



CONFERENCE PROGRAMME

(Re)locating Provenance Research – Changed Framework Conditions, New Challenges?

2026 Annual Conference of the Arbeitskreis Provenienzforschung e.V.

3–5 November 2026 · Hannover

As of: 21 October 2026. Subject to change.

Current programme, abstracts and changes online: <https://hannover2026.arbeitskreis-provenienzforschung.org/en/programme/>

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1 Practical information

Registration and conference desk

The conference desk is in the foyer of the Sprengel Museum Hannover. Pick up your name badge there, and please wear it visibly at all venues.

- Contact Sprengel Museum: +49 (0) 511 16843-875
- Contact Landesmuseum: +49 (0) 511 98 07-686
- Contact Museum August Kestner: +49 (0) 511 168-30768

WiFi

- Free WiFi at the Sprengel Museum and the ZeitZentrum: Stadt_Hannover
- Free WiFi at the Landesmuseum: Landesmuseum-Hannover
- Museum August Kestner: please ask on site for WiFi access.

Cloakroom

In all museums, jackets, coats and larger bags must be left at the cloakroom or in lockers. The cloakroom at the Sprengel Museum is supervised during conference hours.

Getting between venues

On Wednesday, panels run in parallel at four venues. Addresses, directions and accessibility information are in the "Venues" section at the end of this booklet.

Photography, filming and livestream

Panels marked "Livestream" are broadcast. Photographs will be taken during the conference; if you do not wish to be photographed, please let us know at the conference desk.

Contact during the conference

hannover2026@arbeitskreis-provenienzforschung.org

2 Programme at a glance

2.1 Tuesday, 3 November

Time	Session	Venue
12:00–13:30	<i>Registration</i>	Sprengel Museum
13:30–14:00	Welcome Addresses	Sprengel Museum · Auditorium
14:00–15:20	Panel 1: Provenance Research and the Culture of Remembrance	Sprengel Museum · Auditorium
15:40–16:10	<i>Coffee Break</i>	Sprengel Museum · Calder Hall
16:10–17:10	Panel 2: Current Shifts and Transformations in Provenance Research	Sprengel Museum · Auditorium
17:30–18:30	Panel 3: Die Schiedsgerichtsbarkeit NS-Raubgut stellt sich vor	Sprengel Museum · Auditorium
18:30–21:00	<i>Get Together in Calder Hall</i>	Sprengel Museum · Calder Hall

2.2 Wednesday, 4 November

Time	Session	Venue
09:30–10:50	Panel 4: Problematische Bestände in musealen Sammlungen	Sprengel Museum · Auditorium
09:45–10:45	Panel 5: Memorialization of Provenance Research	Museum August Kestner
10:00–11:00	Panel 6: Postcolonial Provenance Research: Frameworks in motion	Landesmuseum Hannover
09:30–10:50	Panel 7: Artificial Intelligence and Data-Driven Approaches	ZeitZentrum Zivilcourage
11:05–11:25	<i>Coffee Break</i>	Museum August Kestner
11:10–11:30	<i>Coffee Break</i>	Sprengel Museum · Calder Hall
11:10–11:40	<i>Coffee Break</i>	ZeitZentrum Zivilcourage
11:15–11:30	<i>Coffee Break</i>	Landesmuseum Hannover
11:30–12:30	Panel 8: How to identify looted art in the Benelux countries and Switzerland	Sprengel Museum · Auditorium
11:25–12:25	Panel 9: Der Kunstmarkt und das Auktionswesen in Deutschland in der NS-Zeit	Museum August Kestner
11:30–12:30	Panel 10: Provenance Research in Natural History Collections	Landesmuseum Hannover
11:40–12:45	Workshop 1	ZeitZentrum Zivilcourage
13:00–14:30	<i>Lunch Break</i>	Sprengel Museum · Calder Hall
14:30–15:50	Panel 11: Making Use of Data	Sprengel Museum · Auditorium
14:45–15:45	Panel 12: Translokationen in Mittel- und Osteuropa	Museum August Kestner
14:45–15:45	Panel 13: Postcolonial Provenance Research: Recent Projects	Landesmuseum Hannover
14:45–15:45	Panel 14: Erinnerungskultur und Rückgabefragen im historischen Wandel	ZeitZentrum Zivilcourage
16:00–16:25	<i>Coffee Break</i>	Sprengel Museum · Calder Hall
16:05–16:20	<i>Coffee Break</i>	Museum August Kestner
16:05–16:25	<i>Coffee Break</i>	Landesmuseum Hannover
16:05–16:25	<i>Coffee Break</i>	ZeitZentrum Zivilcourage
16:25–17:45	Panel 15: Provenienzforschung im heutigen Kunsthandel und Auktionswesen	Sprengel Museum · Auditorium
16:20–17:40	Panel 16: The Materiality of the Objects	Museum August Kestner
16:25–17:30	Workshop 2	Landesmuseum Hannover

2.3 Thursday, 5 November

Time	Session	Venue
09:30–10:30	Panel 17: The Potential of Arbeitskreis Länder Working Groups to Enhance Cross-Border Exchanges	Sprengel Museum · Auditorium
10:40–11:40	Panel 18: Die Schiedsgerichtsbarkeit NS-Raubgut: Perspektiven der beteiligten „Parteien“	Sprengel Museum · Auditorium
11:40–12:00	<i>Coffee Break</i>	Sprengel Museum · Calder Hall
12:00–13:25	Panel 19: International Legal Developments	Sprengel Museum · Auditorium
13:25–13:40	Report of the Initiative Provenienzforschung stärken!	Sprengel Museum · Auditorium
13:40–14:00	Thanks, Outlook on the Next Annual Conference 2027 and Farewell	Sprengel Museum · Auditorium
14:00–15:30	<i>Parallel Guided Tours</i>	Sprengel Museum

3 Panels and workshops

3.1 Panel 1: Provenance Research and the Culture of Remembrance

Tuesday, 3 November, 14:00–15:20

Sprengel Museum Hannover · Auditorium

Livestream

Moderation: Iris Schmeißer

3.1.1 Humanizing Provenance Research

14:00 · Meike Hoffmann & Barani Shira Guttsman

Through our work on the SACRe project, we identified a growing gap between the practice of Nazi-era provenance research and its intended impact on generational Holocaust survivors, as well as on present and future culture and society. Provenance research can contribute to a more accurate and inclusive historical narrative by reconnecting the lives and stories of persecuted Jews and their descendants with German society. Our work is enriched and strengthened through collaboration with survivors and heirs. We reviewed existing approaches, practices, and frameworks for provenance research and the treatment of Nazi-looted cultural property, identifying four areas requiring further development: the integration of heirs and generational Holocaust survivors; the separation of objects from the people, families, and stories connected to them; the sociological impact of Nazi-era provenance research; and the role of provenance researchers in relation to Nazi-looted cultural property and remembrance culture.

3.1.2 Fragments of Lives. Presenting Provenance in the National Museum

14:20 · Mara Lagerweij, Lea Grüter & Hester Kuiper

This presentation examines how the Rijksmuseum's provenance research reflects broader shifts in Dutch memory culture around the Second World War. Where postwar narratives once emphasized national resistance and collective victimhood, recent decades have turned toward individual experience, moral ambiguity, and institutional accountability. It asks how a national museum can extend provenance research beyond technical due diligence to a narrative and ethical practice, and traces this shift through two case studies: the porcelain collection of Franz and Margarethe Oppenheimer, centered in the exhibition **A Fragile Past* (*2020), and the recent presentation *Jewish Art Ownership and the Second World War* (2025-2026). Together these cases show how biographical storytelling repositions the museum as both a mirror of societal change and an active participant in shaping historical understanding.

3.1.3 The Aftermath of the Looting of Montecassino: The Memory of Nazi Plundering in the Museum of Capodimonte

14:40 · Benedetta Tortora

The presentation explores provenance research as both a reconstructive practice and an active force in shaping heritage memories and narratives. It focuses on paintings from the National Museum of Naples that were sheltered at Montecassino Abbey during WWII and looted by the Hermann Göring Division in November 1943. The interpretation of this wartime plunder changed after the reorganisation of the National Museum, when its painting collection was transferred to the newly established Museum di Capodimonte in 1957. This issue also emerges in the museum's

later acquisition of Bernardo Cavallino's *The Ecstasy of St. Cecilia*, illegally sold to Nazi Germany in 1941 and accessioned in 1984, whose collecting history remains only partially acknowledged. The limited exploration of these episodes raises questions about the completeness of institutional narratives and invites reflection on provenance research in collections with predominantly aristocratic origins.

3.1.4 Provenance Research and the Memory Politics of the Colonial Past: A Franco-German Comparison

15:00 · Christine Roger

Provenance research has become central to the investigation and governance of contested collections from colonial contexts, yet national approaches differ substantially. Building on Sarah Gensburger's analysis of how states administer the past, this paper approaches provenance research as public policy. It examines laws, guidelines, funding schemes and expert bodies as "memorial infrastructures" that shape research practices and restitution processes. Comparing France and Germany, it asks how distinct memory policies and institutional trajectories produce different professional and evidentiary regimes. The Franco-German Provenance Research Fund, negotiated in 2023 in the wake of the 60th anniversary of the Elysée Treaty, serves as a case study of how national frameworks intersect with transnational cooperation. The paper argues that effective international collaboration requires not only shared standards but also an understanding of the national memory policies through which they are interpreted and applied.

3.2 Panel 2: Current Shifts and Transformations in Provenance Research

Tuesday, 3 November, 16:10–17:10

Sprengel Museum Hannover · Auditorium

Livestream

Moderation: Susanne Meyer-Abich

3.2.1 The Transformative Role of Digital Databases for Provenance Research and Due Diligence

16:10 · Amnon Lehavi

The presentation offers a taxonomy of cultural property digital and AI-driven databases developed by public and private entities to support provenance research and due diligence practices. It examines how these tools may facilitate a shift in law, policy, and markets.

Beginning with the Digital Benin project, the presentation surveys four categories: (1) international and national crime-detection databases, such as INTERPOL's Stolen Works of Art Database and the AI-powered S.W.O.A.D.S.; (2) private due diligence services such as the Art Loss Register; (3) thematic databases on Nazi-looted assets and colonial contexts; and (4) academic and professional provenance research databases such as the Louvre's open-access database and the GPI.

The presentation demonstrates how such databases can facilitate fact-finding, serve as professional and legal benchmarks for due diligence, enable information-sharing toward "just and fair solutions", and promote transparency in a field previously shaped by opacity and secrecy.

3.2.2 The Paradigm of Provenance Research Versus the Priority of Restitution: On the Current Shift in Fundamental Understandings of Restitution Claims

16:30 · Hans P. Hahn

Provenance research on objects originating from colonial contexts, though vital, often fails to fully trace object origins and conditions of acquisition. A participatory approach involving experts from the implicated societies can substantially contribute to a fuller understanding of the items, but documentation gaps persist. While provenance research remains crucial, it cannot always resolve questions of legitimacy with regard to ownership. In this dilemma, a new paradigm might be helpful: restitution should also consider origin countries' demands and priorities in the light of cultural policies of the countries of origin. Recent cases in Ghana and Cameroon reflect this. Prioritizing demand and relevance for the receiving societies over acquisition conditions emphasizes the ideal of a shared future responsibility and collaborative cultural policy, marking a significant shift in restitution debates.

3.2.3 Commissioned research and / versus / or free fundamental basic research? Reflecting implications of dualistic and bipolar concepts

16:50 · Christian Fuhrmeister

In the ivory tower, nothing is too small or obscure: When individual topics are not only permitted but required, scholarship morphs into personal self-realization. In general, open-ended explorations in the humanities feature a freedom from purpose; the pursuit of knowledge needs no justification. The political will behind provenance research, however, frames its inquiries as commissioned research, since the issues seem limited, in contrast to comprehensive fundamental research.

Consequently, as epistemic practice, the focus on ownership changes is devaluated. This paper explores the extent to which provenance research—along with its examination of cultural heritage-based constructions of (collective) identity— can perform self-empowerment by claiming a heuristic dimension of its own: By empirically demonstrating how knowledge—as well as its conscious suppression—touches upon essential questions of human existence, a multivectorial transdisciplinary positioning takes shape.

3.3 Panel 3: Die Schiedsgerichtsbarkeit NS-Raubgut stellt sich vor

(Introducing the Court of Arbitration for Nazi-Looted Cultural Property)

Tuesday, 3 November, 17:30–18:30

Sprenkel Museum Hannover · Auditorium

Moderation: Lisa Kern

3.3.1 Infoveranstaltung mit der Schiedsstelle der Schiedsgerichtsbarkeit NS-Raubgut

(Info session with the Service Desk of the Court of Arbitration for Nazi-Looted Cultural Property)

17:30 · Julia Albrecht & Sinah Koobs

On 1 December 2025, the new Court of Arbitration for Nazi-looted Cultural Property commenced its work, succeeding the Advisory Commission (2003 - November 2025).

While the Advisory Commission could only issue recommendations, the arbitration panel can issue enforceable arbitration awards. The new procedure is not based on a law, but on the Administrative Agreement between the federal government, the Länder and the national associations of local authorities (March 2025). On the basis of this agreement, arbitration rules governing the procedure and an assessment framework for the substantive rules were agreed upon at the administrative level, jointly with the Jewish Claims Conference and the Central Council of Jews in Germany.

