board

2:30 p.m. SESSION: DECORATIVE ARTS
Kunstgewerbemuseum, Schloss Pillnitz
August-Böckstiegel-Straße 2

Barbara Bechter: Tour of the venue and its setting

On-site provenance research:
Katrin Lauterbach and Franziska Graßl: Kleinkunstdepot
Christiane Ernek-van der Goes and Barbara Bechter: Möbeldepot
(alternating groups)

Barbara Bechter and Maria Sobotka: Compare and contrast - On collection storage and provenance research in Pillnitz, Hamburg, and beyond

Note: The Kunstgewerbemuseum in Schloss Pillnitz is not heated during the winter. Please wear warm clothes and sturdy shoes.

5:30 p.m. Transfer by public transport (bus, funicular railway, and tram)

6:30 p.m. LINGNERSCHLOSS
Bautzner Str. 132
Guided Tour

7:30 p.m. Dinner at the Restaurant “Lingnerterrassen”

THURSDAY, MARCH 21

8:30 a.m. Departure from Motel One

9:00 a.m. SESSION: CONSERVATION
Albertinum, Tzschirnerplatz 2

Group 1: Paintings conservation with Axel Börner
Group 2: Decorative Arts conservation with Christiane Ernek-van der Goes and Clara von Engelhardt

(Each participant must choose one group.)

10:00 a.m. Coffee break
Albertinum, Café Solino

10:30 a.m. EXHIBITION “ART OWNED – ART LOST” – PART II
Hilke Wagner: Welcome
Claudia M. Müller: Raubkunst in der Zeit des Nationalsozialismus und während der Sowjetischen Besatzungszeit – die Fälle Rosauer and Weigang

12:00 p.m. Individual visits to the Albertinum

1:00 p.m. Lunch
Albertinum, Café Solino

1:45 p.m. Walk
FRIDAY, MARCH 22

PUBLIC COLLOQUIUM “ART OWNED – ART LOST”
Residenzschloss, Hans-Nadler-Saal
Moderated by Petra Winter and Gilbert Lupfer

9:00 Session I
Maria Sobotka: Why Do Individuals Matter? Justus Brinckmann and His Network
Sarah Eckhardt: Reunited. The Ludwig and Rosy Fischer Collection at the Virginia Museum of Fine Arts

10:00 Session II
Karina Müller-Kelwing: Between Art, Science, and Politics: Museum Employees in Dresden under National Socialism
Anne Uhrlandt: Art Owned - Art Lost: The Case of Max Stern

11:00 Coffee break

11:30 Session III
Beate Ebelt-Borchert and Henriette Lavaux-Vrécourt: The Provenance of a Chinese Ridge Turret from the Collection of the Ethnologisches Museum in Berlin
Anna Schultz: Has Anybody Seen Boxes 113 and 114? An Attempt to Reconstruct the Academy's Collection of Prints and Drawings
Corine Wegener: Current Cultural Heritage Issues from a WWII-Era and a Contemporary Point of View

1:00 p.m. Lunch
Residenzschloss, Tonnengewölbe

WRAP-UP I: PREP 2017 TO 2019
Residenzschloss, Hans-Nadler-Saal
Presentation and Discussion: Online guide to World War II-era German/American provenance research resources
Moderated by Jane Milosch and Carola Thielecke

4:00 p.m. Coffee break
4:30 - 6:00 p.m. WRAP-UP II: FEEDBACK ON DRESDEN AND LOOKING AHEAD TO WASHINGTON
Residenzschloss, Hans-Nadler-Saal

7:00 p.m. Dinner at Freiberger Schankhaus
Neumarkt 8

SATURDAY, MARCH 23

OPTIONAL EXCURSION TO MEISSEN

8:30 a.m. Departure from Motel One

9:00 a.m. Transfer to Meißen by train

10:00 a.m. Staatliche Porzellan-Manufaktur Meißen
Talstraße 9, Meißen
Guided tour of the workshop and show hall

