



**PROGRAMME BOOK  
LOOTED / BEROOFD  
SYMPOSIUM**

**9-10 SEPTEMBER 2024  
RIJKS MUSEUM**

COVER: Image Department, Rijksmuseum, Empty frames and canvases placed over the furniture in a room of the Drucker Extension. In 1939, the evacuation of many items took place due to the threat of war. The museum was closed. RMA-SSA-F-05207-1.

# LOOTED / BEROOFD SYMPOSIUM

9-10 SEPTEMBER 2024

## **RIJKSMUSEUM ORGANISING COMMITTEE**

Lea Grüter

Hester Kuiper

Mara Lagerweij

Aurora Wilson Dyer Gough

Sandra Pastoor

## **INTERNATIONAL COMMITTEE**

Arbeitskreis Provenienzforschung e.V.

(International Professional Association for Provenance Research)

Joods Cultureel Kwartier (The Jewish Cultural Quarter)

Sotheby's

# RIJKS MUSEUM

## PRACTICAL INFORMATION

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### REGISTRATION AND START OF THE SYMPOSIUM

Monday 9 September: 9:00 Museum opens, please show your registration e-mail at the main entrance. 9:00-9:45 Coffee and tea will be served in Foyer. The programme starts at 9:50 in the Auditorium. Please be on time for every session.

Tuesday 10 September: 9:00 Museum opens, please show your conference badge at the main entrance. 9:00-9:25 Coffee and tea will be served in Foyer. The programme starts at 9:30 in the Auditorium. The plenary sessions end at 13:30. Please be on time for every session.

### CLOAKROOM AND BAGS

All coats and bags can be stored in our cloak room. Bags (max A4 size) may be brought into the Auditorium and museum.

Please bear in mind that **suitcases and travel bags are not allowed inside the museum.**

To store luggage you can use the luggage depot at the [Museum Square Lockerpoint](#).

The lockerpoint is within a five minute walking distance of the Rijksmuseum.

### BADGE

Please wear your badge at all times during the symposium. Your symposium badge gives you free admittance to the regular museum galleries during the 2 conference days.

The galleries are open from 9:00 to 17:00.

### LOCATION

All presentations are held in the Auditorium of the Rijksmuseum on 9 and 10 September.

The temperature inside is a constant 20 degrees Celsius. A scarf or jacket might ensure you stay more comfortable.

### FOOD AND DRINK

Food and drinks are not allowed inside the Auditorium. Lunch (vegetarian and vegan), coffee and tea and refreshments will be served in the Foyer outside the Auditorium.

### WiFi & HASHTAG

There is free WiFi available in the Rijksmuseum, called 'RJKS WiFi'. Please note that Eduroam can also be used.

### RESTROOMS

The restrooms are located upstairs from the Auditorium.

### ACCESSIBILITY

In the Foyer there is a toilet for people with disabilities. If you have any other questions about accessibility, please ask the staff of the Rijksmuseum.

## THANK YOU TO OUR BENEFICIARIES

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The symposium *Looted / Beroofd* is made possible by Arbeitskreis Provenienzforschung e.V., Vfonds, Mondriaan Fonds and Sotheby's.

The exhibition *Looted* is a co-production of the Rijksmuseum and the Jewish Cultural Quarter and has been made possible with support from de VriendenLoterij, Stichting Collectieve Maror-gelden Nederland, Democracy & Media Foundation, Vfonds, Mondriaan Fonds, het Cultuurfonds, Prof. dr. Herman Musaph Fonds, Jonas Daniel Meijer Fonds, Hans Ham Fonds, Stichting Levi Lassen and Friends of the Jewish Cultural Quarter.



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**RIJKS MUSEUM**

**Sotheby's**

Arbeitskreis  
**PROVENIENZ**  
forschung e.V.

**Joods  
Cultureel  
Kwartier**

## **POSTER SESSIONS**

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All in person poster sessions will take place across Day One on 9th September in the foyer of the auditorium within the following timeslots:

### **Session 1**

11:30 - 12:00

### **Session 2**

12:55 - 14:20

### **Session 3**

15:30 - 15:55

Each session will cover a wide range of topics and we look forward to hearing all speakers / projects present their research.

## WELCOME

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The Rijksmuseum is delighted to host this two-day symposium *Looted / Beroofd*, in association with the Arbeitskreis Provenienzforschung e.V. (International Professional Association for Provenance Research), the Jewish Cultural Quarter and Sotheby's.

This symposium highlights the strength of collaboration. It brings an international research community together to examine the impact of loss and the evolving significance of art, literature, and Jewish ritual objects as their context shifted during and after the Second World War. These themes are also prominently featured in the simultaneous [exhibition at the Jewish Museum and National Holocaust Museum](#), called *Looted*, further highlighting the collective nature of our efforts.

The first day will focus on the themes of (intergenerational) Trauma and the Shifting Meaning of Objects, which are divided across the day to represent a variety of speakers and issues within these umbrella topics. Through this platform, we will open the second day to focus on subjects within research, such as accessibility to sources, topics dedicated to Heritage Communities, Identity and transnational approaches, the art market, and finally Transnational/cross-border networks.

The symposium aims to open such research and discussions to a wider audience and allow researchers to seek new approaches.

With a wide spectrum of presentations across themed sessions, we hope to foster engaging dialogue within the fields of provenance, heritage, and sociological research. We look forward to two inspiring days filled with fresh insights and stimulating conversations, both during the lectures and the informal discussions during breaks.

The Symposium Committee

## PROGRAMME DAY 1 - 9 SEPTEMBER

9:00		<b>Registration</b> Coffee and Tea
9:50		<b>Welcome &amp; Introduction</b> Hester Kuiper, Provenance Research Specialist, Rijksmuseum
9:55		Taco Dibbits, General Director of the Rijksmuseum Emile Schrijver, Director of the Jewish Cultural Quarter Prof. Dr Meike Hopp, Chair Arbeitskreis Provenienzforschung e.V. Mr Avraham Roet, Holocaust Survivor, Israel (Recording)

### Session 1: TRAUMA (INTERGENERATIONAL TRAUMA)

10:10 - 10:15		<b>Introduction</b> Hester Kuiper, Provenance Research Specialist, Rijksmuseum
10:15 - 11:00	001	<b>First Keynotes</b> Inez Schelfhout, Clinical Psychologist & Psychotherapist ARQ Centrum'45 & ARQ Knowledge Centre War, Persecution, and Violence: Intergenerational trauma  Dr Annelieke Drogendijk, Psychologist & Director at ARQ Knowledge Centre War, Persecution, and Violence & ARQ International  <i>Joint Presentation <i>Echoes of war: Exploring the long-lasting psychosocial impact of the Shoa in light of restitution processes</i></i>
11:00 - 11:15		<b>Reflections on keynotes</b> Prof. Mr. Wouter Veraart, Professor, Faculty of Law, Legal Theory and Legal History, Vrije Universiteit Amsterdam
11:15 - 11:30		<b>Discussion</b>
11:30		Coffee and tea in Foyer Poster Sessions 1 in Foyer



<b>Session 2</b>		
12:00		<b>Introduction to presentation</b> Dr Richard Rabinowitz, New York, USA
12:00	002	Henk van Nierop, Heir, The Netherlands Presentation <i>Man with a Violin</i>
12:20	003	Introduction from Dr Richard Rabinowitz, New York, USA Presentation recording Rafael Schnerb-Shanhav, Heir, Israel
12:25		<b>Introduction to Round Table Discussion</b> Interviewer & Moderator Dr Richard Rabinowitz, New York, USA  <b>With:</b> Inez Schelfhout, Clinical Psychologist & Psychotherapist ARQ Centrum'45 & ARQ Knowledge Centre War, Persecution, and Violence: Intergenerational trauma, The Netherlands Simon Goodman, Author & Restitution Specialist, USA Henk van Nierop, Heir, The Netherlands
12:55		Lunch in Foyer Poster Sessions 2 in Foyer  Museum free time

### **Session 3: SHIFTING MEANING OF OBJECTS: PART ONE**

14:25		<b>Introduction</b> Mara Lagerweij, Provenance Research Specialist, Rijksmuseum
14:30	004	<b>Second Keynote</b> Dr Leora Auslander, Arthur and Joann Rasmussen Professor in the Departments of Race, Diaspora, and Indigeneity and History at Chicago University, USA Presentation <i>Remnants of Trauma, Traumatic Remains: Preserving, Documenting &amp; Exhibiting the material traces of the Shoah</i>

