

## – SECTION 19 – RESTITUTION

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The tremendous, often violent campaigns to annex cultural treasures by private persons or states turn out to be one of the major challenges of cultural politics in the 21<sup>st</sup> century. At the same time this issue has been treated only marginally from a historical and art historical perspective. Restitutions as a consequence of wrongfully appropriated artworks have already been a well-known phenomenon in antiquity. In the modern world, repeated, spectacular confiscations of cultural property entailed no less spectacular claims of restitution and repossessing seized artefacts. At the time of the Europe experienced forced movements of art treasures, e.g. between Prague and Stockholm. Then, in 1815 can be considered as the first attempt of a “comprehensive restitution” after the revolutionary and Napoleonic raids. Moreover, lootings taking place outside of Europe initiated worldwide debates on the question of restitution – bringing to mind Victor Hugo’s famous words about the ransacking and demolition of the summer palace in Beijing carried out by French and British troops in 1860.

One could consider the 20<sup>th</sup> century is the century of “displaced art” par excellence: Revolutions, the two World Wars, the Holocaust, changes of political borders, and ethnic purges increased the problem and rendered it even more complicated – in spite of numerous conventions dedicated to the thorny point in question. The sacking of the National Museum in Baghdad is a sad example in recent years. In addition, one has to take into account the European colonialism and its aftermath that substantially added to the globalization of the subject matter. From a German perspective, the complexity of the issue becomes particularly evident, being at the crossroad of the current attention paid to the national socialist, systematic practice of

appropriating and disappropriating cultural treasures all over Europe on the one hand and commemorating the displacement of entire museum collections as a compensation paid for the losses after the end of World War II on the other hand. These two large chapters have not been brought to a closure yet and cannot be ignored in the context of the CIHA 2012 in Nuremberg – a city of profound symbolism. Instead of bringing about alleviation, the historical distance seems to have hardening effects, producing grimness and distrust which might also be attributed to the fact that the scientific analysis of the troublesome subject still lacks historical and art historical depth.

The essential question remains whether it is possible at all to comprehend the issue of “restitution” as a historical phenomenon with all of its structural, juridical, rhetoric, iconographic implications? What role precisely do the coveted objects on the move themselves play in these complicated contexts? What archives, methods, international and interdisciplinary co-operations are appropriate for discussing these emotionally charged questions while keeping a critical distance and going beyond judicial front-lines, political interests, and ethical consternation? What kind of pragmatic solutions can be developed in order to heighten the visibility of the dislocated objects? – These are some of the questions section 19 “Restitution” of the CIHA 2012 wants to attend to.

We asked for proposals that approach the complex issue from different disciplinary, geographical perspectives and with different methods in order to shed light on “restitution” as one of the crucial transnational and intellectual challenges that face our and the future generations.

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### **PURCHLA, Jacek (Poland)**

#### CV

He graduated in Economics and Art History. He is full professor of humanities (professor ordinarius) and a member of the Polish Academy of Arts and Sciences. He is the head of the Department of Economic and Social History and the UNESCO Chair for Heritage and Urban Studies at the Krakow University of Economics in Poland, as well as the head of the Centre of European Heritage, Institute of European Studies at the Jagiellonian University. His research areas are urban development, social history and art history of the 19<sup>th</sup> and 20<sup>th</sup> centuries, as well as the theory and protection of cultural heritage. He is the author of over 400 academic works, including a number of books. In 1990-1991 vice-mayor of the city of Krakow. He has been the founder and director of the International Cultural Centre in Krakow since its inception in 1991. Titular member and a vice-president of CIHA, member of many organisations and associations, including the Europa Nostra Council.

#### Publications

- Jacek Purchla: Krakow in the European Core. Krakow 2000 (2<sup>nd</sup> ed. 2008).
- Jacek Purchla: Krakow – prowincja czy metropolia? [= Krakow – provinces or metropolis?]. Krakow 1996.
- Jacek Purchla: Krakau unter österreichischer Herrschaft 1846-1918. Faktoren seiner Entwicklung. Vienna/Cologne/Weimar 1993.
- Jacek Purchla: Matecznik Polski. Pozaekonomiczne czynniki rozwoju Krakowa w okresie autonomii galicyjskiej [= The cradle of Poland. Non-economic factors of Krakow’s development in the period of Galician autonomy]. Krakow 1990 (2<sup>nd</sup> ed. 1992).
- Jacek Purchla: Jak powstał nowoczesny Krakow [= How modern Krakow originated]. Krakow 1979 (2<sup>nd</sup> ed. 1990).

#### Contact

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### **SAVOY, Bénédicte (Germany)**

#### CV

Bénédicte Savoy studied German language and literature at the École Normale Supérieure Paris, in 2000 she obtained her PhD in Art History with a thesis on “Les spoliations d’oeuvres d’art de la France en Allemagne autour de 1800” (“The French Looting of Art in Germany around 1800”), awarded with the ‘Pierre Grappin’-Prize, Paris. Since 2003 she is professor of art history at the Technische Universität Berlin. In the meantime she governs different research and book projects according to her research fields like the transfer of art and culture in 18<sup>th</sup> and 19<sup>th</sup> century Europe or the history of museums and collections, she also still works on questions about looted art. Recently she was rewarded with the Richard-Haman-Prize for Art History 2011 at the Philipps-Universität Marburg.

#### Publications

- Nofretete. Eine deutsch-französische Affäre 1912-1931. Ed. by Bénédicte Savoy. Cologne/Weimar/Vienna 2011.
- Bénédicte Savoy: Kunstraub, Napoleons Konfiszierungen in Deutschland und die europäischen Folgen. Mit einem Katalog der Kunstwerke aus deutschen Sammlungen im Musée Napoléon (CD-ROM). Vienna 2010.
- Museumsgeschichte. Kommentierte Quellentexte 1750-1950. Ed. by Bénédicte Savoy/Kristina Kratz-Kessemeier/Andrea Meyer. Berlin 2010.
- Tempel der Kunst. Die Entstehung des öffentlichen Museums in Deutschland. 1701-1815. Ed. by Bénédicte Savoy. Mainz 2006.

#### Contact

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**POTIN, Yann (France)****A Restitution of European Heritage? Archives, Work of Art, and Patrimonial Items at the Congress of Vienna**

This paper intends to study the place taken by restitutions of works of arts and archives during the negotiations at the Congress of Vienna, and in doing so to assess the economic, legal, and political stakes of the cycle of circulation of "cultural goods" (confiscation, receiving and concealing of stolen goods, restitution) launched by the wars that took place during the French Revolution and the Napoleonic Empire.