The presentation takes the opportunity to introduce the new procedures of the Court of Arbitration for Nazi-looted Cultural Property and its three key actors: the two-person Executive Committee, the 36 arbitrators and the Service Desk.

3.4 Panel 4: Problematische Bestände in musealen Sammlungen

(Problematic Holdings in Museum Collections)

Wednesday, 4 November, 09:30–10:50

Sprengel Museum Hannover · Auditorium

Livestream

Moderation: Gilbert Lupfer

3.4.1 Dauerleihgaben an Museen: Herausforderung und Chance zugleich!

(Permanent Loans to Museums: Challenge and Opportunity Alike!)

09:30 · Joachim Sieber

In March 2023, the Kunsthhaus Zürich adopted a new strategy for provenance research, extending research to permanent loans. The new strategy raises political, legal and practical questions of wider relevance to museums internationally regarding the treatment of permanent loans: How do museums' obligations towards lenders interact with the obligation to conduct provenance research, and how do private and public lenders respond to requirements put forward by the Washington Principles, ICOM Code of Ethics or political declarations? What legal, data protection and financial issues arise by conducting provenance research on permanent loans? How can transparency in handling research findings be ensured? This presentation reflects on the developments at the Kunsthhaus Zürich since 2023 and outlines the learnings for the current provenance research project on the Emil Bührle Collection (2026-2031).

3.4.2 Flüchtligerücklässe zu hunderten in Museen – Kulturgutentzug in der DDR

(Hundreds of Possessions Left Behind by Refugees in Museums – The Seizure of Cultural Property in the GDR)

09:50 · Annette Müller-Spreitz

Using the example of a collection left behind by refugees at Museum Schloss Bernburg, this lecture examines how provenance research can shed light on historical contexts of injustice in the confiscation of cultural property in the Soviet Occupation Zone/GDR. The starting point is the property involuntarily left behind by the Fiévet couple, who fled in 1952 as a result of repression and lost a significant part of their material livelihood and identity. For the first time, this abandoned property is systematically examined alongside files on its confiscation and disposal, biographical sources, and eyewitness accounts to reconstruct the perspective of those affected and reveal the complex interplay between museums, administrative bodies, and SED structures. The aim is to discuss the role of public collections in addressing the confiscation of cultural property in the GDR and how to handle such burdened objects today.

3.4.3 Translozierte Sammlung, fragmentierte Erinnerung: Die Sammlung Otto Krebs zwischen Deutschland und Russland

(Relocated Collection, Fragmented Memory: The Otto Krebs Collection between Germany and Russia)

10:10 · Anna Bartuli

After WWII, part of Otto Krebs's art collection, including works by Renoir, Cezanne, and van Gogh, was seized by Soviet trophy brigades and brought to the USSR. Their presence in the Hermitage was long unacknowledged. This history was reconstructed in detail in Oberländer's

2014 dissertation, yet several works remained undocumented. This talk turns to that group, including paintings by Otilie Roederstein and Max Liebermann, as well as small Degas bronzes, recently placed on display. The Hermitage has installed these works in the Shchukin–Morozov memorial gallery, disclosing their Krebs provenance through wall labels alone. The talk asks what it means for provenance to surface this way, silently and only through display, at a moment when institutional dialogue between Russian and Western museums has all but ceased. It argues that transnational provenance research can make history visible even where institutional dialogue is absent.

3.4.4 Geklärte Vermögensfragen? Die Unterlagen des Landesamts zur Regelung offener Vermögensfragen Sachsen-Anhalt und ihre Bedeutung für Archive und Provenienzforschung

(Resolved Questions of Property? The Records of the Saxony-Anhalt State Office for the Regulation of Unresolved Property Issues and their Significance for Archives and Provenance Research)

10:30 · Felix Schneider

The presentation serves as an initial review of the findings. Following an overview of the source material – some 350 cases – it discusses specific archival issues, such as the necessary and possible levels of detail in cataloguing and options for making the material accessible. The focus is on findings and conflicts arising from official investigations into art and cultural property, illustrated by anonymised case studies. Specifically, questions regarding the LARoV's research practices will be examined: Which institutions were contacted, and why? Which traces were (not) followed up, and for what reasons? The paper assesses the significance of the restitution of art and cultural property up to the recent past and concludes with an outlook on current challenges arising from the end of official clarification for archives, historical research, and provenance research.

3.5 Panel 5: Memorialization of Provenance Research

Wednesday, 4 November, 09:45–10:45

Museum August Kestner

Livestream

Moderation: Lucy Wasensteiner

3.5.1 Not Looted, Just Hidden: Solving the Mystery of an "Anonymous" Collection

09:45 · Seth Gottlieb & Beth Gottschling Huber

In 2019, the US Holocaust Memorial Museum received a collection of nearly 350 household artifacts discovered under the attic floorboards of a home in Slovakia, presumed to have been hidden by Jewish families murdered in the Holocaust. Received with no ownership history, the research undertaken to identify original owners ultimately spanned dozens of archives in 14 countries on five continents. An email exchange with art historians ultimately unlocked the mystery, leading to the identification of living descendants. These events showed the synergies from shared information between art provenance researchers and Holocaust historians. Our fields often draw upon similar resources, used from different perspectives. This case study walks through the research methodology and resources used in the research while making a case for fostering closer relationships between our respective disciplines.

3.5.2 The virtual exhibition entitled »The Collection of Josef Pollák«

10:05 · Johana Prouzová

While the Documentation Centre published a catalogue of Pollák's collection at the Museum of Decorative Arts in Prague in 2023, the next step was to share the research findings with the public. The first section of the website recounts the history of a wealthy Jewish family before, during, and after the Holocaust. This section is based not only on archival documents, but also on the memories and photographs of the family's descendants.

The second section focuses on the provenance research itself, including museum records and provenance marks on the objects. The focal point of the website is a small exhibition of twelve items from the Pollák collection housed in the Museum of Decorative Arts. This is the Documentation Centre's first project of this kind, and the intention is to expand it to include other objects from the original collection. Eventually, the stories of other persecuted collectors during WWII will also be incorporated.

<https://www.identifikovano.cz/en/>

3.5.3 Gezeigte Abwesenheit: Die Konjunktur einer kuratorischen Praxis im Wandel der Erinnerungskultur

(Exhibited Absence: The Rise of a Curatorial Practice in a Changing Culture of Remembrance)

10:25 · Emilia Krellmann

Since the turn of the millennium, museums in Germany and Austria have begun to exhibit what is no longer in their collections: works confiscated in the "Degenerate Art" campaign, cultural property lost or displaced in the Second World War, and objects restituted in Nazi-era cases and returned in colonial ones. Each gap in a collection points back to history, not least to the museum's own. Empty display cases, wall markers, and reproductions are among the means of making these

gaps visible, as are contemporary artworks that reflect on the absence rather than compensate for it. Based on a survey of such displays, this paper asks what their marked increase since the mid-2010s reveals about the changing culture of remembrance. It argues that exhibited absence functions as a form of testimony: it makes institutional accountability a matter of public debate, signals a shift in how museums understand themselves, and renders provenance research legible as a practice of remembrance.

3.6 Panel 6: Postcolonial Provenance Research: Frameworks in motion

Wednesday, 4 November, 10:00–11:00

Niedersächsisches Landesmuseum Hannover

Livestream

Moderation: Claudia Andratschke

3.6.1 Shifting Vibes and the Doing of Postcolonial Provenance Research

10:00 · Gesa Grimme

In the late 2010s, ‘Postcolonial Provenance Research’ became quickly integrated into Germany’s memory infrastructure. This institutionalising process has seen growing funding opportunities for research into the colonial histories of collections and an increased willingness among collection-holding institutions to do so. But what happens when shifts in political attention alter memory politics and, as a result, resources and funding decrease?

The talk focuses on an important feature of ‘Postcolonial Provenance Research’ that is often overlooked in explanations of the field’s rapid development: the dedication of the research community involved. Drawing on my PhD research, which investigates the institutional conditions underlying provenance research, I will explore whether the research community’s commitment to its cause could be a means of strengthening the field’s resilience to shifting political vibes.

3.6.2 Comparing legal frameworks and restitution practices in the Netherlands, France and Belgium. Past continuous or simple present?

10:20 · Karolien Nédée

The paper compares the scope, procedures and criteria of three national restitution frameworks in the Netherlands, Belgium and France. Their foundational criterion focuses on past moments of acquisition or dispossession. While this centres the recognition of colonial injustice, it also introduces European legal questions of evidence. Interpretations along the archival grain have hampered past claims, but recent developments show greater inclusion of indigenous viewpoints, more critical readings of archives and attention to structural injustice. At the same time, there is increasing advocacy for grounding restitution in the present, based on the social, spiritual or cultural significance of artefacts for communities today. This challenges European legal systems in their core logics and raises questions about how these paradigms coexist and may contribute to decolonising the field of law.

3.6.3 Whose evidence counts? Indigenous oral histories, colonial archives and the return of cultural heritage

10:40 · Christiane Keller

Return processes for Indigenous cultural heritage often rely heavily on colonial documentary records, despite archives frequently recording possession rather than the circumstances of acquisition. At the same time, Indigenous communities maintain oral histories that preserve knowledge of how ancestral belongings left Country, including accounts of dispossession, unequal power relations and acts of cultural safeguarding. Drawing on the Return of Cultural Heritage Program at the Australian Institute for Aboriginal and Torres Strait Islander Studies, lessons from native title jurisprudence and three case studies, this paper explores how oral histories and archival records can

be used together to reconstruct collecting histories. It argues that Indigenous knowledge should be afforded equal consideration in provenance research and return assessments, offering a more complete understanding of the past and a fairer basis for decisions about cultural heritage return.

3.7 Panel 7: Artificial Intelligence and Data-Driven Approaches

Wednesday, 4 November, 09:30–10:50

ZeitZentrum Zivilcourage

Livestream

Moderation: Ruth von dem Bussche

3.7.1 Art Worlds and Knowledge Graphs: Mobilizing Data-Driven Approaches and AI for Large-Scale Provenance Research

09:30 · Martin Berger, Elizabeth Rodríguez Estrada, Gabriel Spautz Vieira & Ishak Riali

Provenance research is complicated by the dispersal of collections and archival records across institutions. This presentation proposes a data-driven approach to large-scale provenance research, developed through the BECACO project at Leiden University. It explores how digital methods can connect heterogeneous museum data, reveal previously invisible patterns of collecting, and enable research across institutional and national boundaries. We introduce tools that ingest museum data into a queryable CIDOC-CRM Knowledge Graph, use Large Language Models for natural-language queries, and identify potentially overlapping actors across collections through fuzzy matching. Conceptualizing provenance Knowledge Graphs as “Art Worlds” (Becker 2008 [1983]), we highlight the interdependence of actors in knowledge creation. These approaches can expand provenance research while improving access to heritage for descendant and source communities.

3.7.2 Discourse as Provenance: Fragments (and a Framework) for Understanding Descriptive Data in Provenance Studies

09:50 · Giulia Taurino & Kylie G. King

As art history embraces initiatives for remodeling and “coding provenance”, we are urged to articulate a conceptual and practical framework for understanding “provenance as data.” In this paper traditionally established provenance data categories - e.g. objects, actors, values - together with less-structured explicative text detailing information like quality, reception, artistic value are considered. Provenance as data has been mostly framed as prescriptive and factual, with little attention given to how descriptive data found in sources like correspondence and diaries, might be structured, organized, and studied at scale. Yet, it is within this liminal space that we can critically examine acquisitions practices, cultural narratives, and discursive frameworks. Using AI tools to extract, structure, and interpret descriptive data, we problematize accepted discursive frameworks, and argue that attending to this “other” data is a necessary act of archival accountability.

3.7.3 The Getty Provenance Index German Sales as a Large-Scale Language Resource

10:10 · Mathew Henrickson

The presentation reports on research conducted as part of a PhD, exploring the Getty Provenance Index (GPI) as a language resource for AI and computational analysis. As one of the largest multilingual collections of historical art market data, the GPI offers opportunities for linguistic investigation and AI-enabled information retrieval. Using German auction catalogues, BERT-based models were employed to analyse stylistic variation, the language of connoisseurship, specialist terminology, and cataloguers’ use of motif-descriptive vocabulary. Semantic AI pipelines were developed to support multilingual searches across provenance records and improve access to dispersed archival information.

In addition, LLM-based text-mining techniques extracted references to expert attributions and authentications, creating a structured dataset of named experts and their assessments. Together, these case studies illustrate how AI can support the analysis and retrieval of information in large-scale provenance resources.

3.7.4 The Architecture of Provenance Research: Indexing, Modeling, and Algorithmic Training

10:30 · Giuditta Giardini & Charlotte Looram

Are there fundamental principles of provenance research? Can methodological constants be identified that transcend the specificity of individual cultural objects? This paper addresses these questions from the complementary perspectives of provenance research and the law. Drawing on case studies from legal practice, collaboration with the Manhattan District Attorney's Antiquities Trafficking Unit, UNESCO, UNIDROIT, law enforcement agencies, and academia, it analyses different categories of cultural objects. The research identifies recurring patterns that may form the basis of a systematic model for indexing provenance information and for designing an algorithm capable of assessing provenance from available data. The paper also explores the relationship between provenance and due diligence, arguing that provenance should not be confined to transactions but understood as a continuous methodological process underpinning responsible acquisition, collection management, and stewardship.