15:00		<b>Reflections on second Keynote</b> Dr A.A. (Arnold) Witte, Associate Professor in Cultural Policy Faculty of Humanities, The University of Amsterdam
15:20		<b>Q&amp;A</b>
15:30		Coffee and Tea in Foyer Poster Sessions 3 in Foyer

#### Session 4: SHIFTING MEANING OF OBJECTS: PART TWO

15:55		<b>Introduction</b> Aurora Wilson Dyer Gough RMA, Provenance Research Specialist, Rijksmuseum
16:00	005	Lucian Simmons, Head of Provenance Research, The Metropolitan Museum of Art, New York <i>Presentation New York and Le goût Rothschild: reconstructing provenance</i>
16:15	006	Lea Grüter, Provenance Research Specialist, Rijksmuseum <i>Presentation Echoes of Belonging: The Rijksmuseum's Acquisitions and Its Social Role as a National Museum, 1933–1945</i>
16:30	007	Dr Patricia Kennedy Grimsted, Senior Research Associate, Ukrainian Research Institute, & Associate, Davis Centre for Russian and Eurasian Studies, Harvard University, USA  Anastasia Yurchenko, Provenance Researcher, Germany  <i>Joint presentation Nazi-looted art from East and West in the Erich Koch Collection: Cultural heritage lost and displaced in the Second World War</i>
16:45		<b>Q&amp;A</b>
17:30		<b>END OF SYMPOSIUM DAY 1</b>

## PROGRAMME DAY 2 - 10 SEPTEMBER

9:00		Coffee and Tea in Foyer
9:25		<b>Opening and Introduction</b> Dr Valika Smeulders, Head of the History Department, Rijksmuseum

### Session 1: SOURCES

9:30		<b>Introduction / Moderator</b> Marion Anker, Academic Researcher, History Department, Rijksmuseum
9:35	008	Leah Niederhausen, Researcher, NIOD Amsterdam Presentation <i>ERR, Omnia-Treuhandgesellschaft, Dienststelle Mühlmann – Sources for Provenance Research in the Archives of the NIOD Institute for War, Holocaust and Genocide Studies</i>
9:45	009	Dr Raymund Schütz, Senior Researcher, The Hague City Archives Presentation <i>The Red Cross Archives of the National Archives, The Hague</i>
9:55	010	Dr Emily Löffler, Provenance Researcher, German National Library, Leipzig Presentation <i>Wiedergutmachungs und Entschädigungsakten (Restitution &amp; Compensation files)</i>
10:05		<b>Q&amp;A</b>

### Session 2: HERITAGE COMMUNITIES & IDENTITY / TRANSNATIONAL

10:20		<b>Introduction / Moderator</b> Karel Weener, Colonial Research Specialist, History Department, Rijksmuseum
10:25	011	Tamara Kohn, PhD candidate at the Jewish Theological Seminary at the University of Jewish Studies in Budapest, Argentina Presentation <i>The Challenges and Complexities of Judaica Provenance Research Today</i>

10:35	012	Dr Mary-Ann Middelkoop, Researcher, Pitt Rivers Museum & University of Oxford / Junior Research Fellow in History of Art St Peter's College, Oxford Presentation <i>The Restitution of Knowledge: Artefacts as Archives in the (post) colonial Museum, 1850–1939</i>
10:45		<b>Q&amp;A</b>
11:00		Tea & Coffee in Foyer

### Session 3: ART MARKET

11:30		<b>Introduction / Moderator</b> Mimi Fischer, Restitution Specialist, Sotheby's, London
11:35	013	Christina Feilchenfeldt, Director, Walter Feilchenfeldt AG, Zurich Presentation <i>Paul Cassirer &amp; Walter Feilchenfeldt Archive</i>
11:45	014	Dr Anna-Carolin Augustin, Research Fellow, German Historical Institute Washington Presentation <i>The New York Judaica Market: Antique Dealers and Collectors as Agents of the European Jewish Heritage</i>
11:55	015	Jasmin Hartmann, Head of Koordinationsstelle für Provenienzforschung in NRW Presentation <i>Status Quo Report of the Working Group on Fluchtgut</i>
12:05		<b>Q&amp;A</b>

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**Session 4: TRANSNATIONAL / CROSS BORDER NETWORK**

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12:20		<b>Introduction / Moderator</b> Dr Iris Schmeisser, Provenance Specialist, Städel Museum Frankfurt
12:25	016	Elizabeth Kobert, Archivist at The Frick Collection and Frick Art Reference Library, New York  Eyal Dolev, Independent Provenance Researcher, Israel  <i>Joint presentation New findings regarding the provenance of the Mannheimer collection based on records in the Rosenberg &amp; Stiebel Archive (The Frick Collection/Frick Art Reference Library Archives).</i>
12:35	017	Fenya Almstadt & Eléa De Winter, PhD candidates, Royal Museums of Fine Arts of Belgium, Université Libre de Bruxelles and Centre d'Étude Guerre et Société  <i>Joint presentation for ProvEnhance. Enhancing provenance data of the Royal Museums of Fine Arts of Belgium since 1933</i>
12:45	018	Alice Cazzola, PhD candidate at Heidelberg University & Kunsthistorisches Institut in Florenz – Max-Planck-Institut  Katharina Hüls-Valenti, PhD candidate at the University of Mainz  <i>Joint presentation Translocations to and from Fascist Italy: The relevance of Italy for provenance research</i>
12:55	019	Philipp Zschommler, Provenance Researcher, Heidelberg University of Jewish Studies <i>Presentation Cross-border provenance research between Germany &amp; the Czech Republic</i>
13:05		<b>Q&amp;A</b>
13:15		<b>CLOSING REMARKS</b> Prof. Dr Christian Fuhrmeister, Central Institute of Art History, Munich
13:30		<b>END OF SYMPOSIUM</b>

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Welcome and Introduction to the Symposium by Hester Kuiper, Provenance Research Specialist, Rijksmuseum, Amsterdam, The Netherlands

**WELCOME**

Taco Dibbits, General Director of the Rijksmuseum, Amsterdam, The Netherlands  
Emile Schrijver, Director of the Jewish Cultural Quarter, Amsterdam, The Netherlands  
Prof. Dr Meike Hopp, Chair Arbeitskreis Provenienzforschung e.V., Berlin, Germany  
Mr Avraham Roet, Holocaust Survivor, Israel

**NOTES**

First Keynotes - *Echoes of war: Exploring the long-lasting psychosocial impact of the Shoa in light of restitution processes*

Inez Schelfhout, Clinical Psychologist & Psychotherapist

ARQ Centrum'45 & ARQ Knowledge Centre War, Persecution, and Violence: Intergenerational trauma, The Netherlands

Dr Annelieke Drogendijk, Psychologist & Director

ARQ Knowledge Centre War, Persecution, and Violence & ARQ International, The Netherlands

### **Part 1: Inez Schelfhout - Introduction to Intergenerational trauma**

Inez Schelfhout will provide an introduction into psycho trauma, discussing possible symptoms and survival strategies of those affected by the holocaust and intergenerational effects on descendants. Furthermore she will explore what can happen psychologically when ones property is stolen or destroyed in a process of dehumanization. How do these experiences and processes affect generations over time? She will highlight the importance of regaining a narrative in the healing process and the crucial role that museums and justice can play in this process.

### **Part 2: Annelieke Drogendijk - Psychosocial impact during restitution processes**

Annelieke Drogendijk explores the various impacts on descendants and their families during a restitution process. She discusses how organizations can manage emotional triggers, as descendants dealing with the effects of war trauma may encounter intense facts about their family during this time. How can an organization structure its processes and create a safe environment? What specific psychological strategies can be implemented to support both families and even employees?