In addition to issues dealing with frontiers and territorial exchanges since the end of the medieval period and the implementation of an international diplomacy, transferable heritage is of great importance for the resolution of conflicts between states. Exchanges of archives, as titles of sovereignty, have always played a great role in the construction of European territories. The end of the Napoleonic adventure, which at the same time put an end to years of European wars, is also the moment at which a new criteria of national identity arises in exchanges of transferable heritage.

The congress of Vienna being commonly considered as a major legal precedent in international law of restitutions, we now have to examine if it can also be considered as the opening scene to the rise of the concept of "national heritage". This has especially to be done now that European law has created the general category of "cultural goods" (in France, law n° 92-1477). As a consequence, items such as archives, books, works of arts and collections that could have once been considered as very different must now be assimilated in a very misleading manner.

Therefore, by comparing the different restitutions decided at the Congress of Vienna, we intend to make a typology of the various forms of construction and circulation of patrimonial value at the beginning of the 19<sup>th</sup> century in Europe, which sees the birth of a European heritage and art market.

*(french)*

## CV

Yann Potin is historian and archivist at the French Public Record Office in Paris (section du XIX<sup>e</sup> siècle), keeper of the historical records of the Archives nationales. Former student of the ENS Fontenay/Saint Cloud, agreggate in History, archiviste-paléographe, is lecturer at the École des Hautes Études en Sciences Sociales, in charge of a conference on the History and Anthropology of Records ("La mise en archives. Histoire et anthropologie des pratiques d'archives"). He's associate researcher at the Institut interdisciplinaire d'Anthropologie du contemporain (UMR 8177), équipe "Anthropologie de l'écriture". He works on the history of written memory, archival practices and institution of records from the Middle Ages until the contemporary times, and he has a special attention for the French Revolution and Imperial politics in the construction of Written Memory.

## Publications

- Yann Potin: Archives d'une captivité. L'évasion littéraire du capitaine Mongrédien. Paris 2010.
- L. Burkart/Ph. Cordez/P. A. Mariaux/Y. Potin: Le trésor au Moyen âge. Pratiques, discours, images. Firenze 2010.
- P. Boucheron/J. Loiseau/P. Monnet/Y. Potin: Histoire du monde au XV<sup>e</sup> siècle. Paris 2009.
- Yann Potin: Françoise Dolto. Archives de l'intime. Paris 2008.

## Contact

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**KOTT, Christina (France)****Claims and Restitutions of Art Works during and after World War I**

The notion of "restitution" of art works in the context of World War I evokes at first glance the restitution and reparation rules contained in the peace treaties, as a renewal of principles fixed and realized one hundred years before by the Congress of Vienna. But the rather moderate use of this practice on a political and international law level after 1918 is in sharp contrast with much more virulent requirements of restitution, very popular within artistic circles in Germany, France and Belgium. Works of art which had been removed during the past centuries were supposed to return to their pretended rightful owners. As early as August 1914, German art historians and museum custodians planned to repatriate former German cultural assets displaced during the Napoleonic looting campaigns and which had not been restituted in 1815. The occupation of parts of Northern France gave the opportunity to confiscate French masterpieces in order to use them as securities during the peace negotiations, thus forcing the restitution from the French of what was now considered as „national“ works of art. In France and Belgium, requirements of art works as reparations for war damage were circulating since the beginning of the war and to a much higher degree in his aftermath. But they mainly expressed the desire of repatriation of numerous art works made by french and belgian artists contained in German art collections.

However, all these plans failed, and the practice of the so called "restitution in kind", which means the delivery of art works of equal value as a moral and material compensation for war losses, was implemented in only one case by the Versailles Peace Treaty: Germany had to hand over to Belgium art works, books and enuncubula.

In the paper, I would like to discuss the questions of restitution, reparation and repatriation mentioned above in the context of the still actual debates on the status and the role of works of art within the field of tensions between politics, memory, art history, emotions, cultural diplomacy and international law.

*(german)*

## CV

Studied History and German Studies in Düsseldorf and Paris. 2002 PhD in History (Ecole des Hautes Etudes en Sciences sociales, Paris); Dissertation: „Protéger, confisquer, déplacer. Le service allemand de préservation d'oeuvres d'art (Kunstschutz) en Belgique et en France occupées pendant la Première Guerre mondiale (1914-1924)". Since 2005 senior lecturer/associate professor at University Panthéon-Assas in Paris. 2008-2009 Paul J. Getty Non-Residential Postdoctoral Fellowship (Project: Art Preservationists in Uniform? The Activities of German Art Historians, Monuments Conservators and Archeologists in Occupied Countries during World War II). Research fields: history of the cultural heritage, European transfer studies, history of art history, museum studies, history of monument photography.

## Publications

- Christina Kott: Les "émotions patrimoniales" et la Première Guerre mondiale. L'exemple des expositions d'œuvres d'art et d'objets victimes des hostilités. In: Les Emotions patrimoniales, Cahiers de la collection "Ethnologie de la France" (forthcoming 2011/2012).
- Christina Kott: Paul Martin Clemen (1866-1947). In: Dictionnaire des historiens d'art allemands 1750-1950. Ed. by M. Espagne/B. Savoy. Paris 2010, pp. 42-51.
- Christina Kott: „Den Schaden in Grenzen halten ...“. Deutsche Kunsthistoriker und Denkmalpfleger als Kunstverwalter im besetzten Frankreich, 1940-1944. In: Kunstgeschichte im "Dritten Reich". Theorien, Methoden, Praktiken. Ed. by R. Hefrig/O. Peters/B. Schellewald. Berlin 2008, pp. 362-392.
- Christina Kott: Préserver l'art de l'ennemi? Le patrimoine artistique en Belgique et en France occupées, 1914-1918. Brussels et al. 2006.
- Christina Kott: "Icônes de la nation" ou "lieux de mémoire partagés"? Des œuvres d'art comme objets d'identification collective au sortir de la Première Guerre mondiale. In: Pour une iconographie des identités culturelles et nationales. Ikonographie kultureller und nationaler Identität. Ed. by H. Roland/S. Schmitz. Frankfurt a.M. et al. 2004, pp. 241-253.

