



Dresden
March 17-22,
2019

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

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 Porzellansammlung. 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

2019



Research Associate for Provenance Research
Landesstelle für die nichtstaatlichen Museen in Bayern
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CHRISTINE BACH

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



Head of Reference Services
Archives of American Art, Smithsonian Institution, Washington, D.C.
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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.
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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
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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
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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.



Associate Curator of Modern & Contemporary Art
Virginia Museum of Fine Arts, Richmond
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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.





Assistant Curator of Prints, Drawings, and Photographs
Museum of Art, Rhode Island School of Design
 jgabbare@risd.edu

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.



Chief Curator and Mary and Barry Bingham Sr. Curator of European and American Painting and Sculpture
Speed Art Museum, Louisville, Kentucky
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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.



Curator for Research, Scientific Cooperation and Provenance Research
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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.

Senior Curator of Mathematical and Philosophical Instruments
Staatliche Kunstsammlungen Dresden, Mathematisch-Physikalischer Salon
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MICHAEL KOREY

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



Curator for the East- and North Asian Department
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HENRIETTE LAVAULX-VRÉCOURT

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



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SOPHIE LESCHIK

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





Head of Research Services
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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.



Provenance Researcher
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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.



Associate Curator
Los Angeles County Museum of Art
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ROSIE MILLS

is the curator responsible for LACMA's pre-1850 European decorative arts, which are especially strong in stained glass, Italian Renaissance maiolica, Limoges painted enamels, 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.

Provenance Researcher
Staatsgalerie Stuttgart
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JOHANNA POLTERMANN

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

Fariss Gambrill Lynn and Henry Sharpe Lynn Curator of European Art
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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.

Curator
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ANNA SCHULTZ

is a graduate of Christie's Education; she earned her BA in History of Art from the Courtauld Institute of Art and her MA from University College London in History of the Print. She has worked at the Department of Prints and Drawing at the British Museum as a Bromberg Fellow and at the Kupferstichkabinett in Berlin. Since 2013, she has been serving as a curator and deputy keeper of the art collection of the Akademie der Künste in Berlin, where she is responsible for art before 1900 and is the project coordinator for provenance research. She is currently preparing an exhibition on John Heartfield and has just finished the comprehensive online catalogue www.heartfield.adk.de. Schultz is part of the “museion21” network, and as a member of a delegation of the German Foreign Office, she is currently involved in a research project focusing on works from the Akademie's collection that have recently resurfaced in the Ukraine.





Provenance Researcher, Curator
Badisches Landesmuseum Karlsruhe
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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**
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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
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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
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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.