### **RESPONDENT**

Prof. Mr. Wouter Veraart, Professor, Faculty of Law, Legal Theory and Legal History, Vrije Universiteit Amsterdam, The Netherlands

### **NOTES**

**INTRODUCTION TO ROUND TABLE DISCUSSION**

Dr Richard Rabinowitz, Interviewer & Moderator

**Presentation**

Henk van Nierop, Heir, The Netherlands

My grandfather's collection of family portraits, some of them going back to the seventeenth century, and looted by the nazis during the German occupation, was deemed irretrievably lost – until the Rijksdienst voor het Cultureel Erfgoed (Government Office for Cultural heritage) digitized the filing cards on which in 1945 the Holocaust survivors had documented their lost artworks. Most of the descriptions were too vague and sketchy to be of any use, but one pastel drawing, properly dated and signed, representing a "Gentleman in a Library with a Violin" stood out for its specificity. It quickly turned out that it was part of the collection of the Rijksmuseum, acquired at an auction in May 1944. My family and I filed a request for restitution with the Restitutiecommissie (Restitution Committee) which was duly granted, but not before my niece Myra and I had dived into the archives to map the stolen object's journey from my grandfather's house to the Rijksmuseum. Our search led to many other questions: *Why were these paintings in my grandfather's possession at all, What may have happened to the other paintings that are still lost, and finally the most tantalizing of all: Who was the gentleman with the violin?*

**NOTES**



## **ROUND TABLE DISCUSSION**

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Inez Schelfhout, Clinical Psychologist & Psychotherapist ARQ Centrum'45 & ARQ Knowledge Centre War, Persecution, and Violence: Intergenerational trauma, The Netherlands

Simon Goodman, Author & Restitution Specialist, USA

Henk van Nierop, Heir, The Netherlands

Julie-Marthe Cohen, Curator, Jewish Cultural Quarter, Amsterdam, The Netherlands

This panel will go deeper into the lived experiences of Jews regarding the looting itself, as well as the experiences of their heirs in relation to the restitution process. How did the involuntary loss in a process of dehumanisation affect your family? And how does it affect your own life now? How does it feel to get an object back? What layer does that add to the meaning on an object? What is important for museums and government institutions to consider in the process of restitution seen from the claimants' viewing point?

## **NOTES**

**Rafael Schnerb-Shanhav**

Is the grandson of the antiquarian Louis Lamm and has spent more than 20 years tracing the lost pieces of his grandfathers Jewish books and manuscripts collection.

Louis Lamm (Wittelshofen, 1871 - Auschwitz, 1943) was a Berlin antiquarian, owning one of the five most important Hebrew and Jewish antiquarian bookshops in Germany. In 1933 he fled to Amsterdam, where he continued his business successfully in his house on Amstel 3. Together with his youngest daughter Ruth, he was murdered upon arrival in Auschwitz, around the same time as the Einsatzstab Reichsleiter Rosenberg looted his bookshop. After the war, a small part of Lamm's confiscated huge collection, which the Nazis probably never sent to Germany, was auctioned off by two Dutch auction houses and the proceeds benefited his heirs.

**Simon Goodman**

Simon Goodman is the grandson of the Dutch banker and art collector Fritz Gutmann who was the son of Eugen Gutmann, the philanthropist, art collector and founder of the Dresden Bank. Fritz died in Theresienstadt on 13th April 1944. His son Bernard survived in England, despite being hit by a German bomb during the war. When Bernard died fifty years later, he left a wealth of letters and documents relating to the lost Gutmann art collection.

The collection originated with Fritz's father Eugen, the founder of the Dresdner Bank. And after WW1, when Fritz settled in the Netherlands, he was able to expand the collection considerably. Sadly during the Holocaust era all was lost. For the last thirty years Fritz's grandson, Simon Goodman, has painstakingly searched and recovered hundreds of artworks.

**Henk van Nierop**

The Amsterdam lawyer and banker H.A. (Henk) van Nierop (1881–1976), grandfather of today's speaker, owned an interesting, though not particularly valuable, collection of family portraits. He and his wife and their four adult children all survived the war, but the portraits (along with their other belongings) were lost. Only in 2016 did one of the vanished portraits resurface in the collection of the Rijksmuseum. This led to a fascinating quest for the fate of the looted collection and the identity of the sitter.

Second Keynote - *Remnants of Trauma, Traumatic Remains: Preserving, Documenting and Exhibiting the material traces of the Shoah*

Dr Leora Auslander, Arthur and Joann Rasmussen Professor in the Departments of Race, Diaspora, and Indigeneity and History at Chicago University, USA

Throughout the modern era, in the aftermath of the large-scale, human-made, catastrophes, people and institutions have attempted to collect and present the material and testimonial fragments of these events, thus grappling with their legacies. These efforts have resulted in the establishment of unique depositories, or the supplementing of existing ones, with materials encompassing diverse media and genres, from objects of use, to religious objects, to art objects, to memorabilia, and from diaries to video testimonies.

The three central objectives of this collecting re: 1) to provide enduring evidence of individual and collective trauma; 2) to enable historians to analyze and narrate the victims' experiences; and, 3) to educate the public through museum exhibitions.

This lecture addresses questions concerning the collection and representation of Jewish experiences of the Shoah: What is an object of trauma? What makes its way to a depository of traumatic events, what does not, and why? What special obligations do museums have when they collect traumatic remains? What do museums "owe" those who donate these objects? What happens to an object of trauma once it is taken for custody by a museum? What is the appropriate documentation for those objects? How should religious objects, in particular, be treated? What is the relationship between repositories of traumatic remains and their exhibition?

**RESPONDENT**

Dr A.A. (Arnold) Witte, Associate Professor in Cultural Policy Faculty of Humanities, The University of Amsterdam, The Netherlands

**NOTES**

Presentation - *New York Collectors and Le goût Rothschild: reconstructing provenance*

Lucian Simmons, Head of Provenance Research, The Metropolitan Museum of Art, New York, USA

The Metropolitan Museum was the recipient of generous gifts from many great post-war collectors of the decorative arts, including Jayne Wrightsman, Irwin Untermyer and Jack and Belle Linsky. Many of these collections were built from artworks recently restituted to the Rothschild family, but this provenance had been lost or obscured before the artworks entered the Met's collections. The presentation will focus on the archival sources used in this reconstruction, the insight it gives into the similarity between the collecting ethos of the Rothschild family and the New York patrons who were their aesthetic successors, and on the commerce in restituted objects in post-war New York.

**NOTES**

Presentation - *Echoes of Belonging: The Rijksmuseum's Acquisitions and Its Social Role as a National Museum, 1933–1945*

Lea Grüter, Provenance Research Specialist, Rijksmuseum, Amsterdam, The Netherlands

This presentation examines the Rijksmuseum's acquisition practices from 1933 to 1945, focusing specifically on donations from Jewish refugees in 1938 and 1939. It explores how these acquisitions, set against the backdrop of global migration and persecution, underscore the museum's dual role as both a symbol of national identity and a politically influential institution.

Utilizing provenance research through the lens of migration history, the study critically analyzes acquisition patterns and the stories behind these donations. It reveals how the acquisitions intersect with broader issues such as forced migration and societal belonging, while uncovering previously overlooked aspects of the museum's involvement in government activities. The study also addresses the ethical implications of collecting during periods of social upheaval and the broader ramifications of genocide.

This analysis highlights the complex interplay between political power and institutional responsibility, offering new insights into the potential of provenance research, especially within national museums. It underscores the need for socially responsive research frameworks to better understand the cultural and social impacts of museums during crises. Ultimately, the study demonstrates how structural approaches to provenance research can deepen our understanding of Holocaust-related dynamics and enhance the identification of problematic provenances and their multifaceted histories.

**NOTES**

*Joint presentation - Nazi-looted art from East and West in the Erich Koch Collection: Cultural heritage lost and displaced in the Second World War*

Dr Patricia Kennedy Grimsted, Senior Research Associate, Ukrainian Research Institute, & Associate, Davis Centre for Russian and Eurasian Studies, Harvard University, USA

Anastasia Yurchenko, Provenance Researcher, Germany

Little is known in the West about the extensive Eastern seizures, destruction, and displacement of cultural heritage brought to Königsberg during WWII. Russian, Ukrainian, and Belorussian, together with paintings from Western Holocaust victims - all ordered by Erich Koch, Oberpräsident of East Prussia, while NS Reichskommissar of Ukraine. Wholesale art from Minsk and Kharkiv museums joined treasures from Northwest Russia (even the Amber Chamber).

During late 1943 German retreat from Ukraine, Koch ordered a major transport from three Kyiv museums (enroute West), redirected to Königsberg, then 'evacuated' to a Junker estate. With the Red Army approaching in February 1945, an SS unit destroyed the treasures from Ukraine, except a few for Koch's personal collection.

That same February 1945, Koch's personal collection was evacuated to Weimar by his SS estate manager, who returned in April, absconding with two-thirds of the collection. Few have surfaced in the West. Archives in Thuringia and Stasi archives in Berlin preserve lists of paintings delivered. – probably the only elite Nazi collection combining looted art from East and West. Among them several paintings from Göring's seizures in Paris and Amsterdam. Yurchenko's provenance research gives further hope for identification.