## Contact

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**MANIKOWSKA, Ewa (Poland)**  
**National versus Universal? The Restitution Debate between Poland and Soviet Russia after the Riga Peace Treaty (1921)**

This paper will present a discussion which took place in Moscow in the 1920s' over the restitution of Polish cultural patrimony, following the conclusion of the 1921 Riga Peace Treaty between Poland Soviet Russia and the Ukraine.

The most precious treasures of Polish culture, such as Flemish tapestries from the Castle in Cracow or Bellotto's views of Warsaw, were displaced during more than one hundred years of Russian rule and subsequently incorporated into collections of imperial museums, archives and libraries. Under the Treaty of Riga, those objects were to be handed over to the newly re-born Polish State. During the negotiations in the bilateral Mixed Commission, the Polish delegation presented a list of claimed art objects and collections. These demands were however objected by the Russian museum and library experts and fervent prolonged discussion went on for several years.

The central point of the controversy consisted in the notion of the 'universal museum', as the Riga Treaty exempted from restitution the objects which were important for the integrity of universally ranked (recognized) collections – such as the Hermitage. Could the Polish nation build museums and collections of universal character, or were they only a privilege of former Empires? The records of this discussion are not only a fascinating testimony of one of the most successful cases of restitution in the post-WWI political reality, but they also show the evolution of the notion of 'museum' at the beginning of the twentieth century and the importance of cultural patrimony for the formation of new nation-states that emerged after WWI. Importantly, the conflict between the values of universal museums v. national, local and indigenous rights to cultural objects continues today in the ongoing restitution debate.

*(english)*

CV

Ewa Manikowska (PhD) is an associate professor at the Institute of Art, Polish Academy of Sciences. She also serves as a curator of German Painting at the Warsaw National Museum. She obtained her PhD from Warsaw University and from Cà Foscari University in Venice (European Doctorate in Social History and the Mediterranean). Her main research interests concern the history of collecting, museum history, the history of photography cultural transfer and questions of national cultural heritage at the beginning of the 20<sup>th</sup> century. Currently in the Art Institute she is conducting a long-term project on photography and the idea of national cultural heritage. She is also participating in a four-year project (2009-2012) on the history of Neoclassical architecture directed by the Archivio del Moderno (Università della Svizzera Italiana) in Mendrisio.

Publications

- Ewa Manikowska: The "Catalogo de Danni ch'ho avuto, io, Bernardo Belotto de Canaletto L'Anno 1760". A source rediscovered. In: The Burlington Magazine (forthcoming).
- Ewa Manikowska: Building the Cultural Heritage of a Nation: The Photo Archive of the Society for the Protection of Ancient Monuments at the Twilight of the Russian Empire. In: Photo Archives and the Photographic Memory of Art History. Ed. by C. Caraffa. Firenze 2011, pp. 247-256.
- Polskie dziedzictwo kulturowe u progu niepodległości. Wokół Towarzystwa Opieki nad Zabytkami Przeszłości. Ed. by Piotr Jamski/Ewa Manikowska. Warszawa 2010.
- Ewa Manikowska: Acquiring Paintings for the Polish court: King Stanisław August (1764-1795) and his dealers. In: Art Auctions and Dealers. The Dissemination of Netherlandish Art during the Ancient Régime (= Studies in Urban History, 20). Ed. by D. Lyna/F. Vermeylen/H. Vlieghe. Turnhout 2009, pp. 109-126.
- Ewa Manikowska: I collezionisti polacchi e la pittura veneziana. In: Il collezionismo d'arte a Venezia. Il Settecento. Ed. by S. Mason/Borean. Venice 2009, pp. 103-109.

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**MARTINEZ, Lucia (Spain)/GRUAT, Cédric (France)**  
**The Exchange (The Inside of an Artistic Negotiation between France and Spain, 1940-1941)**

This historical investigation attempts to reveal the reasons behind and mysteries of this art negotiation of clearly political hue, situating it within a broader perspective – that of the history of the complex and tumultuous relations between France and Spain over the centuries.

Basing on archival research conducted in both countries, this work, for the first time, proposes a unified Franco-Hispano vision of this event. The objective was to avoid a strictly nationalistic view of this undertaking, which would have been reductive. The goal was to expand the framework of the historiographies that have been written on this subject, which, as we discovered, have frequently been adversarial, favoring one side or other of the Pyrenees.

In summary, this work, somewhere between political history and art history, takes us to the heart of a problem that continues to be an issue to this day: the vicissitudes of cultural property taken from its country of origin, the question of the appropriateness or inappropriateness of the return of these art works to their countries of origin, the mending of certain historical injustices, and the end of art disputes between States.

*(french)*

CV

Education: Master's Degree: Management of cultural institutions. University of Paris-Dauphine; BA: Art History University of Autonomia, Madrid. Art historian, worked at the Metropolitan Museum of Art, at the Prado and the Louvre. Currently working at the ICOM (International Council of Museums). Contact person for the Ethics committee at the headquarters of ICOM.

Publications

Participate in the following exhibition catalogues:

- La collection La Caze. Chefs-d'oeuvre des peintures des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles. Ed. by Guillaume Faroult. Exh.cat. Paris, Musée du Louvre. Paris 2007.
- El Museo de la Trinidad en el Prado. Ed. by José Álvarez Lopera. Exh.cat. Museo Nacional del Prado. Madrid 2004.
- Manet/Velazquez. The French Taste for Spanish Painting. Ed. by Gary Tinterow/Geneviève Lacambre. Exh.cat. Paris, Musée d'Orsay/New York, Metropolitan Museum of Art. London 2003.

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**SCHIEDER, Martin (Germany)****„L'art français doit revenir d'Allemagne en France“. The Debate about the Restitution of French Artworks in Germany, 1918 and 1945**

After the end of both the First and the Second World War, a revanchist discussion started in France about the restitution of French artworks in Germany. It focused on an icon of the bilateral cultural relations: Watteau's *L'Enseigne de Gersaint* acquired by Frederick II in the 1740s. For this reason, Louis Aragon highlighted the famous picture in his article "*Les désastres de la guerre*" published February 1945 in the communist magazine "*Les Lettres françaises*". The title referred not only to Goya's etchings, which were created under the Napoleonic occupation, but also on the Nazi plundering in France. At its beginning, Aragon's text reads like an elegy to the victims and to the destructions of the war, but then it turns into a violent call for restitution: Reparation payments and annexations would not be sufficient, Germany had destroyed so much cultural heritage in France and would be itself so rich in French artworks that it had to deliver them immediately. According to Aragon, the first painting to be returned from "exile" ought to be *L'Enseigne*. In his contribution, Aragon also commemorates the Inspecteur général des Beaux-Arts André Maurel, who had reclaimed in 1918 all the French artworks in the collection of William II as compensation „en nature" for the „barbarity of the Boches". That same year, other French art historians asked „French art in Germany. What may come back?"