Followed by a walk through the 1,000-year-old Meißen
a light lunch at the market square
an ascent to the castle hill with short visits of the Domherrenhaus/canon’s house
and the Cathedral

Around 3:15 p.m. Arrival back in Dresden
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<th>Sunday, March 17</th>
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<tbody>
<tr>
<td><strong>9:00 a.m.</strong></td>
<td>WELCOME AND INTRODUCTIONS to PREP to the SKD to the program of the participants Residenzschloss/ Hans-Nadler-Saal</td>
<td>ARCHIVES I Hochschule für bildende Künste</td>
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<tr>
<td><strong>9:30 a.m.</strong></td>
<td></td>
<td>Walk</td>
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<tr>
<td><strong>10:00 a.m.</strong></td>
<td></td>
<td>ARCHIVES II Sächsisches Hauptstaatsarchiv</td>
</tr>
<tr>
<td><strong>10:30 a.m.</strong></td>
<td></td>
<td>Lunch</td>
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<tr>
<td><strong>11:00 a.m.</strong></td>
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<td>Walk</td>
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<tr>
<td><strong>11:30 a.m.</strong></td>
<td></td>
<td>Lunch</td>
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<tr>
<td><strong>12:00 p.m.</strong></td>
<td></td>
<td>Coffee</td>
</tr>
<tr>
<td><strong>12:30 p.m.</strong></td>
<td></td>
<td>ARCHIVES III Residenzschloss/ Kunstbibliothek</td>
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<tr>
<td><strong>1:00 p.m.</strong></td>
<td></td>
<td>Design Tour Residenzschloss/ Studiensaal</td>
</tr>
<tr>
<td><strong>1:30 p.m.</strong></td>
<td></td>
<td>Transfer</td>
</tr>
<tr>
<td><strong>2:00 p.m.</strong></td>
<td></td>
<td>GUIDED TOUR Mathematisch-Physikalischer Salon</td>
</tr>
<tr>
<td><strong>2:30 p.m.</strong></td>
<td></td>
<td>Transfer</td>
</tr>
<tr>
<td><strong>3:00 p.m.</strong></td>
<td></td>
<td>GUIDED TOUR Militärhistorisches Museum der Bundeswehr</td>
</tr>
<tr>
<td><strong>3:30 p.m.</strong></td>
<td></td>
<td>Dinner on your own</td>
</tr>
<tr>
<td><strong>4:00 p.m.</strong></td>
<td></td>
<td>Coffee</td>
</tr>
<tr>
<td><strong>4:30 p.m.</strong></td>
<td></td>
<td>WRAP-UP I: PREP 2017 TO 2019 Residenzschloss/ Hans-Nadler-Saal</td>
</tr>
<tr>
<td><strong>5:00 p.m.</strong></td>
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<td>Transfer</td>
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<tr>
<td><strong>6:00 p.m.</strong></td>
<td></td>
<td>GUIDED TOUR Lingnerschloss</td>
</tr>
<tr>
<td><strong>6:30 p.m.</strong></td>
<td></td>
<td>Dinner</td>
</tr>
<tr>
<td><strong>7:00 p.m.</strong></td>
<td></td>
<td>Dinner</td>
</tr>
</tbody>
</table>
PREP TEAM AND SPEAKERS DRESDEN
during the so-called Schlossbergung or Palace Salvage in 1945/46, return of the war losses in 1958
Mathematisch-Physikalischer Salon in 2017. Research projects focus on Nazi looted art, confiscations
searcher at the SKD’s Porcelain Collection in 2007, the Museum of Decorative Arts in 2008, and the
Council of the National Gallery in Prague, as well as of many other committees.