When Soviets transported Krebs's Impressionist Collection (near Weimar) to the Hermitage (Fall 1948), the remaining Koch paintings seized from Weimar bank were also taken. Recent research and available documents suggest a few Goudstikker and Wildenstein paintings, and others from Kyiv from Koch's Collection, are probably also still "Hidden in the Hermitage."

## NOTES

Presentation - *ERR, Omnia-Treuhandgesellschaft, Dienststelle Mühlmann - Sources for Provenance Research in the Archives of the NIOD Institute for War, Holocaust and Genocide Studies*

Leah Niederhausen, Researcher, NIOD Amsterdam, The Netherlands

The NIOD Institute for War, Holocaust and Genocide Studies in Amsterdam is a national and international center for interdisciplinary research into the history of world wars, mass violence, and genocides. Founded in May 1945 with the goal of documenting the events of the Second World War in The Netherlands, it has since then collected, preserved and made accessible extensive personal and administrative accounts that map the German occupation in The Netherlands.

In this presentation, Leah Niederhausen, researcher at the NIOD's Expert Centre Restitution, will give an overview of those sources in the archives of the NIOD that are of particular interest for (inter)national provenance researchers. This includes archival sources from the Einsatzstab Reichsleiter Rosenberg (ERR) - specifically of the Möbelaktion in the Netherlands, the Omnia-Treuhandgesellschaft and the Dienststelle Mühlmann. All were closely involved in the inventory and seizure of millions of household and art objects from Jewish owners. The goal of this presentation is to summarise and contextualise these sources so that they can support provenance researchers within and outside of The Netherlands.

## **NOTES**

Presentation - *The Red Cross Archives of the National Archives, The Hague*

Dr Raymund Schütz, Senior Researcher, The Hague City Archives, The Netherlands

This lecture explains how the Red Cross Archive came into being and the functional phases it has undergone since 1945. Explained is what this means for the type of data it contains and which context is needed to understand the documents. The legal context is discussed: the function of the Information Office of the Netherlands Red Cross is based on the Regulations concerning the Laws and Customs of War on Land.

Its primary function was to facilitate the tracing of missing persons and to formalize their deaths legally in the administration. The Dutch approach to finding out this individually explains the structure of the archive. Subsequent function: verifying claims of war victims and persecutors. After that, the use for projects of remembrance and the museum function of the Jewish Council Card Index. Finally, the current legal obstacle to actually gaining access to this archive due to the GDPR is discussed.

**NOTES**



Presentation - *Restitution and compensation files as a source for provenance research - a transnational perspective*

Dr Emily Löffler, Provenance Researcher, German National Library, Leipzig, Germany

The files of the West-German “Wiedergutmachung” (restitution and compensation) legislation are one of the most important type of source for provenance research in Germany: In cases where Nazi-era first-hand archival records on persecution or expropriation measures are no longer available, they offer ways to reconstruct family histories, persecution experiences, and the circumstances under which a cultural item changed ownership. At the same time, consulting the restitution and compensation files allows to check whether claimants have already received compensation for a cultural item under the post-war West-German legislation.

The presentation gives a short introduction to this type of source, by focusing in particular on its potential for transnational research approaches: The West-German Bundesrückerstattungsgesetz (BRüG) gave citizens from the formerly occupied Western European countries the possibility to reclaim looted property under the condition that this property had been removed onto German territory after its confiscation.

The German restitution files therefore may contain cases relating to the so-called Möbel-Aktion in Paris as well as to confiscations which took place in the Netherlands. In which archives can they be found? How did transnational compensation cases work? And how did they relate to restitution programs of the immediate post-war period, i.e. the work of the Commission de Récupération Artistique in France or of the Dutch Art Property Foundation in the Netherlands?

**NOTES**

Presentation - *The Challenges and Complexities of Judaica Provenance Research Today*

Tamara Kohn, PhD candidate at the Jewish Theological Seminary at the University of Jewish Studies in Budapest, Argentina

Judaica (Jewish ritual objects) can be individual, communal, and institutional property. During the Holocaust, Jewish ritual objects were looted by the Nazis and their accomplices. After the war, the identified objects were returned to their countries of origin. However, the owners or users of most ritual objects had been killed and could not be returned. These so-called orphaned objects that had been discovered in the American occupation zone were handed over by the US Army to a newly found international trustee organisation, called Jewish Cultural Reconstruction Inc. (JCR). JCR distributed these objects to Jewish institutions and communities, mainly in the United States and Israel, but also to South America, South Africa and other regions.

The presentation discusses the work of the JCR and highlights the transnational dimension of Judaica's provenance research. A case study from Argentina will illustrate the complexities and challenges of reconstructing the migration paths of the objects, which helps to establish where these objects come from and who their pre-war owners were.

**NOTES**

Presentation - *The Restitution of Knowledge: Artefacts as Archives in the (post)colonial Museum, 1850–1939*

Dr Mary-Ann Middelkoop, Researcher, Pitt Rivers Museum & University of Oxford / Junior Research Fellow in History of Art St Peter's College, Oxford, United Kingdom

Alongside iconic and well-known examples such as the Benin Bronzes, Ashanti Gold and the Magdala Royal Collections, taken through military interventions in Nigeria, Ghana and Ethiopia respectively, there have been many smaller, lesser known and unwritten missions, expeditions, skirmishes, that range across West and East Africa, as well as Southern Africa.

Making an intervention in the rapidly emerging field of colonial-era provenance research, the project addresses an urgent need among museum professionals, historians and communities of origin alike for a systematic inventory of these incidents where objects, art and artefacts were taken by the British Army in 'punitive expeditions' and small wars - an inventory that is at present entirely lacking. It further aims to investigate the movement of objects during the immediate aftermath of 'punitive expeditions', before they entered public and private collections in Europe.

## NOTES

Presentation - *Paul Cassirer & Walter Feilchenfeldt Archive*

Christina Feilchenfeldt, Director, Walter Feilchenfeldt AG, Zurich, Switzerland

In 1898 the cousins Paul (1887–1926) and Bruno Cassirer (1872–1941) founded their gallery with the intention to present French Impressionist art in Berlin to the public. Walter Feilchenfeldt (1894–1953) and Grete Ring (1887–1952) became partners of the business in 1924 after joining it in 1919: Grete Ring, one of the first female art historians in Germany with a PhD, was to support Cassirer running the gallery whereas Walter Feilchenfeldt took over a position in the associated publishing house before joining the art salon in 1923.

After Paul Cassirer's death Walter Feilchenfeldt and Grete Ring continued to run the business together until Feilchenfeldt emigrated to Holland in 1933. Grete Ring liquidated the gallery in Berlin in 1937 and emigrated to London the following year. A large part of the gallery's business files survived the war in Amsterdam and were later brought to Switzerland where they are part of the Paul Cassirer & Walter Feilchenfeldt Archive, Zurich. Additionally, the archive contains material relating to the Zurich art gallery founded by Walter Feilchenfeldt in 1948. In 2021 information regarding the war years spent by Walter Feilchenfeldt in Ascona/Switzerland surfaced, allowing new insights regarding provenance research.

**NOTES**

Presentation - *The New York Judaica Market: Antique Dealers and Collectors as Agents of the European Jewish Heritage*

Dr Anna-Carolin Augustin, Research Fellow, German Historical Institute Washington, USA

The Nazi looting and destruction largely affected European Judaica. After 1945, the processes of searching for, reclaiming, and finding new homes for remaining Judaica were highly emotional, symbolic, and contested. These undertakings symbolized different ideas about Jewish survival and reconstruction, and hence about the postwar future of Europe's Jews. This was especially true of Jewish ritual objects.

One aspect that (provenance) research has largely neglected to date is the central role played by the international art and antiques market in this specific context. Large numbers of Judaica found new homes, meanings, and functions through official and unofficial trade. Who offered European Judaica for sale after the Shoa, and why? Where did these objects come from? Where and how were they sold? And who bought them?

To approach these questions, the talk will give insights into my current research on the post-war transatlantic Judaica trade. Furthermore, it will highlight the extent to which my findings may also be of interest to provenance researchers working in other areas of the art trade (such as antiquities, ethnographic artifacts, or avantgarde art) and what dimensions the postwar Judaica trade might contribute to debates on topics such as "flight assets".