Several years later, Aragon performed an about-face: After the Soviet Trophy Commission had robbed numerous artworks of the Dresden Sempër Gallery, in 1956 the museum celebrated its reopening and the return of the stolen pictures handed over by a Russian delegation. Aragon and Jean Cocteau conducted their famous *Entretiens sur le Musée de Dresde*. Although they also talked about *L'Enseigne*, they did not revisit the demand for its restitution. With this particular background in mind, the paper discusses art looting and restitution as central elements of the Franco-German cultural transfer in 20<sup>th</sup> century.

(german)

## CV

Studies: 2004 Habilitation at the Free University Berlin (Regarding the other. The artistic relationships between Germany and France, 1945-1959); 1994 PhD at the Free University Berlin (Beyond the Enlightenment. Religious painting in the late Ancien Régime); 1985-1991 Studies in History of Art, History and Archeology in Berlin and Heidelberg. Profession: Since 2008 Professor of Modern and Contemporary Art at the University of Leipzig; 2001-2008 Assistant Professor/Visiting Professor at the Free University Berlin; 1997-2001 Deputy Director at the Centre Allemand d'Histoire de l'Art, Paris; 1996-2001 Research assistant at the Free University Berlin; 1994-1996 Curator assistant at the Ludwig Museum of Coblenz. Fellowships: 2010 Guest Researcher at the Getty Research Institute, Los Angeles; 2001 Paul Mellon Visiting Senior Fellow at the CASVA, Washington. Research: German and French art in 18<sup>th</sup>-20<sup>th</sup> century; German-French artistic relationships and culture transfer; German-German art history after 1945; Studio Studies

## Publications

- Inside/Outside. Das Atelier in der zeitgenössischen Kunst. Ed. by Guido Reuter/Martin Schieder. Petersberg 2012.
- Art vivant. Quellen und Kommentare zu den deutsch-französischen Kunstbeziehungen 1945-1960 (= Passagen/Passages, 14). Ed. by Martin Schieder/Friederike Kitschen. Berlin 2011.
- Martin Schieder: Im Blick des anderen. Die deutsch-französischen Kunstbeziehungen 1945-1959 (mit einem Vorwort von Werner Spies und einem Gedicht von K. O. Götz) (= Passagen/Passages, 12). Berlin 2005.
- Martin Schieder: Expansion/Integration. Die Kunstausstellungen der französischen Besatzung im Nachkriegsdeutschland (= Passerelles, 3). Munich/Berlin 2003.
- Martin Schieder: Jenseits der Aufklärung. Die religiöse Malerei im ausgehenden Ancien régime (= Berliner Schriften zur Kunst, 9). Berlin 1997.

## Contact

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**CIEŚLIŃSKA-LOBKOWICZ, Nawojka (Poland)****Restitution Policy in Europe since 1945: Tensions between National Constructions of Memory and Politics**

In the immediate aftermath of WWII, the Western Allies and the Soviet Union formulated divergent restitution policies for art and artifacts looted during the war. This first wave of restitutions, which lasted to the beginning of 1950, was dominated by the US policy based mainly on the 1907 Hague War Convention. While the military governments in the western occupied zones of Germany and Austria mostly adhered to these regulations, the Soviet Union and its satellite states chose to abide by them only when it was in their interest. Interestingly enough, Western European states in the case of the so-called inner restitution also selectively ignored these regulations. During the Cold War a successful restitution became increasingly rare. Its few spectacular cases were mostly politically motivated.

The second wave of restitutions began soon after the fall of the Berlin wall and continues until today. It tends to be initiated at two different levels. On the one hand it has occurred at the level of nation states and their respective governments. Based on the public international law, it (mostly) concerns the mutual return of looted and/or displaced artifacts. On the other hand, the second wave also concerns the restitution of art confiscated by the Nazi regime between 1933-45 to their rightful owners and/or heirs. While usually there is no longer an enforceable legal claim to these restitutions, with some exceptions many states have decided to honor these claims since 1998 as an ethical obligation (Washington Conference Principles on Nazi-Confiscated Art; 2009 reinforced in the Teresin Declaration).

Drawing on selected examples my paper will examine how national constructions of memory have hampered transnational efforts toward restitution. I will argue that the first wave demonstrates the seemingly irreconcilable differences about how restitution was understood in national and international contexts, whereas the second wave illustrates the interaction of the official policy in different states and the opposing national narratives on WWII and the Holocaust.

(german)

## CV

Nawojka Cieślińska-Lobkowitz has worked as an art historian, freelance journalist and independent provenance researcher. She is an expert on the history of Polish and Jewish looted art and libraries, post-war restitution and issues of provenance. She has published on the history of the Nazi plundering and on various issues relating to restitution in Polish and international publications and is currently completing a book on this topic. She is a member of the Working Group on Looted Art of European Shoah Legacy Institute (ESLI). She was the head of the Cultural Department of the Polish Embassy in the German Federal Republic and Director of the Polish Cultural Institute in Düsseldorf from 1991-1995 and served as Director of the Museum of Art in Łódź from 1996-1997. She also served in a collaborative function at the Museum Würth in Baden-Württemberg between 1997-2000. She lives in Warsaw and Starnberg close to Munich.

## Publications

- Nawojka Cieślińska-Lobkowitz: Judaika in Polen. Herkunft, Schicksal, Status. In: Osteuropa, 61, 2011, no. 4, pp. 85-132.
- Nawojka Cieślińska-Lobkowitz: Dealing with Jewish Cultural Property in Post-War Poland. In: Art, Antiquity and Law, 19, 2009, no. 2, pp. 143-166.
- Nawojka Cieślińska-Lobkowitz: The Obligation of the State or a Hobby of the Few. The Implementation of the Washington Principles in Poland. In: Proceedings/Holocaust Assets Conference, Prague-Teresienstadt 2009 [URL: www.holocausteraassets.eu/files/200000234-bbc68460b8/WG\_LA\_2\_1\_Cieslinska\_Lobkowitz.pdf].
- Nawojka Cieślińska-Lobkowitz: Die Bewahrung des nationalen Kulturguts als Aufgabe und Ziel des polnischen Widerstands. In: Kulturgüter Zweiten Weltkrieg. Verlagerung – Auffindung – Rückführung. Ed. by Uwe Hartmann. Magdeburg 2007, pp. 49-78.
- Nawojka Cieślińska-Lobkowitz: Gründe, Abgründe, Ansprüche. Restitutionspolitik in Polen. In: Osteuropa, 56, 2006, no. 1-2, pp. 263-286.