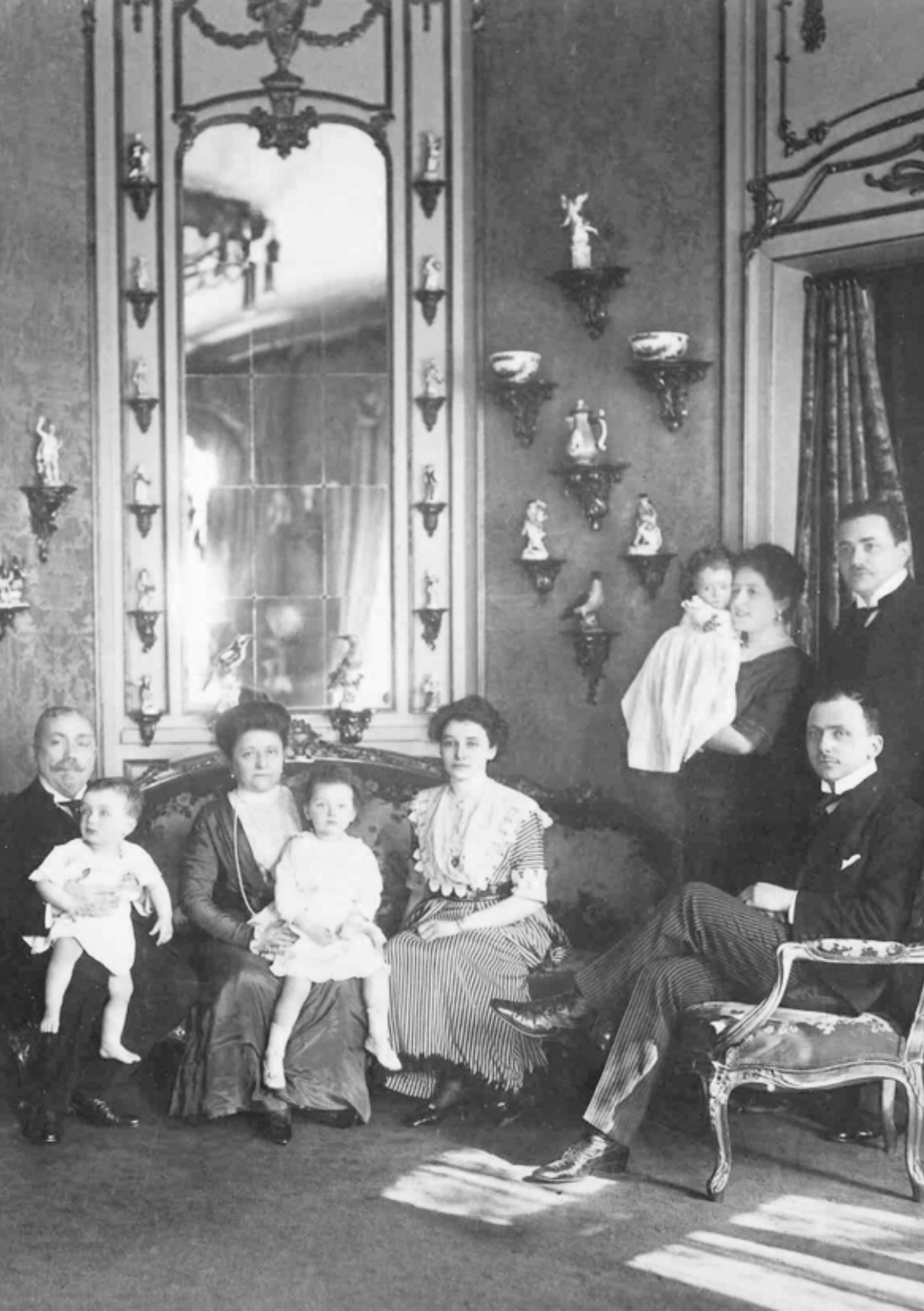
Provenance Research Associate
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YAGNA YASS-ALSTON

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.



PREP PROGRAM DRESDEN



2019

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)
Mendelssohnallee 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: "Sonderauftrag 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

TUESDAY, MARCH 19

8:30 a.m. Departure from Motel One

9:00 a.m. **HOCHSCHULE FÜR BILDENDE KÜNSTE DRESDEN**
Brühlsche 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

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

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- 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, Henriette Lavaulx-Vrécourt, Sally McKay, Rosie Mills, Johanna Poltermann, Katharina Siefert, Robert Schindler, Maria Sobotka**
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- 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.
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- 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
Optional: Special exhibition “Visionary Spaces. Kandinsky, Mondrian, Lissitzky, and the Abstract-Constructivist Avant-Garde in Dresden 1919–1932” with the curator **Mathias Wagner**
-
- 1:00 p.m. Lunch
Albertinum, Café Solino
-
- 1:45 p.m. Walk
-

EXHIBITION “ART OWNED – ART LOST” – PART III

Zwinger, Gemäldegalerie Alte Meister and Porzellansammlung

- Unit I Gemäldegalerie Alte Meister
2:00 - **Roland Enke:** Welcome
3:30 p.m. **Carina Merseburger:** Looted art and war losses
- Unit II Porzellansammlung
3:30 - **Julia Weber:** Welcome
5:00 p.m. **Anette Loesch, Barbara Bechter, Karolin Randhahn, and Ruth Sonja Simonis:**
Exhibition and collection storeroom visit

(alternating groups, each 90 minutes)

- 4:00 p.m. Steering Committee Meeting
(parallel to the above)
Residenzschloss, Kunstbibliothek, Lesesaal
-

- 5:00 p.m. Individual visits to the Zwinger and Palace
-

- 6:00 p.m. Buffet dinner
Residenzschloss, Hans-Nadler-Saal
-

- 7:00 p.m. **PUBLIC FORUM: RAUB UND RESTITUTION DER SAMMLUNG GUSTAV UND VICTOR VON KLEMPERER / THE LOOTING AND RESTITUTION OF THE GUSTAV AND VICTOR VON KLEMPERER COLLECTION**
Residenzschloss, Fürstengalerie

Welcome and Opening Remarks
Marion Ackermann, Jane Milosch

Presentations
Michaela Howse, Anette Loesch, Sabine Rudolph

Panel Discussion
Michaela Howse, Anette Loesch, Sabine Rudolph, Michael Geißdorf, Gilbert Lupfer