BARBARA BECHTER
is a provenance researcher at the Dresden State Art Collections. She studied Art History, Archaeology, and Ecclesiastical History in Mainz, Urbino, Siena, and Paris and took part in the excavations of Kinneret, Israel. She received her PhD for a thesis about the Gardens of Vaux-le-Vicomte (France) in 1991 and moved to Dresden in 1992. At the Saxon State Office for Monument Conservation she wrote a completely revised version of the “Handbook of German Art Monuments for Saxony.” Until today a much loved research subject is Dresden’s Baroque garden history. She started working as a provenance researcher at the SKD’s Porcelain Collection in 2007, the Museum of Decorative Arts in 2008, and the Mathematisch-Physikalischer Salon in 2017. Research projects focus on Nazi looted art, confiscations during the so-called Schlossbergung or Palace Salvage in 1945/46, return of the war losses in 1958 as well as the seizure of artworks by the state in East Germany. She was a PREP participant in 2017.

MARION ACKERMANN
has been Director General of the Dresden State Art Collections since November 2016. She studied Art History, German Studies, and History at several universities; her doctoral dissertation addressed the autobiographical and theoretical texts of Wassily Kandinsky. From 1995 to 2003 she was employed at the Stadtische Galerie im Lenbachhaus, first as a scientific trainee, then as a curator. Among other projects she curated the following exhibitions at the Lenbachhaus: “Paola Modersohn-Becker” (1997), “Rosenmarie Trockel” (2000), “Schattenrisse” (2001), “Katharina Grosse” (2002), “Unwirklichkeit üben” (Loris Corinth and Max Slevogt, 2003) as well as “Dialoge zur Zeichnung.” From 2003 to 2009 she directed the Kunstmuseum Stuttgart before moving to Düsseldorf, where she directed the Kunstsammlung Nordrhein-Westfalen until October 2016. She is an active member of the Art and Exhibition Committee of the German Foreign Office, of the Senate of the Deutsche Nationalstiftung, of the Scientific Council of the National Gallery in Prague, as well as of many other committees.

GERHARD BAUER
After studying Modern History, Art History, and English at the Universities of Erlangen and Edinburgh, Gerhard Bauer spent one year as a research fellow at the German Historical Institute in Paris. He received his doctorate on the myth of Napoleon and its influence on totalitarian movements in France and Germany. From 1992 to 1995 he worked at the Bayerisches Armee museum Ingolstadt and the Haus der Geschichte der Bundesrepublik Deutschland in Bonn. Since 1997 he has been working as a historian at the Militärischesches Museum der Bundeswehr in Dresden. There he is in charge of the Uniforms/Field Signs Department. In this function he is responsible for a collection that ranges from the late Middle Ages to the present.
Head of Archives & Collections
Akademie für Bildende Künste Dresden
archiv@hfbk-dresden.de

SIMONE FUGGER VON DEM RECH
studied Art History, Medieval History, and Slavic Languages at the Universität Bochum and the Universität Münster from 1988 to 1995. She received her PhD in Art History from the Universität Münster in 2006 and her Diploma in Archival Science from the University of Applied Sciences, Potsdam, in 2007. She has worked as a research assistant at the LWL-Museum für Kunst und Kultur in Münster, as a researcher at the Westfälisches Archivamt Münster, and as a scientific archivist in several archives in Nordrhein-Westfalen. Since 2013 she has been head of Archives & Collections at the Academy of Fine Arts in Dresden.

Head of Law and Organization
Staatliche Kunstsammlungen Dresden
MICHAEL GEISSDORF

Professor of Museum Studies
Hochschule für Technik und Wirtschaft Berlin
Dorothee.Haffner@HTW-Berlin.de

DOROTHEE HAFFNER
holds a doctorate in Art History and has been a professor at the Department of Design and Culture at the HTW Berlin since 2009. In addition to the history of art and collections, her teaching interests include IT-based museum documentation (object indexing, standardization, online publishing, and the re-use of data). The topic of provenance research was added in 2017. In several research projects, some of them funded by the EU, she has been concerned with making cultural heritage (from the fields of industrial culture, textile history, and artists’ estates) accessible. In spring 2018, she was commissioned by the German Lost Art Foundation (Magdeburg) to conceive a research database.