3.8 Panel 8: How to identify looted art in the Benelux countries and Switzerland

Wednesday, 4 November, 11:30–12:30
Sprengel Museum Hannover · Auditorium
Livestream
Moderation: Annette Baumann

3.8.1 The displacement of cultural goods in the context of the Belgian Möbelaktion: (in)formal channels and art market actors

11:30 · Fenya Almstadt & Eléa De Winter

In January 1942, the German occupation authorities in Belgium launched the Möbelaktion, a confiscation campaign that seized entire Jewish households and transferred their contents to Germany. While the operation has been studied in several West European countries, the displacement of cultural goods in the Belgian context remains insufficiently explored.

This contribution examines how cultural objects were displaced through the Belgian Möbelaktion, adopting a broad perspective that incorporates related programs, such as the Liftvan-Aktion. Drawing on a series of case studies, it reconstructs the trajectories of cultural goods and identifies the German and Belgian actors involved in their seizure, storage, sorting, sale, and disposal. Particular attention is paid to the victims' perspective. The analysis demonstrates that the fate of cultural assets was shaped by a complex interplay of official and unofficial practices, resulting in outcomes far less predictable than the occupiers' administrative plans suggested.

3.8.2 Women in the Jewish Art Trade during WWII: Dilemmas and Survival Strategies

11:50 · Silja de Vilder Coombs

The presentation discusses the understudied role of non-Jewish women in art dealerships classified as Jewish in the Netherlands during WWII. Wives, daughters, female employees and family friends often played a crucial role in protecting 'Jewish' businesses. Through forms of 'self-aryanization', some women were able to keep art dealerships running and relatives alive. Drawn into a system of persecution, they sometimes managed to undermine this system at the micro level through acts of sabotage. Using three case studies, the presentation aims to shed light on the precarious positions, moral dilemmas and survival strategies of these women. Elisabeth Verlaan-Peters was a secretary who became in charge of the art dealership *I. Rosenbaum* after its Jewish owners fled. Elisa Emma (Lili) Bachstitz-Hofer was forced to divorce her Jewish husband in order to take over and save his business, the *Bachstitz Gallery*. Antoinette Duncker played a key role in saving her Jewish husband's art dealership, *S. van Leeuwen*, and rebuilding it after the war.

3.8.3 Schweizer Zollstempel in der Provenienzforschung – Neue Quellen für Objektbiografien

(Swiss Customs Stamps in Provenance Research – New Sources for Object Biographies)

12:10 · Elisabeth Eggimann Gerber

Swiss customs stamps on the reverse of paintings and their frames represent a largely unexplored source for provenance research. As the accompanying customs records were usually destroyed after ten years, these stamps often provide the only surviving evidence of the international move-

ment of artworks.

This presentation introduces the development of a new practical guide. While archival records allow for a clear decoding of specific customs locations, establishing precise dating remains a major challenge. The talk discusses the ongoing process of using material characteristics to address this issue. Ultimately, the guide has the potential to be developed into a tutorial that provides the methodology to decode these specific markings and examine their physical properties, thereby closing critical gaps in object biographies.

3.9 Panel 9: Der Kunstmarkt und das Auktionswesen in Deutschland in der NS-Zeit

(The Art Market and the Auction Business in Germany during the Nazi Era)

Wednesday, 4 November, 11:25–12:25

Museum August Kestner

Livestream

Moderation: Johannes Schwartz

3.9.1 Die Handexemplare der Galerie Hugo Helbing: Erschließung und Nutzbarmachung der Auktionskataloge für die Forschung zu Akteuren

(The Annotated Copies of the Galerie Hugo Helbing: Indexing the Auction Catalogues and Making Them Usable for Research on Actors)

11:25 · Cosima Dollansky

This presentation recapitulates research on the working copies (Handexemplare) of Galerie Hugo Helbing in Munich. Since the gallery's business records have been lost, these working copies, which are available via German Sales, are the key source of information about its internal transactions.

The systematic indexing of over 600 of the gallery's handwritten customer lists is now complete, unlocking a wealth of information and vital data on thousands of previously unknown consignors and written bids. By matching the names against norm data provided e. g. by the GND, enhanced entity linking becomes possible. Using selected acquisitions from different periods as case studies, this talk reveals transaction networks and historical actors.

3.9.2 Auktionen in Berlin 1933 bis 1945. Synergien der Kunstmarktforschung: Sammlungsübergreifende Provenienzforschung zu Auktionserwerbungen und Dechiffrierung von Einlieferungen

(Auctions in Berlin 1933 to 1945. Synergies in Art Market Research: Cross-Collection Provenance Research on Auction Acquisitions and the Deciphering of Consignments)

11:45 · Sara Sophie Bieber

Between 1933 and 1945, the *Staatliche Museen zu Berlin* acquired over 1.700 lots on the auction market. The different museums purchased works of art independent of each other; however, some overlap occurred in the auctions they frequented and consignees they bought from. Using this as an advantage in present-day provenance research, the pilot project of the *Zentralarchiv der Staatlichen Museen zu Berlin* aims to examine auction acquisitions between 1933 and 1945 as a whole, rather than collection by collection. In its current phase, the focus is on Berlin's auction houses. This method of tracking acquisitions makes it easier to decipher consignments, allowing institutions to easier identify cultural assets confiscated as a result of Nazi persecution and preventing acquisitions by the same cosigner from being overlooked. This presentation will share the initial findings, challenges, and results of this method.

3.9.3 Der Berliner Münzhandel in der Zeit von 1933 bis 1945

(The Berlin Coin Trade from 1933 to 1945)

12:05 · Angela Berthold

In the first half of the 20th century, Berlin was a major center for the coin trade. Alongside numerous lesser-known dealers listed in the acquisition records of the Berlin Coin Cabinet, renowned firms such as Robert Ball Nachf., Felix Schlessinger, and Philipp Lederer auctioned off large and famous collections. The talk outlines the Berlin coin trade in the 1930s, addressing the persecution of those involved and the market's monopolization. Digitizing and analyzing the Coin Cabinet's archival materials—correspondence, acquisition registers, and visitor logs—has yielded new insights, allowing a more precise picture of the market in this period. It also discusses how the Coin Cabinet integrates provenance research into its strategy: digitization (recording individuals and organizations in authority data and the Wikiverse), training professionals (seminars, internships, open educational resources), and public outreach (citizen science).

3.10 Panel 10: Provenance Research in Natural History Collections

Wednesday, 4 November, 11:30–12:30

Niedersächsisches Landesmuseum Hannover

Livestream

Moderation: Annekathrin Krieger

3.10.1 Provenance Research and Natural History Specimens: Bringing Together What Belongs Together

11:30 · Paul Stewens

The past thirty years have seen a turn to restitution, intensified provenance research, and debates about ownership, stewardship, conservation, and justice. Their usual focus: sacred artifacts, ancestral remains, cultural goods. Natural history museums, on the contrary, are largely unaffected by this trend; their collections attract nowhere near the attention that Nazi-looted art or colonial loot enjoy. That disconnect is unjustified. Natural history collections have been entwined with contexts of injustice, and fossils and meteorites fetch millions at auctions today. This talk opens an interdisciplinary dialogue between art history and natural history and introduces natural history specimens as an area of interest for provenance research. It contributes to closing a gap between natural and cultural objects that might be affected by the same contexts of injustice but housed in different institutions, and advocates for comprehensiveness in provenance research.

3.10.2 Botanical Memory Infrastructures: Provenance Beyond the Detective Paradigm and the Migratory Life of Specimens

11:50 · Cho Ari & Minsu Yoo

Contemporary Provenienzforschung reconstructs ownership histories and movement, providing legal and moral accountability in Nazi-looted and colonial contexts. This talk broadens the field by foregrounding botanical objects whose trajectories are ecological, multi-sited, and ongoing. We approach provenance not as a closed evidentiary chain but as a dynamic process embedded in infrastructures of knowledge, classification, care, and memory. Focusing on Hanover's botanical history, we trace specimens through transfers and subsequent digitization, whose "migratory archives" reveal tensions between institutional preservation, community-based knowledge, and informal collection. Through the botanical diaspora of *Robinia pseudoacacia* and *Acacia confusa* across provisional and situated histories, we consider "native/invasive" and "real/pseudo" as relational categories, asking how provenance research becomes an ongoing practice of negotiating memory.

3.10.3 Hunting, transformation and meaning – Hunting trophies as objects in-between

12:10 · Maximilian Preuss

The paper examines the role of provenance research on colonial hunting trophies and asks how their meaning can be understood through their historical contextualisation. At its centre is the question of when an animal body, in distinction from a natural history object, becomes a trophy, how clearly these boundaries can be drawn, and what the status of being a trophy means for provenance research. Such a classification is closely connected to the history of the respective object: from the hunting and appropriation of the animal through its processing and preparation to its collection, representation, and musealisation. Of particular importance are the differing scopes

of agency and regulations governing Indigenous and European hunting, as well as the frequently invisible participation of the colonised population. Hunting trophies are thus understood as objects whose materiality and meaning change throughout their trajectory.

3.11 Panel 11: Making Use of Data

Wednesday, 4 November, 14:30–15:50

Sprengel Museum Hannover · Auditorium

Livestream

Moderation: Beate Schreiber

3.11.1 Uncovering Hidden Trajectories: AI-Assisted Provenance Research of Post-WWII Acquisitions at the National Museum in Poznań

14:30 · Dominika Plata

The National Museum in Poznań (Poland) Gallery of European Art houses numerous objects acquired post-1945 whose exact origins and wartime trajectories remain obscured. This paper analyzes the integration of Artificial Intelligence (AI) and digital humanities into the research workflows of the MNP. By utilizing Natural Language Processing (NLP) to extract data from unindexed texts and multilingual archives, we structure this information to create a database. This data is then analyzed using AI computational techniques, allowing us to uncover hidden patterns, identify key actors in the art market, and reconstruct the severed ownership chains of these post-war acquisitions. Through specific case studies from the Gallery, this contribution illustrates how new technological frameworks impact the daily practice of provenance research.

3.11.2 The Alternative Gaze: Reflecting on Interdisciplinary Provenance Research Tools through the Case Study of the Fascist Modern Art Market at the Venice Biennale

14:50 · Camilla Brunazzo Chiavegato

Numerous studies have examined the historical context, organisational and artistic choices, cultural diplomacy, and protagonists of the Fascist Venice Biennales. Yet an “oblique reading” of provenance can reveal the dynamics of their underground art market and the micro-histories of actors active during Fascism and the RSI.

Considering the Venice International Art Exhibition as a marketplace for modern and applied arts, the presentation explores the epistemological potential of provenance in academic research starting from the role of provenance in reparative justice and its necessity of gathering objective evidence.

Methodologically speaking, Ginzburg’s historical theories, market studies and psychological insights reveal the interconnection between objects and individuals. Meanwhile, interdisciplinarity, comparative analyses and digital humanities mapping locate Italy’s provincial and/or central role within transnational networks.

3.11.3 Networks of Impressionism: A Collaborative Digital Platform for Expanding International Provenance Research

15:10 · Linda Hacka & Lisa Weiß

This presentation introduces *Networks of Impressionism*, a collaborative digital platform developed by the Museum Barberini, the Wildenstein Plattner Institute, and Navigating.art. Using the Hasso Plattner Collection as its initial research corpus, the project explores how digitally structured data can help address key challenges of provenance research, including fragmented archival evidence, dispersed documentation, and the reconstruction of transnational object histories. By connecting

artworks, archival sources, collectors, dealers, exhibitions, and provenance markings within a shared research environment, the platform enables new perspectives on historical networks and the circulation of Impressionist art. The presentation examines how relational data modelling, interactive visualisations, and transparent documentation can support reproducible, collaborative, and internationally connected provenance research while opening new methodological perspectives for the field.

3.11.4 Die Sammlung als Baustelle: Provenienzforschung im digitalen Dauerbetrieb

(»The Collection as a Building Site: Provenance Research in Continuous Digital Operation«)

15:30 · Nora Rub

Provenance research does not end with the last archival reference – it often begins with the question: How do we visualise what we (do not yet) know? Since 2022, the Foundation for Art, Culture and History (SKKG) has systematically integrated provenance research on Nazi-era dispossessions into its digital strategy.

Since 2026, we shift the focus from presenting results to making research visible. Using Linked Data, we publish details of works and acquisitions alongside complete provenance chains, initial assessment reports and the current research status. In short, we show not only the result but also the path leading to it.

This talk invites discussion on transparency, prioritisation in large collections, digital responsiveness, and how provenance research can be communicated as an open process of knowledge. For us, the *Digital Collection* is not a showcase, but a public work in progress.