**NOTES**

Presentation - *Status Quo Report of the Working Group on Fluchtgut*

Jasmin Hartmann, Head of Koordinationsstelle für Provenienzforschung in NRW, Germany

In 2001 a team of scholars coined the term “Fluchtgut” (“flight assets”) to describe the sale of cultural goods in Switzerland by owners persecuted by the Nazi Regime. Since then, the meaning and application of the term has shifted. How to approach such transfers of ownership has been a matter of uncertainty, if not controversy, in Germany.

For several years, a working group comprising provenance researchers from Germany and Switzerland has met regularly to study and discuss case studies of “flight assets.” In our presentation, we will introduce the group's preliminary research results and provide suggestions for a methodology.

**NOTES**

Joint presentation - *New findings regarding the provenance of the Mannheimer collection based on records in the Rosenberg & Stiebel Archive (The Frick Collection / Frick Art Reference Library Archives)*

Elizabeth Kobert, Archivist at The Frick Collection and Frick Art Reference Library, New York, USA

Eyal Dolev, Independent Provenance Researcher, Israel

In 2021, the Stiebel family donated the archives of the Rosenberg & Stiebel galleries to The Frick Collection. The archivists at the Frick have produced a finding aid for records of the Dutch firm (I. Rosenbaum, NV) and for the US firm (Rosenberg & Stiebel, Inc.), as well as the family's British firm (S. & R. Rosenberg, Ltd.). Sadly, the Frankfurt records were not kept.

This joint presentation will deal with how the newly accessible archive can help researchers uncover the provenance of objects that are or were in the famous collection of Dr. Fritz Mannheimer. There seems to be a pattern that German-Jewish collectors who were once clients of the Rosenbaum Gallery in Frankfurt had sold artworks back to the Rosenbaum Gallery after 1933 when things worsened for them in Nazi Germany. Some of these artworks were exported to the Dutch firm and were sold to Dutch collectors and, in particular, to Mannheimer.

Examples from the Emma Budge, Franz and Margarete Oppenheimer, Hermine Feist-Wollheim and the Goldschmidt-Rothschild collection will be given. Many of these artworks are found in the Rijksmuseum. Further research can uncover their pre-Mannheimer provenance.

## NOTES

Joint presentation - *ProvEnhance. Enhancing provenance data of the Royal Museums of Fine Arts of Belgium since 1933*

Fenya Almstadt, PhD candidate, Royal Museums of Fine Arts of Belgium, Université Libre de Bruxelles, Technical University Berlin and Centre d'Étude Guerre et Société

Eléa De Winter, PhD candidate, Royal Museums of Fine Arts of Belgium, Université Libre de Bruxelles and Centre d'Étude Guerre et Société

The ProvEnhance project, launched in October 2023, seeks to establish a methodological framework for provenance research in Belgium. As a case study, ProvEnhance examines a part of the collection of the Royal Museums of Fine Arts of Belgium and the correlative art market between pre- and post-war periods. This innovative project employs diverse archival and secondary sources as well as digital methods to collect and enrich provenance data with the aim to publish open datasets.

In this session the two PhD researchers Eléa De Winter and Fenya Almstadt will present on the specific situation in Belgium, detailing the methodology used in the project and the multidisciplinary approach that typifies their work. Characterized by a transnational and dual approach, combining provenance research with art market studies, the presentation will highlight a case example to demonstrate the synergy between these two approaches and its benefits driving provenance research forward.

## **NOTES**



Joint presentation - *Translocations to and from Fascist Italy: The relevance of Italy for provenance research*

Alice Cazzola, PhD candidate at Heidelberg University, Germany & Kunsthistorisches Institut in Florenz - Max-Planck-Institut, Italy

Katharina Hüls-Valenti, PhD candidate at the University of Mainz, Germany

Italy is becoming increasingly relevant for international provenance research since more and more researchers come across cultural objects that have been (illegally) translocated from or to Italy; or they investigate biographies of collectors, artists or art dealers, who escaped to or transited through Italy during the Nazi-fascist era.

The contribution gives a short overview on the current state of affairs regarding the field of provenance research in Italy and will then offer insights into a few historical aspects regarding cross-border movements of cultural objects to and from Fascist Italy. To discuss present challenges and explore the potential of Italy in the context of provenance research, the talk will conclude with a case study on the Roman archive of the Jewish Czech-born archeologist Ludwig Pollak (1868–1943), whose prominent art collection was largely dispersed during the Nazi-fascist persecution of Jews under unclear circumstances and therefore constitutes an urgent research desideratum to this day.

## NOTES

Presentation - *Cross-border provenance research between Germany & the Czech Republic*

Philipp Zschommler, Provenance Researcher, Heidelberg University of Jewish Studies, Germany

Since 2019, provenance research at the library of the Heidelberg University of Jewish Studies has been dedicated to a book collection that largely consists of Nazi looted property. These are mainly books that were recovered in liberated Czechoslovakia after 1945.

In conjunction with the surviving sources, we were able to assign many books to the various seizure situations that existed in the then “Protectorate of Bohemia and Moravia”. This concerns, for example, books that the Berlin Reich Security Main Office had moved there, books that had been incorporated into the libraries of Theresienstadt or books that had been catalogued under duress in the Jewish Museum in Prague.

Some of the owners we were able to identify were themselves involved in the structures of book processing and re-utilisation. Our objective is to return the books to the families and successor institutions and reconstruct their biographies and histories. The scattering of books worldwide in the post-war period makes it difficult to assign them to the various looted property contexts, and some pointers will be given in this regard. The importance of cross-border cooperation based on trust is also emphasised, without which no effective provenance research is possible.

**NOTES**

## BIOGRAPHIES

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**Fenya Almstadt** studied art history, history and social and cultural anthropology in Berlin, Potsdam and Rennes. She is a PhD researcher within the ProvEnhance project since October 2023, investigating the Royal Museum of Fine Arts of Belgium's (RMFAB) acquisitions, practices and networks between 1933–1960. In the past Fenya participated in a provenance research project at the Liebermann Villa am Wannsee in Berlin, worked for the Jewish foundation ZURÜCKGEBEN as well as a freelance referee at the Sachsenhausen Memorial and Museum. Her research focuses on Nazi-era provenance research and the 20th century art market with a special interest in the role of female actors. Fenya is affiliated to the Arbeitskreis Provenienzforschung in Germany.

**Marion Anker** is an Academic Researcher at the Department of History at the Rijksmuseum in Amsterdam, The Netherlands. She has worked at the Rijksmuseum since 2019, starting off as a Junior Curator. Anker was one of the compilers the exhibitions *Revolusi! Indonesia independent* (2022) on *Point of View: A Gendered Take on the Collection* (2024). She is part of the research project *Women of the Rijksmuseum*, which aims to enrich the museum's narrative by increasing attention for women in (art) history. Among other things, she is currently conducting research on women employees and donors of the Rijksmuseum in the 19th and 20th century. Anker studied History at Leiden University and at the University of Amsterdam, and holds a Research Master's degree in Modern History.

**Anna-Carolin Augustin** is a postdoctoral research fellow at the German Historical Institute in Washington DC. Her main field of interest is modern German-Jewish History and Culture with emphasis on Jewish Material Culture. She received her PhD in modern history from the Universität Potsdam in 2016. Her first monograph on art collecting women in Berlin around 1900 ("Berliner Kunstmatronage. Sammlerinnen und Förderinnen bildender Kunst um 1900") was published in 2018. Being also a trained museum professional, she has additionally devoted herself to provenance research in the field of Judaica. Currently, she examines the entangled object biographies and migration paths of Jewish ceremonial objects as well as their changing attributions of meaning and functions after 1945 in a transnational, cultural-historical study. She has recently published journal articles in the Heidelberg journal *Transfer* 2023 on the fate of the Hamburg Leo I. Lessmann Judaica Collection (together with Julie-Marthe Cohen), in *Dubnow Institute Yearbook SSOSR* on Guido Schönberger's role for the Jewish Cultural Reconstruction, Inc and the *Leo Baeck Yearbook* together with Carolin Liebisch-Gümüs on "Transit Materialities: Following Objects and Infrastructures".