Research Associate, “Daphne” Project
Staatliche Kunstsammlungen Dresden, Kunstgewerbemuseum
Franziska.Grassl@skd.museum

FRANZISKA GRASSL
studied Art History, German Literature, and Classical Archaeology at the Martin-Luther-Universität Halle-Wittenberg. From 2001 to 2003 she worked on the catalogue of works by the porcelain designer Sieg mund Schütz at the Grassi Museum for Applied Arts, Leipzig. There she worked as assistant and trainee from 2005 to 2007. Since 2008, she has been working on the digital inventory project “Daphne” at the Museum of Decorative Arts in Pillnitz, mainly working on the inventory groups glass, metal, and wallpapers. She has also worked on topics such as lacquer art of the Stobwasser manufactory and Saxon glass manufactories in the 18th century, both of which serve as prototypes for the envisioned permanent exhibition of the Museum of Decorative Arts. In 2014/15 she was involved in the temporary exhibition “The Parts of the Whole: Stories from the Collection of the Museum of Decorative Arts.”

Designer/Curator/Researcher
Cape Town, South Africa
howse.m@gmail.com

MICHAELA HOWSE
Following a degree in Design, Michaela Howse pursued a ‘wholistic’ approach to design in the context of the South African craft industry, an industry focused on the empowerment, through work, of uneducated and economically disadvantaged people. This involved working in community development at the intersection of business and the arts. As a designer, it involved interpreting past traditions in a relevant and desirable way for contemporary society. An Honours year in Visual Studies led to a Master’s in Visual Art with a focus on curatorship and memory, culminating in an exhibition at the Cape Town Holocaust Centre in 2017, entitled “Breaking Porcelain.” The exhibition had inherited Meissen porcelain shards as its focus. She is currently pursuing a doctorate in post-conflict contexts that intersects in the fields of political science and the arts with a focus on the value of fragments. She asks, “How do we (societies and individuals) move on from the past, pasts marked by violent conflict? What role can curatorship play in this process, especially with regard to memory?” Her current focus is on South Africa, post-apartheid, and Germany, after the Holocaust, which links, personally, her own history and “inheritance.”

Head of the Department of Manuscripts, Rare Books, and Saxony
Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB)
Jana.Kocourek@slub-dresden.de

JANA KOCOUREK
studied German Studies and Geography at the Technische Universität Dresden, as well as Library and Information Sciences at the Humboldt-Universität Berlin. In 2009 she started working as a provenance researcher at the SLUB Dresden with a focus on land reform and Nazi persecution-related cultural property. Since 2016 she has been Head of the Department of Manuscripts, Rare Books, and Saxony.
KATRIN LAUTERBACH

studied Art History, Saxon Regional History, and Romance Languages and Literature at the Technische Universität Dresden and at the University of Cordoba for comparative studies on Christian, Islamic, and Jewish art. After graduating in 2004, she worked for the Saxon State Palaces, Castles, and Gardens on scientific research for exhibitions and lectures on topics of Saxon state and cultural history. Since 2008 she has been working on and photographing the extensive ceramics collection (antiquity to the present day) of the Museum of Decorative Arts as part of the digital inventory project "Daphne." In addition to a thorough knowledge of the collection and its updating, this results in contributions to SKD-wide topics such as object-related text and photo publications for exhibition catalogues and publications, contributions to provenance research, or cooperation in cross-museum questions, e.g., with the Porcelain Collection.

Provenance Researcher
Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett
Anette.Loesch@skd.museum

ANETTE LOESCH

From 1975 to 1978, Anette Loesch studied at the Fachhochschule für Museologie in Leipzig. After studying History at the Humboldt Universität in Berlin from 1979 to 1985, she obtained a diploma in the field of Modern German History. From 1979 to 1987 she worked as a research assistant at the Kulturhistorisches Museum Stralsund. Since 1987 she has been a curator at the Porcelain Collection of the Dresden State Art Collections. The main focus of her activities lies in the field of Meissen porcelain. In the last few years, she has taken up research on the more recent history of the Porcelain Collection and the provenance of its holdings.