3.12 Panel 12: Translokationen in Mittel- und Osteuropa

(Translocations in Central and Eastern Europe)

Wednesday, 4 November, 14:45–15:45

Museum August Kestner

Livestream

Moderation: Ulrike Schmiegelt-Rietig

3.12.1 Erinnerung kartieren. Karol Estreicher's Index of Persons und die Netzwerke des NS-Kunstraubs in Polen

(Mapping Memory. Karol Estreicher's Index of Persons and the Networks of Nazi Art Looting in Poland)

14:45 · Elisabeth Katzy

This paper examines how provenance research can be repositioned under changing conditions of memory politics and analyses Karol Estreicher's *Index of Persons* as an early example of actor- and network-oriented provenance research. Compiled during WWII by the Polish art historian, the index systematically recorded the individuals, institutions, and networks involved in Nazi art looting in occupied Poland, shifting the focus from stolen objects to structures of responsibility and participation. As a relational source, it reveals art looting as an organised practice of violence and reconstructs networks of perpetrators, intermediaries, and beneficiaries. The paper demonstrates the potential of actor-based sources for a politically engaged and responsibility-oriented provenance research and advocates for their stronger integration into digital, internationally connected research infrastructures between Poland and Germany.

3.12.2 Post-Socialist State Losses and the Legal Relevance of Interdisciplinary Provenance Evidence

15:05 · Vanda Vadász

Provenance research is often framed as a tool of art historical reconstruction, museum ethics or restitution, while its role as legal evidence remains under-theorised. Focusing on Central and Eastern Europe, this presentation introduces “post-socialist state losses” as a distinct category: objects removed from state ownership and public collections during political and legal transformations. It asks how interdisciplinary provenance evidence can support their identification and recovery. Combining legal analysis, provenance research and art history with a case study of an object unlawfully removed from state ownership, it examines how reconstructed ownership chains and institutional histories help establish title, assess good-faith acquisition and shape dispute resolution strategies. It argues that provenance research is a core element of legal fact-finding and should more explicitly address procedural needs in claims shaped by state ownership and post-socialist transitions.

3.12.3 Rethinking Provenance Research: A New Opportunity of Cultural Collaboration between Germany and Lithuania

15:25 · Milda Žvirblytė

In 2014, the tribunal of Vilnius forced the State of Lithuania to return to the Federal Republic of Germany and the Prussian Cultural Heritage Foundation two paintings by Antonio Campi and Adolf von Menzel held by the Lithuanian Art Museum in Vilnius for more than 50 years. Despite the fact that these paintings are already returned to their owners, this case raises multiple ques-

tions. What were the trading routes, networks and intermediaries involved in their transfer from Berlin and Potsdam (Soviet Occupation Zone) to Vilnius? The archival and the provenance research revealed some facts concerning their temporary ownership in the hands of private collectors and/or antique dealers. There could be more cases of looted assets from Germany. The aim of this presentation is to provide an overview of the challenges related to international exchanges and co-operation across all kinds of borders as well as the forthcoming opportunities related to the provenance research.

3.13 Panel 13: Postcolonial Provenance Research: Recent Projects

Wednesday, 4 November, 14:45–15:45

Niedersächsisches Landesmuseum Hannover

Livestream

Moderation: Maik Tusch

3.13.1 Provenance beyond the Single Object: Comparative, Transnational, and Postcolonial Research on Indonesian Collections in Lower Saxony

14:45 · Roberta Zollo

Based on ongoing work across eight museums in Lower Saxony, this paper asks how provenance research can approach colonial collections dispersed across institutions, countries, and archives. More than 1,400 objects are examined alongside sources in Germany, the Netherlands, and Indonesia. Their trajectories expose the colonial infrastructures behind collecting: plantation economies, missionary networks, scientific mobility, and administrative careers. Fragmented records, inherited classifications, and locally situated knowledge pose both practical and epistemological challenges. The paper discusses how transnational archival work and collaboration with Indonesian partners can bridge these gaps while challenging established categories and interpretations. Provenance thus becomes more than the recovery of object histories: it offers a way to examine colonial structures and their enduring effects on present-day museum practice.

3.13.2 A Māori flute made from Tibetan human remains: On global entanglements and reinterpretations

15:05 · Regina Reisinger

A carved trumpet made from a human femur entered the collection of the Münchner Stadtmuseum in 1965 as: "Knochenflöte, Maori, Neuseeland". Nevertheless, collaboration with Te Papa Tongarewa, material analyses and the documentation on a similar instrument at the Field Museum Chicago suggest it is neither of Māori origins nor a flute. The British carver and dealer James Edward Little (1876–1953) had embellished a Tibetan *kangling*, a ritual trumpet made from human remains, with spiral carvings and mother-of-pearl inlays and marketed it as "Māori". British rule in Aotearoa New Zealand and military operations in Tibet around 1900 wove the colonial entanglements that facilitated this forgery and its reinterpretations. Ongoing analyses of the inlays and an exchange with a cultural advisor for Tibetan material heritage trace how the modification shifted meanings. The talk seeks no universal solution for caretaking, but to address the layers of sensitivity that these human remains entail.

3.13.3 Whose Data, Whose Pasts? Community Perspectives on a Digital Provenance Database for Collections from Colonial Contexts

15:25 · Nnenna Onuoha & Agustina Andreoletti

This paper examines how stakeholders from communities where collections from colonial contexts originate view provenance databases. Such databases have expanded in response to calls for transparency and accountability, aggregating holdings and widening access beyond European institutions. Yet systemic inquiry into how community members view these tools remains limited.

This paper draws on a survey conducted around the Provenance Research in Collections from Colonial Contexts in Lower Saxony (PAESE) Database. Participants include community activists, museum professionals, artists and researchers. Responses highlight tensions between visibility and harm prevention, calls for community-led data governance and reflect on databases' potential to support collaboration and restitution. The paper argues that community perspectives must shape the design and governance of digital provenance infrastructures if they are to meet contemporary ethical, political and technological challenges.

3.14 Panel 14: Erinnerungskultur und Rückgabefragen im historischen Wandel

(Culture of Remembrance and Questions of Return in Historical Change)

Wednesday, 4 November, 14:45–15:45

ZeitZentrum Zivilcourage

Livestream

Moderation: Johannes Schwartz

3.14.1 Vom Grabungsfund zur Rückgabefrage. Argumentationsmuster zur Rückgabe der Nofretete im historischen Wandel

(From Excavation Find to Question of Return. Patterns of Argument on the Restitution of Nefertiti in Historical Change)

14:45 · Holger Neumer

This talk presents an ongoing dissertation project that examines the argumentative negotiations within the debates of return of the Nefertiti bust themselves. It explores how arguments regarding the legitimacy of ownership and its potential act of return have evolved over time, and how shifting actors and contextual conditions have shaped these debates. Based on an analysis of categories in the arguments put forward by the actors involved, the project traces changing patterns across different historical phases. The case of Nefertiti is particularly illuminating, as her return has been debated from the discovery and the formation of modern Egypt through to debates shaped by postcolonial perspectives. The presentation examines why, despite the bust's established provenance, questions of ownership and legitimacy continue to be contested by those advocating for the return of Nefertiti, and what role provenance itself plays in these ongoing negotiations.

3.14.2 Warum der deutsche Staat Provenienzforschung fördert – die erinnerungspolitischen Funktionen der Aufarbeitung von Kunst- und Kulturgüterentzug

(Why the German State Funds Provenance Research – The Memory-Political Functions of Addressing the Dispossession of Art and Cultural Property)

15:05 · Felix Brönnner

In contemporary Germany, state-sponsored provenance research is closely tied to the concept of a culture of remembrance and reckoning with historical injustice. While its institutional anchoring and public funding may seem self-evident today, the organized dispossession of cultural property by the German Empire, Nazi Germany, and the GDR remained marginal in public discourse for decades. Drawing on approaches that understand past-oriented political action as a legitimization strategy, the paper conceptualizes the institutionalization of provenance research since 1990 as part of a significant shift in German memory politics.

This contribution asks why, and when, political actors supported provenance research. It argues that public funding, framed as historical responsibility serves memory-political functions: it legitimizes Germany nationally and internationally, preserves Germany's 'Kulturnation' reputation and serves to renegotiate a collective identity.

3.14.3 Chancen und Herausforderungen für die Erinnerungskultur am Beispiel einer Buchrückgabe

(Opportunities and Challenges for the Culture of Remembrance, Illustrated by the Restitution of a Book)

15:25 · Silke Bremer & Florian Grumblies

In October 2026, the mayor of the State Capital of Hannover will return a book that belonged to Else Kreuzer, née Goldschmidt (1896–1944), to her heirs. The book was identified as Nazi-looted property as part of provenance research conducted at the Public Library. The Public Library is organizing the visit of the family members from Israel in collaboration with the *ZeitZentrum Zivilcourage*, which was established in 2021 as an interactive educational center on Hannover under National Socialism and promotes and fosters the city's culture of remembrance. Using this practical example, the discussion will focus on the impulses for remembrance culture that can arise from (library-based) provenance research, as well as the synergies and obstacles involved in cooperation at the municipal level.

3.15 Panel 15: Provenienzforschung im heutigen Kunsthandel und Auktionswesen

(Provenance Research in Today's Art Trade and Auction Business)

Wednesday, 4 November, 16:25–17:45

Sprengel Museum Hannover · Auditorium

Livestream

Moderation: Isabel von Klitzing, Agnes Thum

3.15.1 Max Klingers Entwurf für den „Beethoven-Thron“: Eine Fallstudie zur kooperativen Provenienzforschung

(Max Klinger's Design for the “Beethoven Throne”: A Case Study in Cooperative Provenance Research)

16:25 · Nadine Bauer

Using a drawing by Max Klinger as an example, the case study illustrates the collaboration between the art trade, heir search, and a museum. The focus will be on the themes of remembrance, exchange at the research level, and the sustainable communication of research findings. In 1905, Klinger dedicated a design for the Beethoven Throne to “Herrn Consul Nachod”. This refers to Friedrich Nachod (d. 1911) of Leipzig, who was active in the Jewish community and co-owner of a bank. In 1939, the drawing was offered to the Museum der bildenden Künste Leipzig (MdbK) by his family but ended up in private hands instead. After extensive research, Grisebach mediated an amicable settlement with the rightful heirs in 2025. This was only made possible through close collaboration with the MdbK (‘split research’) and support from the HCPO. Ahead of the autumn 2025 auction, the work’s history was not only described in the catalogue but also highlighted during the preview via an object label.

3.15.2 Die Sammlungen von Tilla Durieux sowie Ludwig und Estella Katzenellenbogen. Mehrfachverfolgung, Besitzwechsel und die Herausforderung differenzierter Bewertung

(The Collections of Tilla Durieux and of Ludwig and Estella Katzenellenbogen. Multiple Persecution, Changes of Ownership and the Challenge of Differentiated Assessment)

16:45 · Christina Feilchenfeldt

Actress Tilla Durieux married art dealer Paul Cassirer in 1910, after they had lived together for several years. Cassirer had two children from his first marriage to Lucy Oberwarth: Peter and Suzanne Aimée. When Cassirer died by suicide in 1926, their divorce had not yet been finalized, making Durieux his widow. As Peter had died in 1919, Cassirer’s art collection passed to Durieux and Suzanne Aimée.

In 1930, Durieux married Ludwig Katzenellenbogen, who had lost much of his fortune after the 1929 stock market crash. Katzenellenbogen also had three children from his first marriage. Following the divorce, their art collection was divided, creating complex questions of ownership that persist today.

Provenance research is further complicated by the various names under which Durieux appears in the Paul Cassirer Archive and later literature: Tilla Durieux, Tilla Cassirer, Tilla Durieux-Cassirer and Tilla Katzenellenbogen.

This talk seeks to clarify some of these complex provenances.

3.15.3 Gesprächsrunde zum heutigen Kunsthandel (Zusammenfassung: Christian Fuhrmeister)

(Panel Discussion on Today's Art Trade (Summary: Christian Fuhrmeister))

17:05 · AG Art Trade, David Bassenge, Amelie Ebbinghaus, Anna-Sophie Hollenders & Nina Senger

This panel addresses the status quo and the prospects for repositioning provenance research within the art market. Central to the discussion is the question of how transparency and best practice can be reconciled with commercial practice and requirements of discretion.

The aim is to provide insight into the practical work of the art trade and to foster critical exchange, among others, with representatives of public institutions. Historical art-trade sources form a bridge between these groups of actors.

Two case studies open the panel: the case of Max Klinger demonstrates a successful path to restitution through cooperative "research-splitting" between the art market and museums. The Durieux/Katzenellenbogen collections bring into focus complex changes of ownership, multiple instances of persecution, and the role of private sources.

A moderated round table discusses the opportunities and limits of open cooperation between data protection, economic viability, and time pressure.

3.16 Panel 16: The Materiality of the Objects

Wednesday, 4 November, 16:20–17:40

Museum August Kestner

Livestream

Moderation: Sandra Potsch

3.16.1 Looted Films: Integrating Cinema into Provenance Research

16:20 · Klaudia Podsiadlo

If we consider cinema as cultural heritage, film remains a blind spot in provenance research. Its crucial role under the Nazi regime is well known, yet the large-scale seizure of studios, distribution networks, cinematographic equipment, and thousands of reels across occupied Europe remains understudied. The *Propaganda-Abteilung*, under Goebbels, played a key role in this expropriation, centralizing films within the *Reichsfilmarchiv* in Berlin. The archive was later seized by the Soviet Army in 1945, and the films were partly redistributed across Eastern European film archives and cinematheques. Presumed destroyed and regarded as minor works because of their reproducible nature, looted films have consequently been excluded from restitution debates. Through several case studies, we will examine the mechanisms and protagonists of this spoliation and reflect on what the restitution of a film might entail, thereby calling for a repositioning of provenance research within an interdisciplinary, cross-archival, and international approach.