Moderated by **Laurie Stein**

Reception

FRIDAY, MARCH 22

- 9:00 a.m. **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
Karin 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 Lavaulx-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
-

- 2:00 p.m. **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 - **WRAP-UP II: FEEDBACK ON DRESDEN AND LOOKING AHEAD TO WASHINGTON**
6:00 p.m. 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



	SUNDAY, MARCH 17	MONDAY, MARCH 18	TUESDAY, MARCH 19
09:00 a.m.			ARCHIVES I Hochschule für bildende Künste
09:30 a.m.		WELCOME AND INTRODUCTIONS to PREP to the SKD to the program of the participants Residenzschloss/ Hans-Nadler-Saal	
10:00 a.m.	Arrival and individual museum visits		Walk
10:30 a.m.			
11:00 a.m.			
11:30 a.m.		ARCHIVES II Sächsisches Hauptstaatsarchiv	
12:00 p.m.		Coffee ☕	
12:30 p.m.		Lunch	
01:00 p.m.			Walk
01:30 p.m.			Lunch
02:00 p.m.		EXHIBITION PART I: Residenzschloss	
02:30 p.m.			
03:00 p.m.	Coffee ☕	ARCHIVES III Residenzschloss/ Kunstabibliothek	
03:30 p.m.	SESSION: GRAPHIC ARTS/"SONDERAUFTRAG LINZ" Residenzschloss/ Studiensaal		
04:00 p.m.			
04:30 p.m.			
05:00 p.m.		Transfer	
05:30 p.m.	Transfer		GUIDED TOUR Mathematisch-Physikalischer Salon
06:00 p.m.		GUIDED TOUR Militärhistorisches Museum der Bundeswehr	
06:30 p.m.			Dinner on your own
07:00 p.m.	WELCOME EVENT Villa Rothermundt		
07:30 p.m.			Dinner Restaurant "Zeitlos"
08:00 p.m.			
08:30 p.m.	Coffee ☕		
09:00 p.m.			

	WEDNESDAY, MARCH 20	THURSDAY, MARCH 21	FRIDAY, MARCH 22	SATURDAY, MARCH 23
		CONSERVATION Albertinum		
	SESSION: TECHNOLOGIES & TRANSPARENCY Panel Database Slam Residenzschloss/ Hans-Nadler-Saal	Coffee ☕	PUBLIC COLLOQUIUM "Art Owned - Art Lost" Residenzschloss/ Hans-Nadler-Saal	OPTIONAL EXCURSION TO MEISSEN
		EXHIBITION PART II: Albertinum		
		Individual visits to the Albertinum		
	Coffee ☕			
	Citytour by Bus to Pillnitz Lunch on Board	Lunch	Lunch	
	SESSION: DECORATIVE ARTS Schloss Pillnitz	EXHIBITION PART III: Zwinger, Gemäldegalerie Alte Meister	WRAP-UP I: PREP 2017 TO 2019 Residenzschloss/ Hans-Nadler-Saal	
		EXHIBITION PART IV: Zwinger, Porzellansammlung	Coffee ☕	
		Individual visits to the Zwinger and Residenzschloss	WRAP-UP II: PREP DRESDEN TO WASHINGTON Residenzschloss/ Hans-Nadler-Saal	
	Transfer	Dinner Residenzschloss/ Hans-Nadler-Saal		
	GUIDED TOUR Lingnerschloss			
	Dinner Lingnerschloss	PUBLIC FORUM The Looting and Restitution of the Gustav and Victor von Klemperer Collection Residenzschloss/ Fürstengalerie	Dinner Freiberger Schankhaus	
		Public Reception		



PREP TEAM AND SPEAKERS DRESDEN

2019



Director General
Staatliche Kunstsammlungen Dresden

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 Städtische Galerie im Lenbachhaus, first as a scientific trainee, then as a curator. Among other projects she curated the following exhibitions at the Lenbachhaus: “Paula Modersohn-Becker” (1997), “Rosemarie Trockel” (2000), “SchattenRisse” (2001), “Katharina Grosse” (2002), “Unwirklichkeit üben” (Lovis 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.



Head of the Uniforms/Field Signs Department
Militärhistorisches Museum der Bundeswehr, Dresden
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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 Armeemuseum Ingolstadt and the Haus der Geschichte der Bundesrepublik Deutschland in Bonn. Since 1997 he has been working as a historian at the Militärhistorisches 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.