Senior Curator
Staatliche Kunstsammlungen Dresden, Porzellansammlung
Karin.Mueller-Kelwing@skd.museum

KARIN MÜLLER-KELWING

studied Art History and Hispanic Studies in Marburg, Barcelona, and Cáceres (Spain). In 2008 she completed her doctorate at the Technische Universität Dresden with a thesis on “Die Dresdner Sezession 1932 - Eine Künstlergruppe im Spannungsfeld von Kunst und Politik.” She subsequently worked as a freelance art historian, author, and curator for different museums in Saxony. Since 2016 she has been a research associate at the Dresden State Art Collections within the research project “Zwischen Kunst, Wissenschaft und Politik: Museen im Nationalsozialismus. Die Staatlichen Sammlungen für Kunst und Wissenschaft in Dresden und ihre wissenschaftlichen Mitarbeiter.” Her work focuses on museum history during the Nazi era, biographical research, art of the Nazi era, art in the GDR, and 20th-century art in Dresden.

Research Assistant
Deutsches Zentrum Kulturgutverluste, Magdeburg
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 simultaneously at the German Lost Art Foundation in Magdeburg and the Department of Research and Scientific Cooperation of the Dresden State Art Collections. Before that, she was a curatorial trainee at the Nationalgalerie, Staatliche Museen zu Berlin. Her exhibitions there include “The Black Years: Histories of a Collection, 1933–1945” and “Rodin – Rilke – Hofmannsthal: Man and His Genius.” She was a PREP participant in 2018.
KAROLIN RANDHAHN

studied East Asian Art History and European Art History in Heidelberg. In 2017, she was a researcher on the project “Invisible Networks: Japanese scrolls in German museum collections around 1900, and in a digital future,” and she also taught at the Institute of East Asian Art History, Heidelberg, with a focus on porcelain and Japanese lacquer. She has been involved in the research project “East Asian porcelain and its significance for the European culture” since 2014. Since May 2018, she has been a research associate at the SKD’s Porcelain Collection on the project “Challenging the Emperor of China - Digitizing and Researching the Meissen Porcelain Collection of Augustus the Strong and Augustus III.”

MARCUS WEBER

studied History and Philosophy at the TU Dresden. Since 2011 he has been working as a freelance educator and guide at the Museum of Military History in Dresden with the focus on history of the 20th and 21st century. He realized projects for Vereine and public institutions like international youth exchanges with Kaliningrad (i.e. “culture of remembrance in the post-sowjet area” 2013, “Käthe Kollwitz” 2017 and others); an international history workshop in Terezin with Czech and German youth; “Dresden under the swastika,” “Culture of remembrance – Dresden and February 13, 1945." Since 2014 he has also been working at the bureau of the MP Oliver Fritzsche at the Saxon State Parliament. For the exhibition “Art owned. Art lost. Objects and their origins” at the SKD he developed and realized the educational program for schools.

CORINE WEGENER

is director of the Smithsonian Cultural Rescue Initiative (SCRI), an outreach program dedicated to the preservation of cultural heritage in crisis situations in the US and abroad. SCRI’s work includes projects in Syria, Iraq, Haiti, Nepal, and around the world. Before coming to the Smithsonian in 2012, Wegener was an associate curator in the department of Decorative Arts, Textiles, and Sculpture at the Minneapolis Institute of Art. During a concurrent career as a US Army Reserve officer, she served on several military deployments, including as an Arts, Monuments, and Archives Officer assigned to assist after the 2003 looting of the Iraq National Museum. Wegener is past founding president of the US Committee of the Blue Shield, a non-governmental organization dedicated to the protection of cultural property in armed conflict, and she continues to train military personnel. Wegener has a Bachelor’s degree in Political Science from the University of Nebraska Omaha and MA degrees in Political Science and Art History from the University of Kansas.
Head of the Hauptstaatsarchiv Dresden  
Sächsisches Staatsarchiv  
Peter.Wiegand@sta.smi.sachsen.de

**PETER WIEGAND**

studied History and Latin Philology in Marburg and Vienna and received teacher certification (Erstes Staatsexamen) for secondary schools in 1990. He received his doctorate in Medieval History in Marburg in 1996. From 1993 to 1997 he was a research assistant at the Institute for Medieval History of the Universität Marburg and from 1997 to 1999 he worked as an archival assistant at the Nordrhein-Westfälischen Staatsarchiv Münster. Since 2000 he has been employed in the archival service of the Free State of Saxony and since 2017 he has headed the Hauptstaatsarchiv Dresden (Department 2 of the Sächsisches Staatsarchiv).