3.16.2 Provenance Research on Musical Instruments: Specific Conditions, Aims, and Obstacles of an Emerging Field

16:40 · AG Musik (Music) & Elisabeth Furtwängler

The AG Musik was founded in 2023 to open up a neglected field: provenance research on musical instruments, still largely underdeveloped institutionally. This paper presents the group's aims, methods, and first results, illustrated through the case study of the instruments acquired by the Reich Ministry for Public Enlightenment and Propaganda, now held by the Deutsche Musikleben Foundation. It also addresses the structural obstacles facing this work: few dedicated research projects exist, collaboration with musicologists in collections remains limited, and despite growing numbers of funding applications, there is a shortage of qualified specialist staff and of institutional resources. The paper argues for closer interdisciplinary cooperation — spanning provenance research, musicology and history, organology, and the international instrument trade — to anchor music-related provenance research firmly within scholarly and cultural-political discourse.

3.16.3 Reading Objects with AI: Challenges and Potentials of AI-Based Tools in Provenance Research at the German Ivory Museum

17:00 · Julia Smagiel

The German Ivory Museum in Erbach holds a diverse collection of ivory objects from different geographical regions, periods, and cultural contexts. While most objects were produced locally, its non-European holdings reflect global centres of ivory carving and historical trade networks. The latest research on this heterogeneous collection provides an opportunity to examine how common AI-based tools can support the identification and initial categorization of individual holdings. Using selected case studies, the project explores how accessible AI applications can assist in comparing objects, identifying possible origins, and generating research leads. At the same time, it

critically examines the limitations of these tools, including unreliable sources, incomplete data, epistemic biases and legal issues. The case studies also raise broader questions about categorization, authenticity, and the analytical limits of the term 'colonial context'.

3.16.4 Von der Materialanalyse zur Provenienzrecherche – Eine Fallstudie mit Ming-zeitlichen Banknoten aus der Sammlung der Deutschen Bundesbank

(From Material Analysis to Provenance Research – A Case Study of Ming-Era Banknotes from the Collection of the Deutsche Bundesbank)

17:20 · Jenny Fey & Hülya Vidin

Paper money of the Ming Dynasty (1368–1644) represents one of the earliest preserved examples of government-issued banknotes found in international collections. However, poorly documented acquisition histories often raise questions about their authenticity. To date, only a few scientific studies have enabled material-based categorization and systematic provenance research on Ming banknotes in international collections is still lacking. References to a connection with the Boxer Uprising remain largely anecdotal.

This study aims to draw significant conclusions about the origin and authenticity of these banknotes through scientific material analysis. In this context, three banknotes from the Deutsche Bundesbank, previously attributed to the Ming Dynasty, were examined. The analyses provide a foundation for further investigating provenance and historical background. The lecture thus combines scientific and historical approaches to fully exploit the informational potential of these historical objects.

3.17 Panel 17: The Potential of Arbeitskreis Länder Working Groups to Enhance Cross-Border Exchanges

Thursday, 5 November, 09:30–10:30

Sprengel Museum Hannover · Auditorium

Livestream

Moderation: Ilja Labischinski

3.17.1 Reports from the working groups Belgium and Luxembourg, France, Italy, Netherlands of the Arbeitskreis Provenienzforschung e.V. and the Swiss Association for Provenance Research (SAP) and Collectif pluridisciplinaire de recherche de provenances followed by a joint discussion with Fenya Almstadt, Gitta Ho, Katharina Hüls-Valenti, Constance Jame, Sarah-Mae Lieverse, Joachim Sieber, Yasmina Zian

09:30 · AG Belgium-Luxembourg, AG France, AG Italy, AG Netherlands, AG Switzerland / Swiss Association for Provenance Research (SAP), CPRP – Collectif pluridisciplinaire de recherche de provenances, Fenya Almstadt, Gitta Ho, Katharina Hüls-Valenti, Constance Jame, Sarah-Mae Lieverse, Joachim Sieber & Yasmina Zian

Working Group Belgium and Luxembourg

The AG Belgien-Luxemburg (Belgium-Luxembourg Working Group) is currently being established, emerging from the BeLux Provenance Research Group initiated by Yasmina Zian in 2024.

The group unites provenance researchers examining the Belgian and/or Luxembourgish context during colonialism and/or the Nazi era. Given both countries' geographical location and historical implications, close international cooperation is essential to address research needs around the mechanisms of cultural property dispossession, the actors involved, the histories of the objects concerned, and potential overlaps. The group therefore aims to build cross-border cooperation and exchange among researchers and integrate this more closely into the association's Arbeitskreis structures. To this end, members will share experiences, compile available sources and resources, and organise future scientific events.

Working Group France

Founded in 2018 as one of the first country-specific working groups of the Arbeitskreis, the working group France provides a transnational forum for discussing France-specific issues in provenance research mainly in the context of Nazi-looted art and the French art market under German occupation (1940-1945). With around 40 members, regular online meetings, and a newsletter, it offers an established platform for professional exchange with curators, provenance researchers, art dealers, collectors and archivists mainly from Germany and France. Through its close cooperation with the French association of provenance researchers CPRProvenances, it promotes international dialogue.

Working Group Italy

Since November 2022 the Working group Italy aims to foster research on the provenance of cultural objects unlawfully seized during the Nazi-Fascist era and colonialism in Italy. It currently counts ten active members from both German and Italian research institutions. As a central forum for Italian-specific provenance research, the working group actively promotes transnational knowledge exchange and expands its international network of scholars and professionals in the

field (i.e. museums, auction houses, legal advisors as well as archives and libraries). Through the organisation of annual workshops, online lectures and seminars at Italian universities the working group raises successfully awareness in academia and the public.

Working Group Netherlands

Since September 2023, the AG Netherlands has served as a platform for dialogue and collaboration in provenance research, with a focus on the National Socialist era. Its mission is to connect communities, facilitate knowledge exchange, and raise awareness of the complex shared history between the Netherlands and Germany. Key goals include clarifying the development of provenance research in the Netherlands, strengthening exchange between Dutch and German researchers, and providing resources for research conducted in the Netherlands. To support this, AG Netherlands organizes monthly meetings, fosters research collaborations, and promotes a deeper understanding of the historical context of provenance research. The group currently consists of around twenty Dutch and German professionals from museums, libraries, archives, universities, the art market, and independent research.

Swiss Association for Provenance Research (SAP)

The Swiss Association for Provenance Research (SAP), founded in 2018 as the AG Switzerland and formally established in spring 2020, unites researchers from Swiss museums, archives, libraries, universities, and the art trade.

Its aims are to embed provenance research sustainably within collecting institutions and the art trade; to advance research into the art market, exhibition history, and museum policy in Switzerland; to build digital infrastructure; to ensure transparency; to anchor provenance research at universities; and to raise public and political awareness.

After more than six years, membership exceeds 120 people. This growing, academically broad network spans history, art history, ethnology, anthropology, archaeology, and conservation-restoration, alongside practitioners in art law and the art trade. The SAP publishes a regular newsletter and holds annual meetings, online and in person.

Collectif pluridisciplinaire de recherche de provenances

The Multidisciplinary Research Collective on Provenance (CPRProvenances) was founded in 2023 by a group of provenance researchers in France. The association now has about 100 members from 10 countries around the world, mainly speaking French. They aim to raise awareness of the challenges surrounding the traceability of cultural property and to facilitate the identification of competent provenance researchers by art market professionals and museums that may require their expertise in the field of nazi-looted art, colonial context and illicit traffic.

3.18 Panel 18: Die Schiedsgerichtsbarkeit NS-Raubgut: Perspektiven der beteiligten „Parteien“

(The Court of Arbitration for Nazi-Looted Cultural Property: Perspectives of the Involved “Parties”)

Thursday, 5 November, 10:40–11:40

Sprengel Museum Hannover · Auditorium

Moderation: Iris Metje

3.18.1 Gespräch mit Annette Baumann, Ute Haug, Olaf S. Ossmann und Leva Wenzel

(Conversation with Annette Baumann, Ute Haug, Olaf S. Ossmann and Leva Wenzel)

10:40 · Annette Baumann, Ute Haug, Olaf S. Ossmann & Leva Wenzel

3.18.2 Vorstellung und Ziele der AG Evaluation der Schiedsgerichtsbarkeit NS-Raubgut

(Introduction and Aims of the Working Group Evaluating the Court of Arbitration for Nazi-Looted Cultural Property)

11:30 · Matthias Weller

3.19 Panel 19: International Legal Developments

Thursday, 5 November, 12:00–13:25

Sprengel Museum Hannover · Auditorium

Moderation: Anne Dewey

3.19.1 The Holocaust Expropriated Art Recovery (HEAR) Act

12:00 · Matthias Weller

In this presentation, the potential effects on Germany and Europe of the new HEAR Act (Holocaust Expropriated Art Recovery Act) will be analysed. This Act is a U.S. federal law that helps Holocaust survivors and their heirs to recover Nazi-confiscated art and cultural property. It eliminates expiration deadlines (sunset clauses), standardizes the timeline to six years from discovery, and allows claims against foreign entities regardless of state immunity. Originally passed in December 2016 under the Obama administration, then permanently extended and expanded under the updated HEAR Act of 2025, signed into law on April 13, 2026.

3.19.2 Restitution Law and Practice, Recent Developments

12:15 · Agnes Peresztegi

Since the Washington Conference in 1998, and the Terezin Declaration in 2009, restitution law and practice have undergone numerous transformative changes. As with every new field and having thousands of objects still unrestituted, the development of restitution law and practice with the aim of redressing the loss of cultural assets due to Nazi era persecution, is still continuing. In the past few years, the guiding principles were reinterpreted, national laws were amended, claim resolution forums were modified, new forums were established and provenance research practice and guidelines were reformulated. These developments significantly changed the way claims are researched, processed, presented and decided. The presentation aims to give a general overview of the practical aspects of bringing claims for the restitution of cultural assets lost as a result of Nazi persecution.

3.19.3 Law as a Research Mandate: Provenance Research under the Austrian Art Restitution Act

12:30 · Pia Schölnberger

Austria's Art Restitution Act of 1998 established a distinctive model for addressing Nazi-looted art in federal collections. Rather than creating an individual legal claim for restitution, it mandates proactive and systematic provenance research. The contribution examines how this legal framework has shaped the work of the Commission for Provenance Research and the Art Restitution Advisory Board. It considers the relationship between historical research and legal assessment and reflects on almost three decades of Austrian practice in the context of current international developments. At its core is the question of how law can function not only as a basis for restitution, but as a mandate for the state to investigate its own collections.

3.19.4 Reframing Restitution: Legal Developments and Practical Implementation in Italy

12:45 · Katharina Hüls-Valenti

In spring 2026, members of the Italian Chamber of Deputies introduced Bill C. 2834, proposing a framework for the restitution of art and cultural property looted for reasons of racial persecution in the period of 1933-1945. The bill would delegate to the Government the establishment of a restitution procedure, including an independent committee with binding decision-making powers, while removing certain legal obstacles arising from limitation periods, the inalienability of State property, and protections applicable to national cultural assets. Taking the bill as a starting point, the paper examines its potential significance for Italy and discusses the legal and practical complexities of implementing such a framework within the existing Italian legal and institutional system.

3.19.5 Closing Discussion

13:00 · Panelists

3.20 Workshop 1 – Initiative Provenienzforschung stärken! (Strengthening Provenance Research)

Wednesday, 4 November, 11:40–12:45

ZeitZentrum Zivilcourage

Moderation: Anna-Jo Weier

3.20.1 Die Provenienzforschung zukunftssicher machen: Erarbeitung von Strategien gegen rechte Kulturpolitik – Initiative Provenienzforschung stärken!

(Making Provenance Research Future-Proof: Developing Strategies Against Right-Wing Cultural Politics – Initiative Provenienzforschung stärken!)

11:40 · Initiative Provenienzforschung stärken! (Strengthening Provenance Research), Stella Baßenhoff, Anna-Jo Weier, Emilia Krellmann & Heidrun Mezger

The *Initiative Provenienzforschung stärken!* will offer a shared space at the annual conference to develop resilient structures and practical courses of action within provenance research. This workshop addresses the need for nationwide networking and strengthening within our field and across the broader fields of culture, scholarship, and remembrance, which are being attacked by the AfD and other right-wing actors. Two months after the state elections in Saxony-Anhalt, prior to which the AfD's election manifesto targeted provenance research and called for defunding the DZK, we will take stock. In small groups, participants will discuss: How can we better communicate our work and its relevance to civil society and political decision-makers? What forms of nationwide, cross-disciplinary networking are needed to respond effectively and in solidarity? Which existing initiatives, formats, and guidance materials can serve as models—and where are new, cooperative approaches needed?