## Contact

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**LE MASNE DE CHERMONT, Isabelle (France)**  
**The Exhibition Les chefs-d'œuvre des collections privées françaises retrouvées en Allemagne par la Commission de récupération artistique et les services alliés, Paris, June-August 1946**

The Inter-Allied Declaration in January 1943 on the return of goods transferred to the Reich to their country of origin included the works of art and the negotiations that preceded its adoption represented significant steps in the development of the matter. At first a few symbolic restitutions took place shortly after the end of hostilities: at the beginning of September 1945, the Ghent Altarpiece or Adoration of the Mystic Lamb arrived in Brussels and in November a ceremony celebrated the return of the stained glass of Strasbourg Cathedral.

Several countries then organized public presentations of works repatriated in accordance with the principles so defined, including the Netherlands, at the Mauritshuis in The Hague and at the Central Museum of Utrecht, and Belgium, at the Palais des Beaux-Arts in Brussels.

In Paris, such a presentation had been made at the Orangerie of the Tuileries in 1946, in order to testify to the effectiveness of the French Commission de récupération artistique. It was conceived to show masterpieces of high quality: the form used was that of an exhibition in a museum, which gave rise to the publication of a catalog, classically structured according to the type of object (paintings, drawings, sculptures ...) and, for the paintings, also according to artistic schools.

This presentation of masterpieces was also an illustration of the political discourse of France's post-war situation: the maps hung in the last room and the catalog highlighted the extent of looting and transfer to Germany, the preface of the catalog emphasized the shared efforts of the Allied countries for restitution and the role of the U.S. army in the implementation of these operations.

Reactions to this exhibition focus on the first elements then known about the methods of looting and other debates which occurred at this occasion revealed an evolution of the conception of the place of private collections in the national heritage.

*(french)*

**CV**

Isabelle le Masne de Chermont is conservateur général des bibliothèques in Paris. She has been involved in provenance research and restitution matter since 1998. Co-author of the official report about looted art published in 2000 by the Mission sur la spoliation des Juifs de France, she curated in 2008 the exhibition presented in Paris and Jerusalem, "Looking for owners", with an international symposium held at the Musée d'art et d'histoire du Judaïsme. She was co-chair of the "Looted Art" section of the Holocaust Era Assets Conference, which took place in Prague in 2009.

**Publications**

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**Contact**

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**HOLM, Kerstin (Romania)**  
**Cultural treasures displaced by war: Wherein lies the interest of culture itself?**

The Second World War rolled like a bulldozer through the western part of the Soviet Union, and in its last phase also through Germany. Dozens of art museums in central and southern Russia, as well as the Ukraine and Belorussia, were destroyed or robbed by the invaders. When the Red Army then marched westward, it confiscated German art works. While the so-called "trophy brigades" were collecting for the Super Museum that was to be erected in Moscow, soldiers and officers also plundered privately. Many of their "souvenirs" later landed, as donations or via the art market, in art galleries and Museums, especially in the provinces.

In the Russian-German debate and negotiations about the subject, the German side accentuates the fact that the art confiscations of both sides were illegal, whereas the Russians stress their own suffering and losses and see the trophies as compensation. Time in the former Soviet Union tends to work against culture. The relatively few stone churches had been decimated by the militantly atheistic Soviet leadership even before the war. Secular art had, up to the 19<sup>th</sup> century, mostly been imported to Russia from the West. A creative interest in the real world we can observe in Russian artists no earlier than in the 18<sup>th</sup> century, mostly inspired by West European models. The plundering of paintings by Russian troops shows, among other things, that the military victors were in a way conquered by the art works of the defeated. Their own culture could not give them anything comparable.

Due to private plundering, Rembrandt's (or Govaert Fink's) "Bathseba" from Potsdam today hangs in Tula; Schinkels "Classical Landscape" from Berlin can be admired in Irkutsk on Lake Baikal; and Carl Wilhelm Seilers "Friedrich der Große" in Donetsk in eastern Ukraine. The pictures do not have anything to do with those particular places. Therefore they enrich provincial collections that have suffered most during the war. Furthermore, as relatively isolated examples of European culture, they take on additional importance in these locations.

*(german)*

**CV**

Born in Hamburg, Kerstin Holm studied Russian and literature at the Christianeum humanities high school and became enthralled by the sound of the language as well as Dostoyevsky's novels. She pursued Russian Literature and Language, Musicology, German & Roman studies in Hamburg, Munich, Vienna and Konstanz universities. In 1987 she joined the cultural department of the Frankfurter Allgemeine Zeitung, and in 1991 became cultural correspondent for Russia and the CIS in Moscow. She witnessed the break up of the Soviet Empire, two coups, Russia's experiment with democracy and its reconsolidation as a resource-Empire through the prism of literature and art, historical debates, millionaire's fairs, man-hunting-lessons and out-of-control-policemen, with special interests in trophy art, corruption problems, and high culture in the cultural steppe.

**Publications**

- Kerstin Holm: „Rubens in Sibirien“, Beutekunst aus Deutschland in der russischen Provinz. Berlin 2008.
- Kerstin Holm: "Das korrupte Imperium", Ein Russland-Panorama. Munich/Vienna 2003.

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**ROTERMUND-REYNARD, Ines (France)**  
**The Presence and Absence of the Displaced Object in Cultural and Communicative Memory**

Restitution claims of artworks or dislocated archives are always placed in the context of debates concerning cultural heritage, tradition or oral transmission. If we replace these debated terms by cultural memory, a term introduced by Aleida Assmann, the dynamic of remembering and forgetting, that is always inherent in this project, starts to become obvious.

Using Assmann's theory concerning the relationship between history and memory, I will question the place of the displaced cultural object in the memory of society. What exactly is this desired object – artwork or archive – remembered by individuals or whole social groups? What was its original significance and what kind of significance does it receive while being absent?