Archivist  
Staatliche Kunstsammlungen Dresden  
Vera.Wobad@skd.museum

**VERA WOBAD**

From 1995 to 2000, Vera Wobad studied in the Archive Management at the University of Applied Sciences in Potsdam and at the Université de Haute-Alsace in Mulhouse, France, with a focus on Archives and Documentation. From 2001 to 2003 she worked as an archivist in a Volkswagen Foundation-funded project at the Hochschule für Bildende Künste (HfBK) in Dresden, which aimed to create a thematic inventory of the institution and its predecessors. She subsequently did freelance work indexing the scientific estate of the paintings restorer Kurt Wehlte at the HfBK. Since 2009 she has been the archivist at the Dresden State Art Collections.

Head of Communications  
Akademie für Bildende Künste Dresden  
zehrfeld@hfbk-dresden.de

**KATJA ZEHRFELD**

is Head of Communications at the Dresden University of Fine Arts (HfBK Dresden). She is a communications professional with over 13 years’ experience in culture, politics and the arts with an extensive journalistic background in corporate communications, PR, brand content, editorial strategy, digital marketing, and social media. Prior to joining the HfBK Dresden, Katja Zehrfeld worked at the European Center for the Arts Dresden, the Goethe Institute Istanbul, Turkey, and the Max Planck Institute for Evolutionary Anthropology. She earned her Master degrees of Arts in German and American Studies from the Technische Universität Dresden and received scholarships from Belmont University. She has completed projects across Europe, in Turkey and the U.S. and co-authored 14 books on Turkish culture and language.
Smithsonian Distinguished Scholar and Ambassador-at-Large
Smithsonian Institution, Washington, D.C.

RICHARD KURIN
is the Smithsonian Distinguished Scholar and Ambassador-at-Large. For the last decade he served as Under Secretary for History, Art and Culture and Acting Provost and Under Secretary for Museums and Research, responsible all of the Smithsonian’s museums, scientific research centers, and cultural programs. As a member of the Smithsonian’s senior leadership team, Kurin focuses on strategic direction, institutional partnerships, public representation, philanthropic support and special initiatives, among them the Cultural Rescue Initiative which helps save heritage endangered by human conflict in Iraq, Syria, Mali, and Egypt and natural disaster in Haiti, Nepal, Puerto Rico and other regions of the U.S. He has supported the Smithsonian provenance program from its beginning. A fellow of the American Academy of Arts and Sciences, Kurin has served as a cultural adviser to the White House, the U.S. State Department, UNESCO and other organizations, and is the author of six books including “Hope Diamond: The Legendary History of a Cursed Gem” and the best-selling “The Smithsonian’s History of America in 101 Objects.”