**Leora Auslander** is Arthur and Joann Rasmussen Professor in the Departments of Race, Diaspora, and Indigeneity and History at the University of Chicago, where she was the founding director of the Center for Gender Studies and is a member of the Greenberg Center for Jewish Studies. She has held visiting positions in Jewish Studies, European History, and Gender Studies in the United States, France and Germany. Publications include: *Objects of War: The Material Culture of Conflict and Displacement* (2018) (co-edited with Tara Zahra) and “Archiving a Life: Post-Shoah Paradoxes of Memory Legacies,” in *Unsettling Histories* (2010). She is currently finishing work on *Diasporic Homes: Jewish Parisians and Berliners, 1870–2000*.

**Alice Cazzola** is a Berlin/Florence-based Art historian and Provenance researcher. She received her B.A. in Art History from the LMU Munich and her M.A. in Art History and Museology from the École du Louvre in Paris and the Heidelberg University. Alice is currently a PreDoc Fellow at the Kunsthistorisches Institut in Florenz - Max-Planck-Institut pursuing a PhD at the Heidelberg University on Max Liebermann’s relations with Italy. From 2018 to 2024 Alice worked at the Liebermann-Villa am Wannsee, first as curatorial assistant and provenance researcher of the museum’s collection and later as curator. As a founding member of the Working group Italy of the Arbeitskreis Provenienzforschung e.V. she is actively involved in projects that are committed to promoting and establishing the field of provenance research both in academia and in cultural institutions in Italy.

**Eyal Dolev** is an independent provenance researcher working with German lawyers to document the art losses of Jewish families. He holds academic degrees in Economics, Business administration and law. Recently he initiated and moderated an academic course on looted Art together with Prof. Matthias Weller (Bonn) and Prof. Leora Bilsky (Tel-Aviv).

**Annelieke Drogendijk** (PhD) is director of ARQ Center of Expertise on War, Persecution and Violence and director of ARQ International, the international hub of ARQ National Psychotrauma Centre. She studied clinical psychology and conducted several studies and international (EU-)projects on the psychosocial consequences of (work-related) traumatic events, war and disasters. From 2012 to 2017, she was head of the ARQ crisis-team, and was a consultant and advisor for the Dutch national government and local public health organizations after MH17 plane crash disaster and the international refugee crisis of 2015. Nowadays, Annelieke is leading two multidisciplinary teams of psychologists, historians, anthropologists and information specialists with special focus on projects with regard to the psychosocial impact of war on individuals and society, both from the international MHPSS perspective and the long-lasting psychosocial impact of WW2.

**Christina Feilchenfeldt** studied History of Art at the Freie Universität in Berlin. After working for an International auction house in London and New York she returned to Berlin as a freelance art historian and provenance researcher. She has published numerous articles regarding the Paul Cassirer Gallery and the collections formed by Cassirer and his partners and successors, Walter Feilchenfeldt and Grete Ring. She is the Director of the Walter Feilchenfeldt AG Zurich ([walterfeilchenfeldt.ch](http://walterfeilchenfeldt.ch)) to which the Paul Cassirer & Walter Feilchenfeldt Archive belongs. She is a member of the Swiss Arbeitskreis Provenienzforschung ([arbeitskreis-provenienzforschung.org](http://arbeitskreis-provenienzforschung.org)) and chairman of the board of the Rolf Horn Foundation ([stiftunghorn.com](http://stiftunghorn.com)) located at Schloss Gottorf in Schleswig Holstein.

**Mimi Fischer** joined Sotheby's as Restitution Specialist in 2022. She has a strong background in Art History and Nazi-era provenance research. Before joining Sotheby's, she worked for four years at the Art Loss Register as Provenance Researcher and was appointed as their Global Art Fair Manager in 2021. After graduating with an M.A. in Art History in 2016, she worked as a researcher for the "Degenerate Art" research Centre at Freie Universität Berlin. At Sotheby's she is tasked to provide a cross-departmental research facility on the 1933-45 provenance of artworks coming up for sale in Sotheby's European salerooms. Mimi is a member of the Arbeitskreis Provenienzforschung. She grew up in Hamburg, Germany and speaks German and English.

**Simon Goodman** was born in London after WWII and educated at the French Lycée in London, then at Munich University. Following his father's death in 1994, he began to trace his family's legacy lost during the Holocaust. Since then, he has devoted his time to recovering hundreds of artworks, from the renowned Gutmann collection. Goodman initiated the first Nazi looting case to be settled in the United States. His family also brought about the first major restitution in The Netherlands since the post-war era. Following the publishing of *The Orpheus Clock* he has lectured across the United States, as well as giving testimony before the U.S. Senate Judiciary Committee.

**Patricia Grimstead** is a Senior Research Associate at the Ukrainian Research Institute and Associate of the Davis Center for Russian and Eurasian Studies at Harvard University and an Honorary Fellow of the International Institute of Social History (Amsterdam). She received her Ph.D. in Russian history at the University of California (Berkeley) in 1964 and has taught at several universities. Among many fellowships and awards, and she received the Distinguished Contribution to Slavic Studies Award from the American Association for the Advancement of Slavic Studies in 2002.

Her series of directories and related studies on Soviet-area archives, include the comprehensive post-Soviet collaborative edition, *Archives of Russia: A Directory and Bibliographic Guide to Holdings in Moscow and St. Petersburg* (Russian edn, 1997; English edn, 2 vols NY, 2000). She continues to consult for the English Internet version of *Archeo-BiblioBase*, developed for the Internet by the International Institute of Social History (IISG), Amsterdam, now on the website of East View Information Services. Since the 1980s she has also become a major authority on displaced cultural valuables from the Second World War and restitution issues. She is a consultant for the Jewish Claims Conference (NY and Frankfurt), as author of *Reconstructing the Record of Nazi Cultural Plunder: A Guide to the Dispersed Archives of the Einsatzstab Reichsleiter Rosenberg (ERR)*, ***ERR Project***, together with a growing website on looted libraries (<https://www.errproject.org/guide.php>).

**Lea Grüter** studied art history, French, museology, and cultural heritage in Göttingen, Paris, and Amsterdam. Since 2017, she has been working at the Rijksmuseum, focusing on acquisitions made after 1933. As an expert in the confiscation and restitution of cultural objects during the Second World War, her research explores the critical study of memory politics. She examines how object transactions reveal systematic structural gaps, traces of genocide and violence, and diverse suppressed narratives of a forgotten and ongoing world. Lea Grüter critically evaluates the moral, political, and societal dimensions of provenance research to enhance the understanding of objects and their historical and continuing contexts.

**Jasmin Hartmann** is an art historian and has been the head of the Coordination Office for Provenance Research in North Rhine-Westphalia since 2022. Together with her team, she supports more than 1,000 museums, libraries, and archives in all matters related to provenance research. From 2016 to 2021, she established the newly founded Provenance Research Department of the state capital Düsseldorf and was previously active in various institutions and projects in the field of provenance research. As a scholar, educator, and mentor in training and further education, she is well-acquainted with the needs of different sectors and organizations and is committed to establishing a systematic, efficient, and sustainable infrastructure for provenance research. Since 2014, she has been voluntarily involved with the Arbeitskreis Provenienzforschung e.V. and currently co-leads the working group on so-called *Fluchtgut* together with Dr. Iris Schmeisser.

**Katharina Hüls Valentië** is a Bremen/Venice-based Art historian and Provenance researcher. She holds a bachelor's double-degree in "Studi Italo-Tedeschi" from the Universities of Bonn and Florence, as well as a master's degree in Art History from the University of Vienna with a specialization on arts management and museology. In 2024, Katharina completed her PhD at the Johannes Gutenberg University of Mainz with a research project on German art acquisitions in Italy between 1938 and 1945, concerning particularly the activities of the Special Commission Linz. Her current research focuses on Jewish-owned art collections in Italy and their fate under the Nazi-fascist regime. As a founding member of the Working group Italy of the Arbeitskreis Provenienzforschung e.V. she is actively involved in several projects that are committed to promoting and establishing the field of provenance research both in academia and in cultural institutions in Italy.

**Elizabeth Kobert** is an archivist at The Frick Collection and Frick Art Reference Library in New York City, where she primarily processes and provides researchers with access to manuscript collections related to the history of art collecting. She received a BA in European History from the University of Pennsylvania and an MLIS from Pratt Institute.

**Tamara Kohn** is an independent researcher and curator of Jewish Art. Currently, she is a Ph.D. candidate at OR-ZE in Hungary, writing her dissertation on the ritual objects and material culture of Jewish refugees from Nazism in Argentina as objects of memory. She was awarded the Christie's grant for Nazi-looted art provenance research in December 2023. Tamara was part of the curatorial teams for the renewal of the Jewish Museum of Buenos Aires (2012–2014) and the Buenos Aires Holocaust Museum (2018–2020). She also coordinates the LAJM project for a regional network of Jewish institutions in the GLAM sector in Latin America.