Provenance Researcher
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BARBARA BECHTER

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

Curator

Staatliche Kunstsammlungen Dresden, Galerie Neue Meister / Albertinum
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HEIKE BIEDERMANN

studied Art History at the University of Leipzig from 1983 to 1988. Since 1988 she has been a research assistant, since 1998 conservator of the Galerie Neue Meister Dresden with a focus on the second half of the 19th and early 20th century. Research and publications on private art collections in Dresden in the first half of the 20th century, on artists from the collection of the Galerie Neue Meister, and on the history of the Gemäldegalerie Dresden. She is curator of special exhibitions, including “From Monet to Mondrian. Masterpieces of Modernism from Dresden Private Collections of the First Half of the 20th Century” (2006/2007), “To Egypt! The Travels of Max Slevogt and Paul Klee” (2014), and “Visionary Spaces. Kandinsky, Mondrian, Lisitzky and the Abstract-Constructivist Avant-Garde in Dresden 1919-1932” (2019).

Head of Conservation

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CLARA VON ENGELHARDT

has been the head of the conservation at the Museum of Decorative Arts since 2015. She is responsible for the maintenance, preservation, and restoration of the collection. Her research and specialization focuses on wood with material combinations, modern materials, French furniture from the 18th century, and gilded bronzes. She has worked in nationally and internationally important collections, including a semester internship at the Victoria & Albert Museum, London; a traineeship at the Getty Museum, Los Angeles; as a restorer at the Grassi Museum, Leipzig; and as freelance restorer in studios in Stuttgart and Dresden. Within the museology program at the HTWK Leipzig, she gives lectures on conservation/restoration/materials science.



Research Assistant

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CHRISTIANE ERNEK-VAN DER GOES

has been a research assistant at the Museum of Decorative Arts since 2008. There she is responsible for the collection of pre-20th-century furniture and associated projects, including the re-furnishing of the Parade Apartment in Dresden’s Residenzschloss (since 2008); research support for the restoration of furniture stemming from the Kunstkammer of the Electors of Saxony, in preparation for the permanent exhibition “Weltsicht und Wissen” in the Residenzschloss (2010-2015); and research into the interiors of the “Kaiserzimmer/Weinligzimmer” in the Bergpalais of Schloss Pillnitz (2016). Her main research areas are applied arts and interiors of the early 17th to early 20th centuries with a special focus on furniture and mirrors. She is a doctoral student at the Technische Universität Berlin and is writing her dissertation under Prof. Bénédicte Savoy on the topic “Die Kunst- und Hoftischlerei A. Türpe: Historical Art and Luxury Furniture Production in Dresden.”



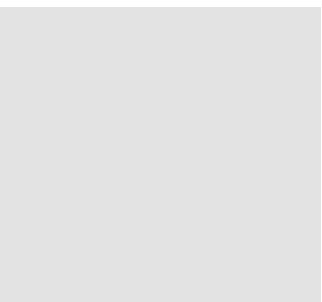


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SIMONE FUGGER VON DEM RECH

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.

archives & Collections at the Academy of Fine Arts in Dresden.



Head of Law and Organization
Staatliche Kunstsammlungen Dresden

MICHAEL GEISSDORF



Research Associate, “Daphne” Project
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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 Siegmund 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.”

quaker 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.”

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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.



Designer/Curator/Researcher
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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.”



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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.





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KATRIN LAUTERBACH

studied Art History, Saxon Regional History, and Romance Languages and Literature at the Technische Universität Dresden with a year abroad in 2001/02 at the Universidad de Córdoba 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.



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KATJA LINDENAU

In 2007 Katja Lindenau joined the Staatliche Kunstsammlungen Dresden as a provenance researcher on the SKD’s “Daphne” project. Since 2009 she has specialized in research on works on paper for the SKD’s Museum of Prints, Drawings, and Photographs. She has also worked as a freelancer imparting historical and art-historical knowledge, and as an author and reviewer. Her own research focuses on the “Brücke” group of Expressionist artists and on Oskar Kokoschka, especially with reference to their creative periods in Dresden. Katja Lindenau studied History of

Art, History, and Romance Languages at the Technische Universität Dresden and at the Università di Bologna. In 2006 she earned her PhD with a thesis on social elites in the town of Görlitz in the early modern era. She was a PREP participant in 2018.



Senior Curator
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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.