3.21 Workshop 2 – Expert Network on the Handling of Human Remains

Wednesday, 4 November, 16:25–17:30

Niedersächsisches Landesmuseum Hannover

Moderation: Sarah Fründt, Ilja Labischinski

3.21.1 Kontinuitäten und Brüche: Über Gewaltopfer in öffentlichen Sammlungen. Kontextübergreifende Überlegungen zum Stand der Provenienzforschung an menschlichen Überresten

(Continuities and Ruptures: On Victims of Violence in Public Collections. Cross-Contextual Reflections on the State of Provenance Research on Human Remains)

16:25 · Sarah Fründt, Ilja Labischinski & Expert Network on the Handling of Human Remains

Provenance research on collections of human remains has shown that many contain victims of historical injustices, including colonialism, Nazism, and the GDR. During the workshop, we want to highlight and discuss the connections between these contexts in an interdisciplinary manner and assess interest in establishing a dedicated working group within the AK. Cross-contextual questions include the deliberate concealment and erasure of victims' names and life stories in collection catalogues and how to deal with the remains today. While in the colonial context, dialogue with descendants, followed by return and often reburial, has become established, victims from other contexts are frequently buried locally as part of appropriate commemorative ceremonies. What these approaches have in common is the reappraisal and documentation of past injustices and historical trauma, as well as engagement with those living today and recognition of their pain in the present.

4 Short biographies A–Z

AG Art Trade — 3.15

AG Kunsthandel (Art Trade) is a working group of the Arbeitskreis Provenienzforschung e.V.

AG Belgium-Luxembourg — 3.17

AG Belgium-Luxembourg is a working group of the Arbeitskreis Provenienzforschung e.V.

AG France — 3.17

AG France is a working group of the Arbeitskreis Provenienzforschung e.V.

AG Italy — 3.17

AG Italy is a working group of the Arbeitskreis Provenienzforschung e.V.

AG Musik (Music) — 3.16

AG Musik is a working group of the Arbeitskreis Provenienzforschung e.V.

AG Netherlands — 3.17

AG Netherlands is a working group of the Arbeitskreis Provenienzforschung e.V.

AG Switzerland / Swiss Association for Provenance Research (SAP) — 3.17

AG Switzerland is a working group of the Arbeitskreis Provenienzforschung e.V.

Julia Albrecht — 3.3

Julia Albrecht studied law, philosophy and art history, practicing at the CMS law firm in Leipzig until 1998. She legally advised the Ginsberg Research Project on collections lost by Nazi persecution. In 2022, she became Legal Counsel to the Secretariat of the Advisory Commission, later becoming its head. Since 2025, she has led the Arbitration Board of the Court of Arbitration for Nazi-looted Cultural Property.

Fenya Almstadt — 3.8, 3.17

Fenya Almstadt is a provenance researcher in the ProvEnhance project. She pursues a PhD (ULB x TU Berlin) investigating the acquisition practices of the Royal Museum of Fine Arts of Belgium (1933-1960) as well as the mechanisms of Nazi-spoliation of cultural assets in Belgium and its aftermath. Fenya is a member of the *Initiative Provenienzforschung stärken!*

Agustina Andreoletti — 3.13

Agustina Andreoletti is a research associate at Leuphana University, where she contributes to the PAESE 3.0 project on provenance research in collections from colonial contexts in Lower Saxony. Previously, she curated the public program at the Rautenstrauch-Joest Museum and served as Assistant Professor for Networks at the Academy of Media Arts Cologne.

Anna Bartuli — 3.4

Anna Bartuli is an MA student in Art History at TU Berlin, researching the 20th-century distribution of Pergamon Altar plaster casts. She holds a BA from Lomonosov Moscow State University and an MA in Medieval Studies from HSE Moscow. She has held research and internship positions at the Hermitage, Pushkin Museum, and Kremlin Museums.

David Bassenge — 3.15

Trained as a bank clerk, David Bassenge subsequently studied art history, business administration and philosophy in Berlin. Alongside his studies, he worked in the family business, the auction house Galerie Gerda Bassenge in Berlin, and has been a member of its management board since 2009. He is a board member of the Federal Association of German Art Auctioneers.

Stella Baßenhoff — 3.20

Stella Baßenhoff is a research assistant in provenance research for the OFP project at the Brandenburg State Archives. She studied art history in Berlin, specialised in provenance research during her Master's degree and gained practical experience at Sotheby's auction house in London, as well as working as a freelance provenance researcher. Stella is a member of the *Initiative Provenienzforschung stärken!*

Nadine Bauer — 3.15

Nadine Bauer (PhD) is an art historian. After interning at the Getty Research Institute and a curatorial traineeship at the National Museums Berlin she worked as a research associate at the German Lost Art Foundation and as a provenance researcher at the Brücke-Museum and Hamburger Kunsthalle. She has been a provenance research expert at Grisebach since 2024.

Annette Baumann — 3.18

Annette Baumann (PhD) studied art history, classical archaeology and ancient history in Freiburg, Munich and Paris. She has worked for various galleries and museums as well as the University of Bern. Since 2009, she is the provenance researcher into the art holdings of Hanover. Particular research focuses include the visual arts of the 19th and, in particular, the 20th century.

Martin Berger — 3.7

Martin Berger teaches Museum Archaeology at Leiden University. His research focuses on collection histories and the provenance of Indigenous Latin American artefacts. In BECACO, he explores data-driven approaches to provenance with Elizabeth Rodríguez Estrada, Gabriel Spautz Vieira and Ishak Riali. Previously, he was curator of the Latin American collections at the Wereldmuseum, NL.

Angela Berthold — 3.9

Angela Berthold studied Classical Archaeology, Ancient Near Eastern Studies, and Prehistory in Würzburg and Halle/Saale. After her doctorate (2009) in numismatics and a postdoc at TOPOI, she worked on digitization and provenance research (Nazi-looted art) at the Berlin Coin Cabinet. She now coordinates digital provenance research within NFDI4Objects.

Sara Sophie Bieber — 3.9

Sara Sophie Bieber studied art history, provenance research and the history of collecting in Vienna and Bonn. Since 2025, she has been a provenance researcher at the *Zentralarchiv der Staatlichen Museen zu Berlin*. Her current focus is on auction acquisitions from 1933–1945, tracing consignments and cultural assets confiscated due to Nazi persecution.

Silke Bremer — 3.14

Silke Bremer is a historian and has been a provenance researcher specializing in Nazi-looted property at the Hannover Public Library since 2023. She is currently working on a project dedicated exclusively to tracing heirs.

Felix Brönnner — 3.14

Felix Brönnner is an early-career researcher at the Heidelberg Center for Cultural Heritage, completing his dissertation on the institutionalization of provenance research in Germany since 1990 as well as its role in memory politics. Trained in law, international relations and cultural heritage studies he analyses provenance research from a transdisciplinary perspective.

Camilla Brunazzo Chiavegato — 3.11

Camilla Brunazzo Chiavegato holds an MA in Art History and completed her degree with a curatorial traineeship at the Museum Berggruen, Berlin. She undertook a PostCert program in Art Crimes and Cultural Heritage Protection at ARCA, subsequently working at the Venice Biennale's Archive and as a provenance researcher for Flynn & Giovani and for the *Journal of Cultural Heritage Crime*.

Cho Ari — 3.10

Cho Ari is an interdisciplinary artist and researcher with an MA from HFBK Hamburg. Through moving image, installation, and text, her practice engages colonial botany, biopolitics, and aesthetics via the orchid. Together with Minsu Yoo, they bring botanical provenance, postcolonial memory, and artistic research into dialogue.

CPRP – Collectif pluridisciplinaire de recherche de provenances — 3.17

The Collectif pluridisciplinaire de recherche de provenances (CPRProvenances) was founded in 2023 by graduates of the first class of the provenance research programme at the Université Paris Nanterre, a class named after Rose Valland. Its members include historians, art historians, curators, archaeologists and lawyers. Their areas of focus include Nazi-looted art, colonial collections and contemporary conflicts. The association aims to raise awareness of the importance of tracing the provenance of cultural property. It helps museums and the art market find qualified provenance researchers. Through its blog, it also fosters an international network.

Eléa De Winter — 3.8

Eléa De Winter 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 and CegeSoma, as part of the ProvEnhance project. She is an affiliated researcher at BAMLab (Brussels Art Markets Laboratory, ULB) and Art in Belgium since 1945 (UGent).

Cosima Dollansky — 3.9

Cosima Dollansky finished her Art History studies at LMU Munich with a master's thesis on the early history of the Hugo Helbing Gallery. Her ongoing dissertation investigates the L. A. von Montmorillon'sche Kunsthandlung (1836–1884). Until September 2026, she has been editing art market sources at the Zentralinstitut für Kunstgeschichte in Munich.

Amelie Ebbinghaus — 3.15

Amelie Ebbinghaus is a Director at the Art Loss Register. She heads its' provenance research team and works with art market participants, museums, insurers, and the law. Before, she completed her MSc in Art, Law and Business in London and Glasgow. She teaches as a guest lecturer on art law, provenance research, and the ALR's work at various universities.

Elisabeth Eggimann Gerber — 3.8

Dr. Elisabeth Eggimann Gerber is a freelance historian specializing in provenance research and the history of the art trade. Author of a guide to Swiss customs stamps (SKKG), commissioned contributions for SIK-ISEA and entries for the Historical Dictionary of Switzerland. Former peer reviewer and author for *Bloomsbury Art Markets* and member of the Swiss Association for Provenance Research (SAP).

Expert Network on the Handling of Human Remains — 3.21

The Expert Network is an interdisciplinary association of researchers whose practical or theoretical work involves human remains. Our aim is to ensure the appropriate treatment of human remains in museums and academic institutions. Founded in 2021, the network is an associated part of the Working Group on Colonial Provenances of the Arbeitskreis Provenienzforschung e.V. (German Association for Provenance Research).

Christina Feilchenfeldt — 3.15

Christina Feilchenfeldt studied Art History in Berlin. After years in the international art trade, she now works as an art historian and provenance researcher in Berlin and Zurich. She is director of Paul Cassirer & Walter Feilchenfeldt AG and chairwoman of the board of the Rolf and Bettina Horn Foundation. She is a member of the scientific board of the Liebermann-Gesellschaft and of the IMAF.

Jenny Fey — 3.16

Jenny Fey (M.A.) studied Conservation and Restoration, specialising in object conservation, with a focus on archaeological objects and modern materials. Since 2020, she has been the numismatic conservator at Deutsche Bundesbank, focusing on materials analysis. Previously, she worked at the Städtische Museen und Galerien Paderborn and the Deutsches Bergbau-Museum Bochum (Leibniz Research Museum).

Sarah Fründt — 3.21

Sarah Fründt is both a social and a biological anthropologist and a historian of science. She works as a research advisor in the “Department of Cultural Goods and Collections from Colonial Contexts” at the *German Lost Art Foundation*. Her work focuses on provenance research relating to human remains and sensitive collections.

Christian Fuhrmeister — 3.2

Arthistorian Christian Fuhrmeister is a staff member of the Central Institute for Art History and an adjunct professor at the Institute of Art History at LMU Munich. He has directed numerous projects funded by third parties, including research on art (theft) during the Nazi era and on provenance and the art market.

Elisabeth Furtwängler — 3.16

Dr. Elisabeth Furtwängler is a freelance art historian and provenance researcher, working for private clients, research institutions, and museums including Museum Folkwang and, currently, Musée d'Orsay. Co-founder of Working Group France (2018, one of several spokespersons); since 2023 co-founder and spokesperson of Working Group Music and member of *Musique et Spoliations*.

Giuditta Giardini — 3.7

Giuditta Giardini is a lawyer and consultant to the Antiquities Trafficking Unit at the Manhattan DA's Office. She holds an LL.M. (Columbia Law School) and a Ph.D. (Università Cattolica of Milan). She has worked with the Whitney Museum, UNESCO, and UNIDROIT. She serves on the Italian Ministry of Culture's working group on cultural property and chairs the ICOM Legal Affairs Committee.

Seth Gottlieb — 3.5

Seth Gottlieb is a curator at the United States Holocaust Memorial Museum and previously worked as a rare books librarian. He holds an MSc in History of Science, Technology, and Medicine from the University of Manchester. His research focuses on intellectual history and postwar looting of German libraries by Allied soldiers and the American government.

Gesa Grimme — 3.6

Gesa Grimme is a researcher at the *Koordinierungsstelle für wissenschaftliche Universitätsammlungen in Deutschland* at the Humboldt-Universität zu Berlin. Since 2016, she has been working in the field of postcolonial provenance research. She has done research on cultural belongings from Cameroon, Namibia, and Papua New Guinea, as well as on ancestral remains stolen from Hawai'i.

Florian Grumblies — 3.14

Dr. Florian Grumblies is a historian and has been working in the field of local remembrance culture for the state capital of Hannover since 2014. He currently works at *the ZeitZentrum Zivilcourage*. His research focuses on Hannover's history under National Socialism and the culture of remembrance.

Lea Grüter — 3.1

Lea Grüter studied art history, French, critical museology, and heritage studies in Göttingen, Paris, and Amsterdam. Since 2017, she has worked as a Holocaust-era provenance researcher at the Rijksmuseum. She is part of the museum's working group on the Special Collections presentation. Her work focuses the commemorative challenges posed by genocide and the ongoing impact of historical absences.