What cultural object do we remember? What kind of magic do these disappeared objects – which had often been violently displaced – possess? Do we remember or are we reminded by the object? Assmann defines REMEMBERING as a permanent conversion from the subconscious to the conscious, from the sensual to the linguistic or visual representation. For her, vital remembering always takes place as a dynamic process of this kind of translations, different from the more static way of material conservation in libraries or archives. This process of translation includes per se dislocation, displacement and even transformation. In the context of the debate concerning restitution we have to face this confrontation of cultural and communicative memory. In a more concrete case, I will trace this complex dynamic process by considering the situation of twice displaced documents, first spoiled by the national socialists during the Second World War and then transported by the Russian Army to Moscow.

*(german)*

**CV**

Ines Rotermund-Reynard, Dr. phil., studied Art History, General Rhetoric and German Literature at the University of Tübingen, at the University of Paris 8 and at the Ecole des Hautes Etudes en Sciences Sociales, Paris. She received her bi-national doctor degree (Berlin/Paris) in 2007 with a study on the life of art critic Paul Westheim during his emigration to France and Mexico. From 2003-2006 she worked as the Cultural Attaché at the Arp Foundation in Clamart/Paris. As an associated lecturer she taught German Studies (1999-2002) and Art History (2006-2009) at the University of Lille III and at the University of Paris I/Panthéon-Sorbonne. From 2009-2011 she received a PostDoc-fellowship from the German Historical Institute Moscow for her research on twice displaced archives, a publication project which is realised in collaboration with the German Center for the History of Art in Paris.

**Publications**

- Ines Rotermund-Reynard: Erinnerung an eine Sammlung. Zu Geschichte und Verbleib der Kunstsammlung Paul Westheims. In: Gedächtnis des Exils. Formen der Erinnerung. Ein internationales Jahrbuch. Ed. by C.-D. Krohn/L. Winckler/E. Rotermund. Munich 2010, pp. 151-193.
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- Ines Rotermund-Reynard: Die Realität des Visuellen. Der Kunstkritiker Paul Westheim und die französische Kunst. In: Rechts und links der Seine. Pariser Tageblatt und Pariser Tageszeitung 1933-1940. Ed. by Hélène Roussel/Lutz Winckler. Tübingen 2002, pp. 129-144.

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**HARTMANN, Uwe (Germany)**  
**Restitution as Class Issue**

"The great majority of our Jewish fellow citizens were doctors, scholars, lawyers, merchants, craftsmen, working men and farmers. Their looted estates can be given back to them and their bases of existence can be re-established. A future democratic Germany will be able to do that." However, the history in the eastern part of Germany after World War II has not run its course like this forecast given by Paul Merker – a member of various leading committees of the German Communist Party – in 1944, when he lived in exile in Mexico.

Max Seydewitz, director general of the Dresden State Art Collections from 1955 to 1968, insisted in 1960 that all art treasures taken by the Soviet Army into safekeeping in the turmoil of war or immediately after the end of the war, were returned between 1955 and 1958. German museums and public collections deplore losses as a result of the wartime and post-wartime relocations until today.

The two statements refer from different positions to a taboo that was kept up till the end of the GDR: the concealment of the provenance and the whereabouts of artworks and cultural goods lost or taken from their owners in connection with Nazi persecution or relocated as a result of the Second World War for political and ideological reasons.

Case studies will show how artworks were not only withdrawn from public representation, but also removed as scientific objects from art history. The rhetorical and political constant of "the recovering and preservation of art treasures of the world for mankind" by the Soviet Union was confronted with the practice of silent expropriation of artworks and cultural goods, which came from private collections, after their repatriation to the GDR.

*(german)*

**CV**

Education: Dr. phil. 1990 Humboldt University Berlin. Professional Experience: 2008 – Present Head of the Office for Provenance Investigation and Research at the Institute for Museum Research, National Museums in Berlin; 2001-2008 Research assistant and since 2005 assistant director of the Coordination Office for Cultural Property Losses in Magdeburg; 2000 Research assistant at the House of Brandenburg-Prussian History in Potsdam; 1999 Guest lecturer at the Soros Center for Contemporary Art in Almaty (Kazakhstan); 1989-1999 Research assistant at the Department of Art History at the Humboldt University Berlin.

**Publications**

- Uwe Hartmann: "Es wird ein marxistischer Kunstgeschichtler vom Staatssekretär verlangt!" Richard Hamann und die Regelung seiner Nachfolge auf dem kunsthistorischen Lehrstuhl der Humboldt-Universität zu Berlin. In: Richard Hamann als Grenzgänger zwischen Ost und West. Ed. by Ruth Heftrig/Bernd Reifenberg. Marburg 2009, pp. 413-427.
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**SCHWARZ, Birgit (Austria)**  
**Hitler's Painting Collections in Photo Albums**

The Third Reich's obsession with art was rooted in Hitler's self-conception as an artist, art collector, and patron. At the end of the 1920s, he began to build up a private painting collection. After taking power in 1933, he expanded his collecting interests increasingly into the public sphere. From 1938, he deployed the machinery of party and state for massive-scale art theft.

In 1945, Hitler's art collections were broken up along with the Third Reich. His private collection of paintings in Munich and Obersalzberg were plundered – by allied troops and by German private individuals. What remained went into Bavarian state ownership. Here and during the restitution of art works, which was soon begun by the American military administration, the contexts of the NS-collection understandably played no role. Also the holdings for the "Führermuseum Linz", which it had already been necessary to place within larger depot holdings, were no longer comprehensible as a planned museum collection after the war.

The lost contexts of the NS-collection, however, can be reconstructed – because Hitler had his diverse art collections documented for private use in photo albums, which he kept in the Berghof library at Obersalzberg. These range from the unpretentious leather-bound volume with his private collection to the highly professional photographic catalogue of the planned "Führermuseum Linz".

The photo albums not only cast light on Hitler's interests and on his zeal as a collector, but also represent an important aid for future restitutions: they document the paintings' paths through the innermost circle surrounding the art theft, and thus lay open for the first time problems of provenance.

*(german)*

**CV**

Birgit Schwarz graduated from the University of Mainz (Germany) in 1984 with a thesis on the German stained glass artist Johannes Schreiter (born 1931). In 1985 and 1986, she served as a curatorial assistant at the Staatliche Kunsthalle Karlsruhe, Germany. From 1987 to 1989 she lived in Rome, Italy. In 1989 she began work as a freelance art historian in Freiburg, Germany, and later on in Trier, Germany and Vienna, Austria. She curated many exhibitions on contemporary art and worked as lecturer at the Universities of Trier and Vienna. Her research has centered around German painting of the twentieth century, art politics in Nazi-era and Hitler's self-conception as an artist and collector.