President
Stiftung Preußischer Kulturbesitz, Berlin

HERMANN PARZINGER
has held the office of President of the Stiftung Preußischer Kulturbesitz (SPK, or Prussian Cultural Heritage Foundation) since 2008. Consisting of 27 museums, libraries, archives, and research institutions, the SPK is the second-largest cultural institution in the world. Its collections include all areas of cultural tradition: from archaeological and ethnological objects to the visual arts, literature, and music. As president of the SPK, Parzinger is in charge of two major cultural projects: the renovation of the world-famous Museum Island and the realization of the Humboldt Forum in the reconstructed Berlin Palace. Prof. Parzinger has conducted 30 years of field research in many European countries as well as in the Near East and Central Asia. Before joining the SPK he was Assistant Professor at the Ludwig-Maximilians-Universität in Munich (1986–1990), and Director (1990–2003) and President (2003–2008) of the German Archaeological Institute. In 1996, he was appointed Honorary Professor at the Freie Universität Berlin. Parzinger has received many awards, among them the Leibniz Prize, the highest scientific award in Germany. He holds several international honorary doctoral degrees, is a member of Academies of Sciences in Germany, Spain, Great Britain, Romania, Russia, China, and the USA, and has received decorations from Germany, Russia, and Italy. He has been Executive President of Europa Nostra since 2018.
PREP STEERING COMMITTEE
Based in New York and Paris, Christel H. Force (PhD, City University of New York) is a Senior Research Consultant for The Metropolitan Museum of Art. Her expertise is in provenance research and the history of the modern-art market. Previously she was Associate Research Curator in Modern and Contemporary Art at The Met, and held curatorial positions at The Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art (ISP Curatorial Program). Force is a Trustee of Christie’s Education New York, and serves on the Advisory Board of Bloomsbury’s “Contextualizing Art Markets” book series, in addition to PREP’s Steering Committee.

Research Department
Zentralinstitut für Kunstgeschichte, Munich
c.fuhrmeister@zikg.eu

CHRISTIAN FUHRMEISTER
has initiated and coordinated diverse 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 has co-edited the volume “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 Between 1943–1945” at the Ludwig-Maximilians-Universität in Munich, where he also regularly teaches.

Head, Provenance and Collecting
Getty Research Institute, Los Angeles
svanginhoven@getty.edu

SANDRA VAN GINHOVEN
is Head of the Project for the Study of Collecting and Provenance at the Getty Research Institute. At the heart of the department’s operations are the Getty Provenance Index® databases, which contain over 1.75 million records extracted from primary source material such as archival inventories, auction catalogs, and dealer stock books, covering roughly the late 16th to the early 20th century, currently being transformed into Linked Open Data. She has a background in Economics, and a PhD in Art History from Duke University. Her research on the history of the art markets and the art trade between the Southern Netherlands and Spanish America during the seventeenth century was published in 2016. Her current research applies data analysis and modeling techniques to the Provenance Index® to gain insights into the history of collecting and the art markets.

Head, Department of Provenance Research
Deutsches Zentrum Kulturgutverluste, Magdeburg
uwe.hartmann@kulturgutverluste.de

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

Executive Director, Deutsches Zentrum Kulturgutverluste, Magdeburg
gilbert.lupfer@skd.museum

GILBERT LUPFER
wrote his dissertation in Art History at the University of Tübingen in 1995 and earned his Habilitation in 2002 in Dresden. That year he began working at the Dresden State Art Collections, first as head of the research project “Museum and Art in Totalitarian Systems” and then, in 2008, as head of the “Daphne” provenance research, cataloguing, and inventorization project. In 2013, he became the first director of the SKD’s Department of Research and Scientific Cooperation. In 2017, he took on the additional responsibility of being Executive Director of the German Lost Art Foundation, where he is entrusted with the primary task of overseeing the academic and research-related activities of the Foundation.

Director, Provenance Research Exchange Program
Smithsonian Institution, Washington, D.C.
miloschj@si.edu

JANE MILOSCH
is Director of the Provenance Research Exchange Program (PREP) at the Smithsonian Institution and the founder and former director of the Smithsonian Provenance Research Initiative, where she oversaw WWII-era provenance research projects and advised on international cultural heritage projects, provenance, and training programs. As Senior Program Officer for Art, she directed pan-institutional art programs and led strategic planning efforts at the Smithsonian’s eight art units. In 2014, Milosch was appointed the U.S. Representative to Germany’s International “Schwabing Art Trove” Task Force Advisory Group. Her previous appointments include Chief Curator at the Renwick Gallery, Smithsonian American Art Museum. Her connections to Germany are long-standing, including a Fulbright Fellowship, and three years as a project director with Prestel Publishing.
LAURIE A. STEIN