Barani Shira Guttsman — 3.1

Barani Shira Guttsman works to redefine remembrance culture and to drive systemic change to provenance research. She partnered with Meike Hoffmann on the SACRe project, reconstructing the Sultan Victorius Guttsmann family's Nazi-looted art collection and connecting the Jewish community to German provenance research. She founded *Hello My Name Is Human*.

Linda Hacka — 3.11

Linda Hacka is a Provenance Researcher at the Museum Barberini, Potsdam, where she works as a Research Associate. Trained in Art History, Classical Archaeology, and English Philology, she also conducts provenance research for private and public collections. Her current work focuses on the Hasso Plattner Collection and the digital platform *Networks of Impressionism*.

Hans P. Hahn — 3.2

Hans P. Hahn's research focuses on material culture and museums. 2010-19 he was spokesperson for a research training group on value and equivalence in material culture. Following a tandem fellowship at the University of Ghana 2022-23, he authored a working paper on issues of restitution in

collaboration with Kodzo Gavua from the Dep. of Heritage Studies at the University of Ghana (UG).

Ute Haug — 3.18

Dr. Ute Haug is an art historian and provenance researcher. Since 2000, she has been responsible for provenance research at the Hamburger Kunsthalle and heads the Department of Provenance Research and Collection History. She is a founding member of the *Arbeitskreis Provenienzforschung e.V.* and has been awarded the Federal Cross of Merit on Ribbon for her work with the organization.

Mathew Henrickson — 3.7

Mathew Henrickson is an AI/NLP Developer at Allianz Global Investors and a Postdoctoral Researcher with the Discourse Lab at TU Darmstadt. He leads methodology development for LLM-based corpus annotation and directs the TinyNLP Small Language Modelling Group. His PhD explored the application of AI, semantic retrieval, and language modelling to the Getty Provenance Index.

Gitta Ho — 3.17

Gitta Ho is a Paris-based provenance researcher specialised on the French art market during the occupation. She earned her PhD at the University of Hamburg with a dissertation on George Grosz. Since 2023 she has been permanent staff at the French Ministry of Culture's Mission for Research and Restitution of Spoliated Cultural Property. She also teaches at Ecole du Louvre and Nanterre University.

Meike Hoffmann — 3.1

Dr. Meike Hoffmann is an art historian and provenance researcher, lecturing on Nazi cultural policies and provenance research (FU Berlin). She directs the Research Center “Degenerate Art” and other projects on the reconstruction of Nazi liquidated private art collections, such as the Sultan Art Collection Research (SACRe), in cooperation with descendants of persecuted families and German museums.

Anna-Sophie Hollenders — 3.15

Dr. Anna-Sophie Hollenders is a lawyer in Berlin. Her work focuses on art transactions and the legal aspects of the restitution of Nazi-looted art. She is an expert in data protection law, advising public institutions and individuals on data-protection-compliant research, archival infrastructures, and digital dissemination formats. She lectures in Cultural and Media Management at FU Berlin.

Beth Gottschling Huber — 3.5

Beth Gottschling Huber is a curator at the United States Holocaust Memorial Museum and former provenance researcher at the Smithsonian National Museum of Natural History. She holds MAs in Museum Studies (Johns Hopkins University) and International Development (American University) and a certificate in Nazi-Era Provenance Research from the University of Denver.

Katharina Hüls-Valenti — 3.17, 3.19

Katharina Hüls-Valenti is a Provenance Researcher based in Rome and Venice. She holds a PhD in Art History on German art acquisitions in Italy, 1938–1945, and is a post-doc fellow at the German Historical Institute in Rome, researching the dispossession of Jewish-owned cultural assets under Italian Fascism. She regularly publishes and lectures on the field.

Initiative Provenienzforschung stärken! (Strengthening Provenance Research) — 3.20

The Initiative Provenienzforschung stärken! advocates for the protection and strengthening of provenance research and, by extension, a responsible engagement with the past. Through events, political dialogue and networking, they raise awareness and foster resilience. Their stated goals are: More protection, secure research conditions and political backing for provenance research in the face of far-right cultural policies.

Constance Jame — 3.17

Constance Jame is an arthistorian and provenance researcher, holding a PhD from the University of Heidelberg. Her doctoral research on Islamic art in European museums received the August Grisebach Award (2024). Since 2024 she researches Nazi-looted art for museums in France (Strasbourg, Clermont-Ferrand) and represents the provenance researchers' collective CPRProvenances.

Elisabeth Katzy — 3.12

Dr. Elisabeth Katzy is Head of Provenance Research at the Pilecki Institute Berlin. She develops the lecture series “Provenance Research and Responsibility of Memory” and researches Nazi art looting in Poland, actor and responsibility networks, and the intersection of provenance research and memory politics. Previously, she worked at the National Museums in Berlin within the ILLICID project.

Christiane Keller — 3.6

Dr. Christiane Keller is an anthropologist at AIATSIS in Canberra, Australia. She works in the Return of Cultural Heritage Program, partnering with First Nations communities on provenance research and cultural heritage return. She has researched Indigenous collections for more than 25 years and studied in Freiburg and the Australian National University.

Kylie G. King — 3.7

Kylie G. King specializes in Modern art and is currently Research Specialist for the Pre-Hispanic Art Provenance Initiative at the Getty Research Institute, where she works on the entangled markets of the 20th Century. Through her research and writing, she advocates for global and cross-disciplinary approaches to provenance research.

Sinah Koobs — 3.3

Sinah Kristin Koobs studied law and is now completing a degree in art history, classical archaeology and history. During her legal traineeship, she worked at the Prussian Cultural Heritage Foundation and Rowland & Petroff (New York). Since 2025, she has been a legal officer at the German Lost Art Foundation, having previously worked at a commercial law firm.

Emilia Krellmann — 3.5, 3.20

Emilia Krellmann is a PhD student in art history at TU Dresden, funded by the Hans Böckler Foundation. Her research asks why and how museums exhibit the gaps left in their collections by the Nazi era, World War II and colonialism. She researched formerly Jewish-owned collections at the German Lost Art Foundation and co-founded *Initiative Provenienzforschung stärken!*

Hester Kuiper — 3.1

Hester Kuiper studied art history at Utrecht University and has worked as a research assistant and curator at various museums and institutions. Since 2012, she has been associated with the Rijksmuseum as a provenance specialist for the period around the Second World War, and coordinator of the provenance project. She focuses on Dutch art dealers and archival research.

Ilja Labischinski — 3.21

Ilja Labischinski studied anthropology and the history of the Americas in Bonn, Berlin and Madrid. Since 2019, he has been a provenance researcher at the Staatliche Museen zu Berlin, focusing on human remains in colonial collections. He serves on the board of the Arbeitskreis Provenienzforschung and co-founded the *Expert Network on the Handling of Human Remains* with Sarah Fründt.

Mara Lagerweij — 3.1

Since 2012, Mara Lagerweij (MA in art studies) has worked as a Holocaust-era provenance researcher at the Rijksmuseum, and in the museum's working group on the 20th Century. She was guest curator of *Looted* (2024) and co-authored the accompanying book *Dispossessed*. She focuses on the changing meaning of objects in different cultural and political contexts.

Amnon Lehavi — 3.2

Amnon Lehavi (J.S.D., Yale) is the Provost, Full Professor of Law, and former Dean of the Law School at Reichman University. He serves as a national correspondent at UNIDROIT and a member of its expert group on “orphan cultural objects”. He is an Adjunct Professor at Luiss University in Rome and authored *Cultural Property: Law, Policy, and Markets* (Cambridge University Press, 2026).

Sarah-Mae Lieverse — 3.17

Sarah-Mae Lieverse is a Dutch provenance researcher based in Cologne. Holding an MA from Sotheby's Institute of Art, she has worked with the Art Loss Register, the Commission for Looted Art Europe, and KPF.NRW. She researches Nazi-era looted art and collaborator Pieter Menten, co-founded AG Netherlands, and volunteers for the Center for Art Law's Restitution Database.

Charlotte Looram — 3.7

Charlotte Looram is a provenance researcher at Musée Guimet. For her PhD she investigates the circulation and legitimization of illegally and unethically salvaged underwater cultural heritage. She has consulted for UNESCO on repatriation and the online trafficking of Southeast Asian cultural property. She focuses on research methods and the management of provenance information.

Heidrun Mezger — 3.20

Heidrun Mezger, an art historian and cultural anthropologist, most recently worked as a research associate on the provenance of cultural belongings from the Pays Dogon (Mali) in the Ethnologisches Museum Berlin. Her PhD focuses on the (post)colonial provenance of Dogon cultural belongings in German and French collections. She is a member of the *Initiative Provenienzforschung stärken!*

Dr. Annette Müller-Spreitz — 3.4

Annette Müller-Spreitz heads the Coordination Office for Provenance Research at the Saxony-Anhalt Museum Association. She studied art history, German language and literature, and communication and media studies at the University of Leipzig and earned her doctorate. She currently advises museums on the three Contexts of Injustice and organizes provenance research projects.

Karolien Nédée — 3.6

Karolien Nédée is a PhD candidate at the Faculty of Law of UCLouvain Brussels, researching the legal questions around colonial collections and restitution in Belgium. Between 2022 and 2025, she was a provenance researcher for Wereldmuseum Rotterdam, retracing histories of collections from Central and South Asia, West Central Africa and South America.

Holger Neumer — 3.14

Holger Neumer is a PhD student in History at Martin-Luther-University Halle-Wittenberg. He studied Education, majoring in History. In his doctoral thesis he conducts a comparative analysis of the evolving debates surrounding calls for the return over three archaeological artefacts from former Ottoman territories held in German museums.

Nnenna Onuoha — 3.13

Nnenna Onuoha is a Research Associate in the project PAESE 3.0: Investigating the Gaps, Ethics, and Digital Futures of Colonial Provenance Data at Leuphana University Luneburg. She is also a cotutelle PhD Candidate in Media Anthropology at Harvard University, and Global History at the University of Potsdam.

Olaf S. Ossmann — 3.18

Olaf S. Ossmann studied law at Humboldt University Berlin. Since 1992, he has headed Ossmann-Rechtsanwälte in Winterthur, specialising in Nazi-looted art and restitution. He contributes to the Berlin Studies in Jewish Law, teaches at the Berlin Rabbinical Seminary, serves on the SKKG Looted Art Commission, and researches at the University of Amsterdam.

Agnes Peresztegi — 3.19

Dr. Agnes Peresztegi is a renowned attorney specializing in WWII looted art litigation in Europe and the US, with 25+ years' experience advising claimants, museums, collectors, governments and non-profits on restitution and provenance. She has served on several international advisory boards and commissions and testified before the US Senate, German Bundestag and European Parliament.

Dominika Plata — 3.11

Dominika Plata is an Assistant Curator at the National Museum in Poznań and an AMU Art History graduate. She researches digital humanities and displaced art, currently exploring the use of AI in provenance research. She has experience in academic grants and contributing to digital audiovisual archives.

Klaudia Podsiadlo — 3.16

Klaudia Podsiadlo, independent art historian and provenance researcher specializing in Nazi-looted cultural property. MA, Université Paris Nanterre (2024). 2026 Marcel Wormser Prize (ASTRES) for pioneering research on looted cinema in Occupied France. Formerly National Museum in Warsaw and Polish Cultural Institute in Paris. Now at La Contemporaine, Université Paris Nanterre.

Maximilian Preuss — 3.10

Maximilian Preuss is a historian (M.A.). His research focuses, among other things, on German colonialism and colonial hunting, as well as provenance research on animal objects. He has been involved in various research projects in this field. He is currently a research associate in the project "Between Bewilderment, Triumph and Shame" at the University of Kassel.

Johana Prouzová — 3.5

Mgr. Johana Prouzová graduated in German at the Faculty of Arts, Charles University. She works as a long-term specialist at The Documentation Centre for Property Transfers of the Cultural Assets of WWII Victims, Prague. She has conducted research at the Museum of Decorative Arts in Prague, the National Gallery in Prague, and the National Heritage Institute.

Regina Reisinger — 3.13

Regina Reisinger is currently conducting a DZK-funded project on 125 Oceanic musical and sound instruments at the Münchner Stadtmuseum. She holds an MA in provenance research (JMU Würzburg) and a BA in comparative literature (University of Vienna), and is completing a second MA in ethnology (LMU Munich) with a focus on Pacific indigeneities and museum anthropology.

Ishak Riali — 3.7

Ishak Riali is a Postdoctoral Researcher at Universiteit Leiden with a Ph.D. in Data Science from Blida 1 University, Algeria. His research focuses on AI for linked data, ontology engineering, uncertain knowledge, knowledge-based systems, semantic interoperability, and deep learning. He also works on cultural heritage data, knowledge graph modeling, and semantic museum data integration.

Elizabeth Rodríguez Estrada — 3.7

Elizabeth Rodríguez Estrada is a PhD candidate in Archaeology at Leiden University, with an MA in Museum Studies (NYU) and a BA in Visual Arts (Universidad de Panamá). Within BECACO, her research uses quantitative and qualitative methods to analyze provenance records of Mexican/Central American collections acquired by eleven European museums.

Christine Roger — 3.1

Christine Roger is Associate Professor of European Cultural History at Université de Picardie Jules Verne. She focuses on memory policies, colonial legacies and provenance research in France and Germany. She published on the Franco-German Provenance Research Fund and currently researches on the connections between ‘materialised’ and immaterial cultural heritage from colonial contexts.