Research Associate
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CLAUDIA M. MÜLLER

In 2007 Claudia M. Müller started working as a provenance researcher at the Porcelain Collection of the Dresden State Art Collections. Since 2008 she has been working for the Gallery New Masters / Albertinum. Her research projects focus on paintings taken from their Jewish owners after 1933; objects that were confiscated after 1945 during the dissolution of aristocratic estates and of Saxon industrialists’ private collections; objects that were seized from so-called refugees of the GDR regime. In 2015 she curated the exhibition “The Collection of Rudolf Weigang: Documentation on Provenance Research in the Dresden Art Collections.” Claudia M. Müller studied Art History, Educational Science, and Saxon Regional History in Dresden and Strasbourg. From 2002 to 2006 she worked at the Museum of the City of Dresden and at the SKD in the field of education and mediation. Further research interests include 19th-century painting in Dresden and romanticist painting by the circle of German artists in Rome.



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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.



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MARIA OBENAU

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.



Research Associate
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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.”



Attorney
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SABINE RUDOLPH

studied law in Dresden and started practicing as an attorney in 2000. She worked in various law firms before joining Heimann Hallermann Rechtsanwälte Partnerschaft mbB in Dresden in 2015. Almost from the beginning of her work as an attorney she has represented clients such as the von Klemperer family, whose ancestors were persecuted during the Nazi era because of their Jewish origin in their efforts to recover assets, in particular, works of art, which were lost during this time due to Nazi persecution. Additionally, her doctoral thesis, which was published in 2007,

deals with the topic “Restitution von Kunstwerken aus jüdischem Besitz.”



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KATJA SCHUMANN

studied Art History, German, Medieval Studies, and Education at the Technische Universität Dresden and the University of Vienna. She completed a graduate course in Culture and Management in Dresden, and received a PhD in Art History. She has done freelance work at the Goethe-Institut, the Collection of Prints, Drawings and Photographs of the Dresden State Art Collections, and at the Deutsche Fotothek of the Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden. She has also received stipends for projects in Sweden, Austria, and China, has served on several

advisory boards and juries, and participated in the Research Database Group of the German Lost Art Foundation in 2016. She has lectured in the Provenance Research Training Program since 2016. Since 2008 she has been managing editor at the SKD. Her current research focus includes art photography around 1900, early color photography, and museum databases.

Research Associate
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 Ruth.Simonis@skd.museum

RUTH SONJA SIMONIS

studied East Asian Art History and Japanese Studies at the Freie Universität Berlin. In 2011, she interned at the SKD’s Museum of Decorative Arts, where she worked on the collection of Japanese ceramics and metalwork of the 19th-20th centuries. Between 2012 and 2013, she was curatorial intern at the Clark Center for Japanese Art and Culture in Hanford, California. Since 2014, she has been a research associate at the SKD’s Porcelain Collection, where she is involved in the research project “Microstructures of Global Trade: East Asian Porcelain in the Collection of August the Strong in the Context of the Inventories from the 18th Century,” funded by the German Research Foundation.



Freelancer, History Education
Militärhistorisches Museum der Bundeswehr, Dresden and others
 marcus.weber.1988@gmail.com

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-sow-jet 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.



Smithsonian Cultural Heritage Preservation Officer & Director,
 Smithsonian Cultural Rescue Initiative
Smithsonian Institution, Washington, D.C.
 WegenerC@si.edu

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.





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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

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PREP CO-CHAIRS

2019



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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."



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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.





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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

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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.



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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.





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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.



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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 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.

Staatliche
Kunstsammlungen
Dresden

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
Porzellansammlung // 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

Staatliche Ethnografische Sammlungen // State Ethnographic Collections

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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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2017 PREP EXCHANGES

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

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

2018 PREP EXCHANGES

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

Zentralinstitut für Kunstgeschichte, Munich (October 7–12)

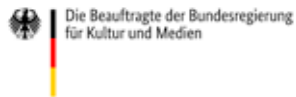
2019 PREP EXCHANGES

Staatliche Kunstsammlungen Dresden (March 17–22)

Smithsonian Institution, Washington, D.C. (October 20–26)

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Stiftung Preußischer Kulturbesitz, Staatliche Museen zu Berlin

Smithsonian Institution, Washington D.C.

Staatliche Kunstsammlungen Dresden

Zentralinstitut für Kunstgeschichte, Munich

Metropolitan Museum of Art, New York

Getty Research Institute, Los Angeles

The **Deutsches Zentrum Kulturgutverluste**, Magdeburg, is a consultative participant in PREP.



Staatliche Museen zu Berlin
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