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

CAROLA THIELECKE

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

PETRA WINTER

studied History, Polish Studies, and Archival Science in Berlin, Cracow, and Potsdam, and graduated in 2008 in Contemporary History with a thesis on the post-war history of Berlin’s “twin museums” in the period 1945 to 1958. From 2000 to 2008, she worked as an archivist at the Zentralarchiv of the Staatlichen Museen zu Berlin (SMB); from 2008, as deputy director and research associate for provenance research at the SMB. Since 2015, she has been the director of the Zentralarchiv and head of provenance research for the SMB. In 2018, she was a Senior Short-Term Fellow at the Center for the History of Collecting at The Frick Collection and Frick Art Reference Library.
PREP Project Coordinator, Germany
Stiftung Preußischer Kulturbesitz, Berlin
d.heidelmeyer@hv.spk-berlin.de

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

PREP Project Coordinator, U.S.
Smithsonian Cultural Rescue 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 managed art projects for the ARTIST Rooms 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.
ALBERTINUM
Galerie Neue Meister // Gallery New Masters - Art from the Romantic period to the present day
Skulpturensammlung seit 1800 // Collection of Sculpture since 1800

RESIDENZSCHLOSS
Grünes Gewölbe // Green Vault
Kupferstich-Kabinett // Museum of Prints, Drawings and Photographs
Münzkabinett // Numismatic Collection
Rüstkammer // Armory

ZWINGER
Gemäldegalerie Alte Meister // Old Masters Picture Gallery
Mathematisch-Physikalischer Salon
Porzellan-Sammlung // Porcelain Collection
Skulpturensammlung bis 1800 // Collection of Sculpture until 1800

JÄGERHOF
Museum für Sächsische Volkskunst mit Puppentheatersammlung // Museum of Saxon Folk Art with Puppet Theater Collection

JAPANISCHES PALAIS
Archiv der Avantgarden // Archive of the Avant-garde
Staatliche Ethnografische Sammlungen // State Ethnographic Collections

LIPSIUSBAU
Kunsthalle im Lipsiusbau // Special Exhibition Hall in the “Lipsiusbau”

SCHLOSS PILLNITZ
Kunstgewerbemuseum // Museum of Decorative Arts

GRASSI MUSEUM LEIPZIG
Staatliche Ethnografische Sammlungen // State Ethnographic Collections

HERRNHUT
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Our PREP Partner Institutions

Our guest speakers and colleagues listed in this program, who greatly enriched our exchange

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Steering Committee members: Gilbert Lupfer of the Staatliche Kunstsammlungen Dresden, together with Jane Milosch and Laurie A. Stein of the Smithsonian Institution; Carola Thielecke and Petra Winter of the Stiftung Preußischer Kulturbesitz; Christel Force of the Metropolitan Museum of Art; Christian Fuhrmeister of the Zentralinstitut für Kunstgeschichte; Sandra von Ginhoven of the Getty Research Institute, and Uwe Hartmann of the German Lost Art Foundation.

CONTACT AND INFORMATION

Staatliche Kunstsammlungen Dresden
Forschung und wissenschaftliche Kooperation mit Daphne-Projekt
Postfach 12 05 51
01006 Dresden
Telefon: 0049 351 49142000
fwk@skd.museum
www.skd.museum

PREP Sessions will mainly take place at
Residenzschloss, Hans-Nadler-Saal
Taschenberg 2
01069 Dresden

Public Transport
Altmarkt Tram 1, 2, 4
Postplatz Tram 1, 2, 4, 8, 9, 11, 12

PREP Hotel
Motel One Dresden am Zwinger
Postplatz 5
01067 Dresden
0049 351 438380

Contact in Dresden
Maria Obenaus
0049 351 4914 7550
0049 173 1969 019 (Mobile)

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The Metropolitan Museum of Art, New York (February 5–10)
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2018 PREP EXCHANGES
The Getty Research Institute, Los Angeles (February 25–March 2)
Zentralinstitut für Kunstgeschichte, Munich (October 7–12)

2019 PREP EXCHANGES
Staatliche Kunstsammlungen Dresden (March 17–22)
Smithsonian Institution, Washington, D.C. (October 20–26)

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