**Hester Kuiper** has been associated with the Rijksmuseum as a specialist in provenance for the period of the Second World War since 2012. She has also coordinated the provenance project for the Rijksmuseum. Before, she has worked as a research assistant and curator at various Dutch institutions, including the Mauritshuis (The Hague), the Centraal Museum (Utrecht), Zuylen Castle (near Utrecht) and the Nederlandse Kastelenstichting (Netherlands Castle Foundation castles). Her major areas of interest include the Dutch nobility and Dutch art dealers. Hester Kuiper studied art history at Utrecht University, The Netherlands.

**Mara Lagerweij** holds a master's degree in the research master Art Studies at the University of Amsterdam. Since 2012, she has conducted provenance research at the Rijksmuseum. For the last 4 years she has worked as a guest curator with the Jewish Museum and the National Shoah Museum as part of the exhibition and publication *Looted* that is currently on show until 27th of October 2024. The focus of her work is on the changing meaning of objects in different cultural and political contexts and curating provenance stories.

**Emily Löffler** is a provenance researcher at the German National Library in Leipzig. Her main area of interest is the identification of Nazi-era looted books, but she also has a keen interest in GDR-era translocations as well as the question of colonial contexts in libraries. From 2016 to 2019, she worked as a provenance researcher at the Landesmuseum Mainz. She holds a PhD in History from the Eberhard Karls Universität Tübingen. Her dissertation on art restitution policies in the American and French occupation zones after the end of World War II was published in 2019.

**Dr Mary-Ann Middelkoop** is a post-doctoral researcher at the AHRC/DFG funded project 'The Restitution of Knowledge: Artefacts as Archives in the (post)colonial Museum, 1850–1939' at the Pitt Rivers Museum, University of Oxford, and a Junior Research Fellow in History of Art at St Peter's College, Oxford. She previously worked in the History of Art Department at the University of Cambridge and the Commission for Looted Art in Europe (CLAE), London. Mary-Ann is co-editor with Dr Lucy Wasensteiner of *Thinking Provenance, Thinking Restitution*, forthcoming with De Gruyter, 2025.



**Leah Niederhausen** is researcher at the Expert Centre Restitution (NIOD). She conducts provenance research into the loss of material property under the National Socialist regime, the history of restitution policies and the dynamics of restitution, memory and justice in the aftermath of mass violence. Leah studied history and international relations in Münster, Utrecht and Amsterdam. In 2023, she concluded her studies with a thesis on the historical interconnectedness of restitution and memory in Germany for which the Dutch Royal Society of Science awarded her with the Jan Brouwer Thesis Award.

**Henk van Nierop** is an emeritus professor of Early Modern History at the University of Amsterdam. He has widely published and taught about the Revolt of the Netherlands (the Dutch Revolt) and culture, politics, and society in the Dutch Republic. Among his books are a regional study of the Revolt in the North of Holland (*Treason in the Northern Quarter*, 2009) and a biography of the artist Romeyn de Hooghe (*The Life of Romeyn de Hooghe*, 2018).

**Richard Rabinowitz** has been one of the leading public historians in the United States. As president of American History Workshop since 1980, he has curated over 500 history projects in 34 states across the nation, including new museums like the Tenement Museum in New York; the Birmingham Civil Rights Institute; and the Smithsonian's National Museum of African American History, as well as exhibitions on the often untold stories of immigrants, women, enslaved people, industrial workers, and political activists. He has a BA and PhD from Harvard and is the author of *The Spiritual Self in Everyday Life* (1989), *Curating America* (2016), and *Objects of Love and Regret* (2022).

**Inez Schelfhout** is a Clinical Psychologist and Psychotherapist at ARQ National Psychotrauma Centre. As a clinician she specializes in the treatment of war-related psychotrauma in war victims and their descendants and is responsible for the development and innovations of these treatments in the Dutch mental health care system. Apart from her work as a therapist she often speaks in public to raise awareness and share clinical knowledge around the topic of intergenerational effects of war trauma.

**Iris Schmeisser** is a provenance specialist and head of archives at the Städel Museum in Frankfurt. She previously worked as a curatorial assistant and provenance researcher at the Museum of Modern Art in New York and taught American Cultural History at the University of Erlangen and the University of Munich in Germany. Her major areas of interest include the biography of objects, German Expressionism and the relationship between art, history and social movements. In 2017 she co-curated an exhibition on the acquisitions of the Liebieghaus Sculpture Collection during the Nazi Era ("From Definite to Dubious: Sculptures and Their Histories").

**Raymond Schütz** is a legal historian, specialised in historical information systems. He received his Ph.D. from the law faculty of the Free University in Amsterdam (2016). The title of his Ph.D. thesis translates to Cold Mist; The Dutch Notaries and the Heritage of the War. It critically analyses the professional behaviour of Dutch civil law notaries during the Second World War and its aftermath. In 2022 he was a member of the committee of historians that refuted the book by the novelist-historian Rosemary Sullivan, *The Betrayal of Anne Frank: A Cold Case Investigation*. Last year he published a critical chapter about the colonial wealth of the house of Orange in *Staat & Slavernij, Het Nederlandse koloniale slavernijverleden en zijn doorwerkingen* (2023). Schütz was historian and archivist of the Netherlands Red Cross War Archives (2001–2019). Currently he is senior researcher at the municipal archives of The Hague.

**Lucian Simmons** is a provenance research specialist and was called to the Bar in 1984, later re-qualifying as a Solicitor. Previously working as a litigation partner in the London City Law Firm of Barlow, Lyde and Gilbert and specialised in legal malpractice defence work with a focus on trusts and estates and on white collar crime. Lucian is on the roll as a Solicitor of the Supreme Court of England and Wales. Before joining the Met in 2024, Lucian was Vice Chairman of Sotheby's North America, Worldwide Head of Sotheby's Restitution Department and a Senior Specialist in Sotheby's Impressionist and Modern Art Department. Having joined Sotheby's in 1995 he was instrumental in establishing the auction house's worldwide compliance programme and starting Sotheby's Provenance Research & Restitution Department in 1997. He was instrumental in resolving legal and ethical claims against artworks that subsequently sold for an aggregate in excess of \$1 billion. He worked extensively with art collectors and their advisors throughout North America and Europe in the acquisition and deaccession of Fine & Decorative Art, predominantly in the Contemporary and Modern fields. During his career he has spoken widely on art market issues and in particular on the displacement of art during WWII across television, radio and having appeared in a number of film documentaries. He gives regular seminars at universities and law schools across North America and speaks additionally on the history of collecting and on Ceramics & Fine Art.

**Wouter Veraart** is Professor of Legal Philosophy at the Vrije Universiteit Amsterdam. Veraart has a strong interest in questions of historic injustice, restitution, victimhood and the rule of law. In 2005, he obtained his PhD degree on the restitution of property rights in the Netherlands and France in the post-war period. In his inaugural lecture, in 2009, he paid attention to the legal consequences of forgetting and remembering as collective answers to past injustice. Currently he is one of the principal investigators in the research project *Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums* (2021–2025).

**Karel Weener** is a colonial research specialist at the Rijksmuseum Amsterdam.

See: [Herkomstonderzoek Koloniale collecties](#)

**Aurora Wilson Dyer Gough** is a provenance research specialist at the Rijksmuseum Amsterdam. She holds a bachelor's degree in Art History & Visual Studies from the University of Manchester as well as a research master's degree in Art History with a focus on provenance research at Utrecht University, The Netherlands. A recipient of the 2023 'Next Generation Provenance Researchers' by Christie's. She has been conducting her grant research in association with the University of Amsterdam (UvA) as a guest researcher (2024). She is also affiliated with the UvA *Looted Art: Provenance Research and Restitution in the Netherlands*.

**Eléa De Winter** studied art history at Ghent University (2021). Since October 2023 she is preparing a PhD on the art market in Belgium between 1933–1960 at the Université Libre de Bruxelles in collaboration with the Royal Museums of Fine Arts of Belgium, Technische Universität Berlin and CegeSoma. This doctoral project is part of the ProvEnhance project – Enhancing the provenance data of the collections of the Royal Museums of Fine Arts of Belgium (RMFAB) since 1933. Scientific study, digital valorization and narrative in context. Eléa is an affiliated researcher at the research group Art in Belgium since 1945 (UGent) and the Brussels Art Markets Laboratory (ULB).