**Publications**

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- Birgit Schwarz: Hitlers Museum. Die Fotoalben Gemäldegalerie Linz. Dokumente zum „Führermuseum“. Vienna 2004.
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- Birgit Schwarz: Otto Dix. Großstadt. Frankfurt 1992.

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**SHAW, Wendy (USA/Switzerland)**  
**Archaeology from the Ottoman Empire to Turkey: Questioning Value**

Since the increased intimacy between the art historical museum and scientific archaeological practices which provided artifacts interpreted as art objects, modern Europe has conceived of works from the past through a discourse of historico-artistic value that often appears self-evident. Yet the artifacts that now often serve as showpieces in museum collections often lay fallow under fields for centuries, if not millenia and, if found, were simply laid aside by farmers tilling the soil for more valuable harvests. The integration of archaeological value into Ottoman, and later Turkish discourse over the course of the twentieth century underscores the unnaturalness of the supposed universality of value value accorded to ancient stones. This paper will compare two examples of archaeological discourse in Turkey in order to explore underlying ideas of value: the first history of Ottoman material culture to address the value of archaeology, Hüseyin Zekai's Holy Treasures (Mübeccel Hazineler, 1913); and the case of the restitution of the so-called Lydian Treasure from the Metropolitan Museum in New York to the Museum of Anatolian Antiquities, and later to the regional Uşak Museum, from which they were stolen through the use of copies with the collusion of the museum director in 2009. How do the discourses surrounding these two events reflect the translation of the concept of value in relation to archaeological artifacts from Western non-European culture? Beyond interpretations such as supposed 'failure' to 'appreciate' modern 'universal' values, how do these relationships with archaeological artifacts suggest alternative modes of understanding the ethical values implicit in the appreciation of historical value itself?

*(english)*

**CV**

Professor Wendy M. K. Shaw received her PhD in Islamic art history from the University of California, Los Angeles in 1999. She has worked at the Ohio State University, the Istanbul Museum of Modern Art, and at several universities in the Republic of Turkey. She currently is the co-director of the World Arts Program at the Center for Cultural Studies, also affiliated with the Department of Art History, at Bern University, Switzerland. Her interests include the translation of Western modalities of art into non-Western contexts, the historiography of non-Western art, museum history and theory, history of archaeology, and Islamic art history.

**Publications**

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- Wendy Shaw: Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Ottoman Empire. Berkeley 2003.

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**RIVERO WEBER, Lilia (Mexico)/FEEST, Christian (Germany)**  
**The Ancient Mexican Feather Headdress in Vienna as Shared Cultural Heritage**

Contrary to popular assumptions, the Ancient Mexican Feather Headdress now at the Museum of Ethnology in Vienna has no history that links it to either Moctezuma or Cortés. It was taken from Mexico to Spain in the years after the conquest and came to Austria in 1590 as “a Moorish hat” from a small *Kunstammer* in southern Germany. It is the only surviving example of a part of the accouterments of Aztec deities represented in ritual by priests and thus of considerable interest for the study of Aztec culture and craftsmanship. Its attributed meaning as “Moctezuma’s headdress,” rooted in the deficient knowledge about Aztec culture in the late 19th century, became enshrined as a central symbol for the ideology of indigenism in Mexico after the Revolution of 1910. Restitution to Mexico was proposed several times after World War II by interested parties in Austria.

The Ancient Mexican Feather Headdress is now considered as shared cultural heritage of Mexico and Austria, which are also sharing the responsibility for its preservation. Since 2010, this “Mona Lisa” of Aztec culture has been the focus of a joint research and conservation project undertaken by the Instituto Nacional de Antropología e Historia and the Museum of Ethnology in Vienna.

The paper discusses the concept of “shared heritage” and its implications as a model for dealing with works of art displaced under conditions of colonialism and presents some of the historical and technological findings of the bi-national project.

*(english)*

**CV Rivero Weber**

Lilia Rivero Weber graduated from the National School of Conservation, Restoration and Museology, of the National Institute of Anthropology and History (INAH) in Mexico. Currently she is Head of the National Coordination for Conservation of Cultural Heritage-INAH, where she has created the National Program for the Conservation of Prehispanic Mural Painting. She is author and co-author of diverse publications in the field of conservation.

**CV Feest**

Christian Feest received his PhD in anthropology from the University of Vienna in 1969. He was curator of the North and Middle American collections of the Museum für Völkerkunde in Vienna from 1963 to 1993, where he served as director from 2004 to 2010. He taught at the University of Vienna since 1975, and was professor of anthropology at the University of Frankfurt from 1993 to 2004. His research interests focus on visual arts and material culture, history of anthropology, ethnohistory and historical ethnography of eastern North America, central Mexico, and central Brazil, and anthropology of visual representation.

**Publications**

- Alfonso de María y Campos/Lilia Rivero Weber/Christian Feest: *Der altmexikanische Federkopfschmuck*. Altenstadt 2011. (Spanish edition: *El penacho del México Antiguo*. Altenstadt 2011.
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- Christian Feest: *Vienna's Mexican Treasures. Aztec, Mixtec, and Tarascan Works from 16<sup>th</sup> Century Austrian Collections*. In: *Archiv für Völkerkunde*, 45, 1990, pp. 1-64.

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**SINGH, Kavita (India)**  
**Systematic Program of Returning Objects to Indigenous**

In recent years, museums and repositories in certain countries – notably Canada, the US and Australia – have begun a systematic program of returning objects to indigenous communities, particularly those objects that hold sacred power or ritual significance for the community of origin. As the museum relinquishes its right to retain or display these objects, it acknowledges that their primary or most important meaning may be as something other than art.

While this paper recognizes the good intentions that underlie the museum’s self-critical move, it hopes to complicate it, by offering a contrarian view, from another time and place.

On the one hand, one could argue that the return of symbolic capital to indigenous peoples act as a screen for the things that are not returned, most particularly, land itself. On the other hand, one could object that museums are likely to repatriate objects to indigenous groups within their countries, while continuing to ignore the calls to repatriate similarly sacred objects to groups belonging to other nations. But, more crucially, this paper will ask what happens when we apply the logic of these returns when the “community of origin” is not a small minority, but is a majority that can threaten to overwhelm the minorities around it? Taking examples from contemporary religious revivals in India, that have challenged or attacked the museum for secularizing what is sacred, this paper will suggest that the museum is an important and increasingly embattled place for the enactment of our shared modernity.