**Arnold Witte** is specialised in institutional aspects of artistic patronage, both in the Early Modern Period and the present day. His research focuses on the way art has been commissioned by patrons and the way this has (had) an impact on the meanings of these works of art. From this perspective, he is working both on patronage in 17th C. Italy, especially of ecclesiastical patrons and the functioning of religious art, and on contemporary art and the role this plays in the corporate world through corporate art collections. He is associate professor in Cultural Policy. Between 2008 and 2014 he was coordinator of the MA programme of Dutch Art in European Context, and he was Head of Studies of the department Art, Religion and Cultural Studies of the University of Amsterdam between 2010 and 2014. Apart from that, he has also lectured in the history of art at University College Amsterdam between 2010 and 2012. Between 2015 and 2020, he was on secondment to the [Royal Netherlands Institute in Rome](#), as Director of studies in Art History and Vice Director. Here he set up courses on contemporary art in Italy (on Arte Povera and Umberto Eco's Opera Aperta) and he initiated a BA minor on Italian art and history, together with the Dutch Institute of Art History in Florence (NIKI) and departments of art history and history of the Dutch universities.

**Anastasia Yurchenko** is an art historian and a provenance researcher living between Berlin and Venice. She published several papers dedicated to the fate of German art collections during and after WWII. In the course of her work at the Cultural Foundation of the German Federal States (Kulturstiftung der Länder), her main task was tracing and identifying artifacts from the Bode-Museum Berlin, in connection with their displacement, loss or damage during the war. Yurchenko is a member of the German working group "Provenance research of objects of technical culture". As part of the Museum Association for the Province of Saxony and for Anhalt, Yurchenko is responsible for the inspection of three museums' collections for the Nazi-looted cultural property [Kreismuseum Jerichower Land, Museum Burg Querfurt, Museum der Stadt Zerbst]. Under the supervision of Dr. Patricia Kennedy Grimsted, Yurchenko is focused on a research project which investigates the wartime role of Erich Koch, which involved the seizure, destruction and displacement of part of the pan-European cultural heritage.

**Philipp Zschommler** studied Jewish studies and classical archaeology in Heidelberg. Since 2019, he has been in charge of provenance research at the Heidelberg University of Jewish Studies, with a particular focus on the Nazi looting of books and libraries. For books identified as looted property within the University Library, he researches the biographies of the owners and implements the restitutions.

**RKD Netherlands Institute for Art History (Nederlands Instituut voor Kunstgeschiedenis, The Hague)**

The RKD-Netherlands Institute for Art History is one of the world's foremost art-historical knowledge centres. The Institute makes acquisitions and manages, researches, and presents a unique national collection that includes several databases, hundreds of archives, and the most important library for the visual arts of the Low Countries in an international context, from the late Middle Ages to the present.

**NIOD Institute for War, Holocaust and Genocide Studies (Instituut voor Oorlogs-, Holocaust- en Genocidestudies, Amsterdam)**

Housed in a monumental canal house on the Herengracht in Amsterdam, the NIOD Institute for War, Holocaust and Genocide Studies is a national and international centre of expertise for interdisciplinary research into the history of world wars, mass violence, and genocides. It holds an extensive library and 2,500 meters of archival material, in majority related to the Holocaust and the Second World War. Moreover, the NIOD Institute contains the Expert Centre Restitution (ECR), which conducts independent, impartial research – both autonomously and on commission – into the loss of cultural goods under the Nazi regime and into restitution.

During this excursion, visitors will gain insight into the role of the ECR in the Dutch restitution policy, as well as its expertise on research into the loss of cultural goods under the Nazi regime. There will be time to look into some of the most interesting NIOD archives concerning art theft and restitution, such as the archive of the Dienststelle Mühlmann and the Dutch section of the Einsatzstab Reichsleiter Rosenberg. Finally, visitors will be guided through the magnificent city palace that houses the NIOD, with its dark histories in both the Dutch colonial period and the Second World War.

**National Archives (Nationaal Archief, The Hague)**

The National Archives is the largest archive institution in the Netherlands. The right to information for citizens is central to us. We give all citizens access to the information they need. That is why we support governments to consciously deal with the information that is created, to manage information sustainably and to make it public.

**The Amsterdam City Archives (Stadsarchief Amsterdam, Amsterdam)**

The Amsterdam City Archives is the collective memory of Amsterdam, Amstelveen, Ouder-Amstel and The City Archives is the legal archive repository for permanently preserved information of the municipality of Amsterdam. The director of the City Archives is also the municipal archivist.

The main task of the City Archives is to acquire, manage and make available Amsterdam archives and documentary heritage and to supervise information, based on the Archives Act. The City Archives supervises the requirements of completeness, authenticity, integrity and accessibility of information. The information transferred to the City Archives is in principle public and can be consulted by citizens free of charge. The image of the City Archives as an organisation that stores 'paper' is only partly a reality. Although the City Archives manages 55 linear kilometres of documents, maps, drawings, photos and other items that document almost 750 years of the City's history, digitisation - and thus digital accessibility and sustainable information management - is gaining ground at the City Archives at a spectacular speed. This means that the City Archives is not only the manager of historical information on paper but also, to a significant extent, in the form of (historical) data.

**Jewish Cultural Quarter (Joods Cultureel Kwartier, Amsterdam) / National Holocaust Museum (Nationaal Holocaust Museum, Amsterdam)**

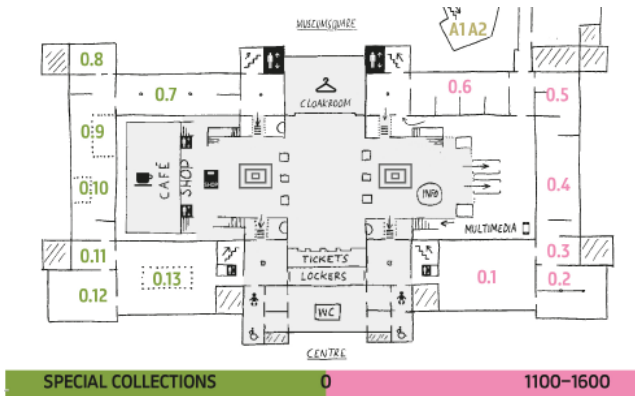
The Jewish Cultural Quarter comprises the Jewish Museum + Junior, Portuguese Synagogue, Hollandsche Schouwburg and National Holocaust Museum. In this excursion we will visit the exhibition *Looted* that takes place simultaneously in the National Holocaust Museum and Jewish Museum.

The [exhibition \*Looted\*](#), personal stories about the looting and restitution of Jewish cultural property (31 May-27 October 2024) reveals the emotional impact of the theft of personal property under the Nazi regime. It features eight personal stories of survivors and heirs of murdered Jews and the struggle they were forced to wage to reclaim their property and indeed their dignity after the war. Curators Julie-Marthe Cohen and Mara Lagerweij will each start at one side and give private tours of the exhibition.

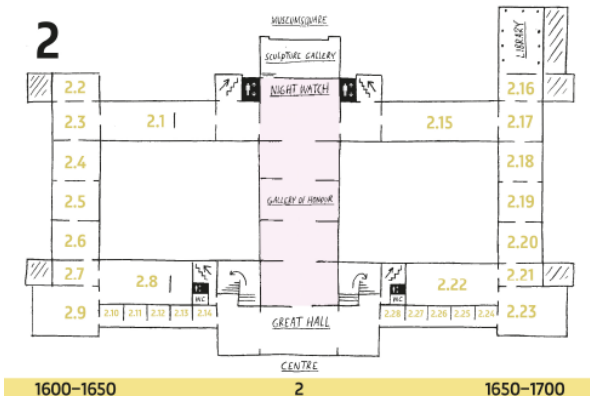
## MAP OF MUSEUM WITH RECOMMENDED 'THINGS TO SEE'

### Ground Floor - [SPECIAL COLLECTIONS](#)

[Marie Waldeck-Reiss: A lace fragment](#); [Franz & Margarate Oppenheimer](#)



### Second Floor - [Emma Budge](#) (room 2.8)



### Third Floor, **HIGHLIGHTS 1900-1950**

[Concentration camp coat, worn by Isabel Wachenheimer, Texled, 1938 - 1945](#)