*(english)*

**CV**

Kavita Singh is an Art Historian. She is Associate Professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. Her research focusses on the history and politics of the museum, particularly in India.

**Publications**

- Kavita Singh: *Going to the Museum in India*. In: *Paris – Delhi – Bombay*. Ed. by Sophie Duplaix/Fabrice Bousteau. Exh.cat. Centre Pompidou. Paris 2011.
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- Kavita Singh: *Repatriation without Patria: Repatriating for Tibet*. In: *Journal of Material Culture*, 15, 2010, no. 2.
- Kavita Singh: *The Universal Museum: View from Below*. In: *Witnesses to history: a compendium of documents and writings on the return of cultural objects*. Ed. by Lyndel V. Prott. Paris 2009.

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**HALSDORFER, Alice (Germany)**  
**Between Law and Morality – Mediation and the Return of Cultural Property**

In 1978 UNESCO set up an Intergovernmental Committee to promote the return of cultural property to the state of origin and encourage agreements to this effect. It is important to note that return claims are not a condition to appeal because the body was founded to solve cases where the UNESCO Convention 1970 is not applicable (e.g. foreign occupation or illicit traffic before the entry into force). As a consequence, the Intergovernmental Committee facilitates a resolution by the means of mediation but does not impose any legally binding decisions. The Intergovernmental Committee has assisted in several successful cases, e.g. the Bogazkoy Sphinx and the Makondé Mask. There are other bodies on a national level that serve as a mediator, e.g. the Advisory Commission which focuses on cultural property seized as a result of Nazi persecution – especially Jewish property – in Germany. In addition, ICOM and WIPO Center have developed a special mediation process for art and cultural heritage disputes.

The reason for the popularity of mediation is that many issues of commercial, historical, ethical and religious nature are closely intertwined with return claims. The confidential, flexible, cost saving process is valued for preserving the relationship between the parties, considering underlying interests, increasing the number of possible options and leading to durable agreements. As a consequence, argumentation on the grounds of legal dogma will be replaced by a more comprehensive and holistic view; customary restitution rights – as proposed by Turner – are no longer needed to find responsible resolutions. However, the objective of governments and public institutions to adhere to the law and protect state property has to be critically reflected in this context. It will be argued that the use of alternative dispute resolution techniques – by the Intergovernmental Committee and bodies outside UNESCO – will have a deep impact on the ways of dealing with return claims in future.

*(english)*

**CV**

Dr. iur. Alice Halsdorfer, M.A. studied art history, philosophy, psychology and law in Aix-la-Chapelle, Rome, Munich and Cologne. In her doctoral thesis she discussed the implementation of the UNESCO Convention 1970 in Germany. She qualified as a commercial mediator (CVM) with further courses in international and intercultural conflict management (USIP). She works at the Senate Chancellery – Cultural Affairs in Berlin with focus on central policy and legal issues. Before she was a lawyer at Lovells LLP and an assistant curator for ICCARUS. She collected international practical experiences at art institutions in Rome, South Africa and Mexico City, the Museum of Modern Art in New York and the German Embassy in Athens. She is – among others – a member of the Federation of German Art Historians and the Berlin Committee for UNESCO Work.

**Publications**

- Alice Halsdorfer: Flight, Displacement, Exile and Migration: How to Represent Such Complex and Multifaceted Phenomena at World Heritage Sites? In: World Heritage and Cultural Diversity. Ed. by Dieter Offenhäuser/Walther Ch. Zimmerli/Marie-Theres Albert. [Bonn] 2010, pp. 59-68.
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**LUPFER, Gilbert (Germany)**  
**Provenance Research and Art History – Tension and Prospects**

Provenance research could be characterized as the unloved and illegitimate child of academic art history. While provenance research has emerged as a highly professional activity with its own self-elaborated methods within the last years, the “establishment” of art history at most universities and museums have widely ignored it. At most, it was regarded as a subordinate auxiliary science. It has only been a short time, but the “establishment” at most universities have not even started to offer tutorials in provenance research by associate lecturers, likewise, the “establishment” at most of today’s museums have not begun to engage specialized provenance researchers.

The successful evolution of provenance research took place far away from the universities, with scientific methods developed under the principle of learning by doing. This development was mostly done by young art historians who have acquired jobs in this field by chance. Impulses for this remarkable development did not come from the faculties of art history or from art museums, but from the field of politics. They came from institutions and individuals who were concerned with the Nazi art robbery, stating that there was still much to explore and to do. The “Washington Conference” and the “Washington Conference Principles on Nazi-confiscated Art”, which both took place in 1998, were the decisive political impetus for provenance research in Germany, Western Europe, parts of the Middle Europe and Northern America.

Now we are able look back more than a decade of intensive provenance research within museums whose focal points are artworks looted from Jewish collectors. Likewise, it is now the time for a broad appraisal: Could it be a new aim to free provenance research from its niche existence as an ‘auxiliary science’ and as a ‘political service’? This doesn’t mean to weaken the present focus or to neglect the search for Jewish property; rather, provenance research should become an integral and indispensable part of each curriculum in art history and of museum’s practice. Provenance research, in a broader sense of scientific research, should become the “biography” of artworks from start in the artist’s workshop to the present.

*(german)*

**CV**

Born in Stuttgart, Germany. PhD 1995 at the Eberhard Karls Universität Tübingen for a thesis about the architecture of the 1950s. Assistant professor at the Technische Universität Dresden from 1993 till 2002. Postdoc lecture qualification for a thesis about figurative painting in Germany between 1961 and 1989. Head of a research project concerning the history of the Staatliche Kunstsammlungen Dresden in the 20<sup>th</sup> century, from 2004 to 2008. 2005 Co-curator of the exhibition “Der Blick auf Dresden” (“Views of Dresden”). Since 2007 adjunct professor for art history at the TU Dresden. Since 2008 head of scientific research, of provenance research and of the “Daphne” project at the Staatliche Kunstsammlungen Dresden. Member of the advisory board of several institutions for provenance research and international cultural exchange.

**Publications**

- “Daphne” – Das Provenienzrecherche-, Erfassungs- und Inventurprojekt der Staatlichen Kunstsammlungen Dresden. In: Die Verantwortung dauert an. Beiträge deutscher Institutionen zum Umgang mit NS-verfolgungsbedingt entzogenem Kulturgut. Ed. by Koordinierungsstelle Magdeburg. Magdeburg 2011, pp. 127-136.
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