Nora Rub — 3.11

Nora Rub coordinates provenance research at the SKKG in Winterthur. She holds a BA in Museology and Art History from the University of Würzburg and an MLitt in Museum and Gallery Studies from the University of St Andrews. Her work focuses on Nazi-era provenance research, and she is committed to making provenance research more open, transparent and accessible.

Felix Schneider — 3.4

Felix Schneider studied History and Political Science. He is currently working on a PhD on the transformation of ‘protest policing’ by the police in East and West Germany in the 1980s and 1990s. He is working as a research assistant at the Saxony-Anhalt State Archives, cataloguing and analysing the files of the *Landesamt zur Regelung offener Vermögensfragen*.

Pia Schölnberger — 3.19

Pia Schölnberger, PhD, is a historian and former provenance researcher at the Albertina. She now heads the Commission for Provenance Research and the Department for Art Restitution and Commemorative Culture at the Austrian Ministry of Culture. Austria currently chairs the Network

of European Restitution Committees on Nazi-Looted Art.

Nina Senger — 3.15

Nina Senger, Christie's Restitution Senior Research Advisor, works from Berlin with global specialists and researchers. She reviews all art to identify potential losses between 1933-45, researches provenance to expand scholarship, and supports dialogue to find just and fair solutions. Nina initiated Christie's "Lost City" series to keep the topic of Nazi-era restitution live in the art market.

Joachim Sieber — 3.4, 3.17

Dr. Joachim Sieber is the head of provenance research at Kunsthaus Zürich (Switzerland) and is responsible for research into the collection and the permanent loans. From 2026 to 2031, he leads the 'Bührle Research' project on the Bührle collection. Since 2020 he has been Chair of the board of the Swiss Association for Provenance Research.

Julia Smagiel — 3.16

Julia Smagiel, M.A. in Art and Cultural History, studied at Humboldt-University Berlin and the University of Augsburg, specializing in colonial contexts and global trade. Conducted provenance research at the German Ivory Museum in Erbach. Currently working on the Oceania collection of the former German Colonial School in Witzenhausen.

Gabriel Spautz Vieira — 3.7

Gabriel Spautz Vieira is a PhD candidate at Leiden University. At the intersection of Collection History research, Provenance Studies, and Digital Humanities, his research focuses on histories of collecting South American material culture in Europe between 1850 and 1950. He holds an MA in Archaeology from the Université Paris 1 Panthéon-Sorbonne.

Paul Stewens — 3.10

Paul Stewens is a PhD candidate at the UNESCO Chair in Cultural Heritage and Emerging Crime (Maastricht University) and works on the legal regulation of natural history objects. He is a member of the *Collectif pluridisciplinaire de recherche de provenances* and holds a Master in International Law from the Geneva Graduate Institute.

Giulia Taurino — 3.7

Giulia Taurino, PhD, is a Research Scientist at Northeastern University, where she specializes in AI for the management and preservation of cultural heritage collections with a focus on art and archaeology archives and provenance. Recent affiliations include The Met, Getty Research Institute, Alan Turing Institute's AI & Arts, metaLAB (at) Harvard.

Benedetta Tortora — 3.1

Benedetta Tortora is a PhD student at the University of Naples "Federico II", where she researches on the protection of the National Museum of Naples during WWII. Her current work also focuses on provenance research in the context of Nazi-Fascist Italy, in relation to Museology. She has been collaborating on the project "Le forme del museo – Digital Atlas of Italian Museums".

Vanda Vadász — 3.12

Vanda Vadász is a Research Fellow and Scientific Officer at the Institute for Legal Studies, ELTE Eötvös Loránd University, Hungary. She holds a PhD in law and researches the private international law of cultural property. Her current work examines restitution and the legal relevance of

provenance evidence, particularly in post-socialist contexts.

Hülya Vidin — 3.16

After receiving her PhD in numismatics at Goethe University, she served as curator at the Coin Cabinet of the Landesmuseum Hannover from 2022 to 2025. Since July 2025, she has been the collection curator of the numismatic collection at Deutsche Bundesbank, and is also responsible for monetary history analyses and collection-related provenance research.

Silja de Vilder Coombs — 3.8

Silja de Vilder Coombs is a researcher at the Expert Centre Restitution of the NIOD Institute in Amsterdam. She conducts provenance research into the loss of cultural property during the Nazi regime. She is the co-author of a forthcoming article in *Oud Holland - Journal for Art of the Low Countries*, about women in the Dutch art market between 1940 and 1945.

Anna-Jo Weier — 3.20

Anna-Jo Weier is completing her PhD at TU Berlin on the role of the German Embassy in Paris in the looting of cultural property during the German Occupation 1940–44. In 2026, she started working as a provenance researcher for the Musée d'Orsay in Paris and the Suermondt-Ludwig-Museum in Aachen. She is a member of the *Initiative Provenienzforschung stärken!*

Lisa Weiß — 3.11

Lisa Weiß is Head of Product at Navigating.art, developing digital infrastructure for scholarly art-historical research. She holds an M.A. in Art History from Freie Universität Berlin, focusing on provenance research. She supports digital catalogues raisonnés and the *Networks of Impressionism* platform.

Matthias Weller — 3.18, 3.19

Professor Matthias Weller is Director of the Institute for German and International Civil Procedural Law and Professor of Civil Law, Art and Cultural Property Law at the University of Bonn. He directs the Center for Provenance Research, Art and Cultural Property Law in Bonn and leads the international project “Restatement of Restitution Rules for Nazi-Confiscated Art.”

Leva Wenzel — 3.18

Leva Wenzel studied law, art history and philosophy in Berlin, New York and Princeton. After a Max Planck fellowship in Florence, she joined Bonn University for a PhD on Nazi-looted art restitution. After positions in cultural heritage protection (federal/state government), she now researches restitution in post-communist countries at Charles University Prague.

Minsu Yoo — 3.10

Minsu Yoo is an anthropologist and artist currently pursuing a PhD in medical anthropology at The New School for Social Research (NSSR) in New York, focusing on the politics of care in the intersections of bodies, technology, and medicine.

Yasmina Zian — 3.17

Yasmina Zian holds a PhD in History (TU Berlin). From 2018 to 2023 she researched antisemitism, provenance (Musée d'ethnographie de Neuchâtel) and restitution of colonial heritage. In 2023 she investigated Nazi-looted property at the National Museum in Luxembourg. Since 2024, in the Horizon project CONCILIARE, she studies colonial heritage in public spaces.

Roberta Zollo — 3.13

Roberta Zollo is a provenance researcher at the Museumsverband für Niedersachsen und Bremen. Her work examines colonial collections from Indonesia through transnational and postcolonial perspectives. She holds a PhD from the Centre for the Study of Manuscript Cultures, University of Hamburg, where she specialised in Batak manuscript cultures.

Milda Žvirblytė — 3.12

Milda Žvirblytė is an art historian (PhD) and independent provenance researcher for private collectors and museum institutions. She has been an exhibition curator at the National Gallery of Art and a researcher at the Lithuanian Culture Research Institute in Vilnius. Her research now focuses on the provenance and restitution of illegally displaced artworks to Eastern Europe after WWII.

5 Venues

5.1 Sprengel Museum Hannover

Kurt-Schwitters-Platz 1, 30169 Hannover

The Sprengel Museum Hannover is the central venue of the annual conference and, with its internationally significant collection, is among the leading museums of 20th- and 21st-century art.

Rooms: Auditorium · Calder Hall

Getting there

Stadtbahn: Aegidientorplatz (lines 1/2/4/5/6/8/11) (approx. 700 m from there, 10-minute walk)

Bus: Maschsee/Sprengel Museum (lines 100/200/800)

Accessibility

Detailed information on accessibility can be found on the museum's website <https://www.sprengel-museum.de/besuch#barrierefreiheit>

5.2 Niedersächsisches Landesmuseum Hannover

Willy-Brandt-Allee 5, 30169 Hannover

The Landesmuseum Hannover is a multidisciplinary museum that brings together five different collections under one roof: natural history, archaeology, ethnology, art, and numismatics.

Getting there

Stadtbahn: Aegidientorplatz (lines 1/2/4/5/6/8/11)

Bus: Rathaus/Bleichenstraße (lines 100, 200, 800), Rathaus/Friedrichswall (line 120)

Accessibility

Detailed information on accessibility can be found on the museum's website <https://landesmuseum-hannover.de/besuch/barrierefreiheit/>

5.3 Museum August Kestner

Platz der Menschenrechte 3, 30159 Hannover

The museum is located in the city center next to the New Town Hall and presents 6,000 years of applied art across four collection areas: Antiquity and Egyptian Cultures, Applied Art with a design collection, and one of the largest collections of coins and medals in northern Germany.

Getting there

Stadtbahn: Aegidientorplatz (lines 1, 2, 4, 5, 6, 8, 10, 16, 17, 18), Markthalle (lines 3, 7, 13)

Bus: Aegidientorplatz (lines 131, 132), Rathaus/Friedrichswall (line 120), Rathaus/Bleichenstraße (lines 100, 200)

Accessibility

Detailed information on accessibility can be found on the museum's website

<https://www.hannover.de/Museum-August-Kestner/Service/Barrierefreies-Museum>

5.4 ZeitZentrum Zivilcourage

Theodor-Lessing-Platz 1a, 30159 Hannover

The ZeitZentrum Zivilcourage is an interactive learning site on Hanover's urban society under National Socialism and an open space for discussing civil courage.

Getting there

Stadtbahn: Markthalle (lines 3, 7, 9), Aegidientorplatz (lines 1, 2, 4, 5, 6, 8). Theodor-Lessing-Platz itself is not directly accessible by car; public car parks are available nearby, e.g. on Osterstraße and Röselerstraße.

Accessibility

The rooms, spread across two floors, are wheelchair accessible. The exhibition features a tactile floor guidance system as well as tactile floor plans and exhibits. Audio content is also available in written form. The expansion of the inclusive offerings is accompanied by an advisory group. Access is step-free via Theodor-Lessing-Platz.

6 Guided tours

Before, during, and after the annual conference of the Arbeitskreis Provenienzforschung e.V., provenance researchers and experts from the participating institutions will offer guided tours of current exhibitions as well as thematic tours on a range of topics in provenance research.

Participation is free of charge.

Before the main programme – Tuesday, 3 November 2026

All tours take place in parallel from **11:00 to 12:00**. Conference registration opens afterwards, at 12:00 at the Sprengel Museum Hannover.

Place	Tour	Language	Led by
Sprengel Museum Hannover	Sprengel's best – glimpses into the collection	English	Reinhard Spieler
Museum August Kestner	"The facts and circumstances surrounding a specific case": Nazi-era provenance research at the August Kestner Museum	English	Johannes Schwartz
Mahnmal gegen den Kolonialismus Bertha-von-Suttner-Platz, 30173 Hannover	Carl Peters in Hannover: Provenienzforschung zu zwei Wandteppichen im Historischen Museum Hannover	German	Sabine Heuchler
Landesmuseum Hannover	Einblick in die Provenienzforschung (NS und koloniale Kontexte) am Landesmuseum Hannover	German	Claudia Andratschke, Annekathrin Krieger, Maik Tusch
Stadtbibliothek Hannover, Zentralbibliothek Hildesheimer Str. 12, 30169 Hannover	Zehn Jahre NS-Raubgut-Forschung an der Stadtbibliothek Hannover. Eine Führung durch die Magazine	German	Silke Bremer

During the main programme – Wednesday, 4 November 2026

These tours run in parallel to the afternoon panels.

Time	Place	Tour	Language	Led by
16:25– 17:45	ZeitZentrum Zivilcourage	Conform or resist? A guided tour of the ZeitZentrum Zivilcourage	English	Edel Sheridan-Quantz
16:45– 17:45	Hannover Kiosk of the Historisches Museum Hannover, Karmarschstraße 40, 30159 Hannover	Hannover Kiosk – Bunte Tüte Stadtgeschichte und Experimentierraum für die Zukunft des Museums	German	Jan Willem Huntelbrinker

After the main programme – Thursday, 5 November 2026

The conference ends at 14:00 at the Sprengel Museum Hannover; the tours follow on from it.

Time	Place	Tour	Language Led by	
14:15– 15:15	Sprengel Museum Hannover	Provenienzforschung im Sprengel Museum Hannover. Führung durch die Dauerausstellung	German	Annette Baumann
14:30– 16:00	Museum August Kestner	„Die Fakten und Umstände des spezifischen Falls“: Provenienzforschung im Museum August Kestner	German	Johannes Schwartz
14:30– 15:30	ZeitZentrum Zivilcourage	Das ZeitZentrum Zivilcourage: Lernen aus dem Nationalsozialismus im 21. Jahrhundert	German	Jens Binner
14:00– 17:00	Sprengel Museum → Mahnmal gegen den Kolonialismus → Stadtfriedhof Engesohde	Un/commemorating Carl Peters: Hannover dealing with an (anti)colonial monument (city walk, schedule see below)	English	Mareike Späth
14:30– 15:30	Stadtbibliothek Hannover, Zentralbibliothek, Hildesheimer Str. 12, 30169 Hannover	Zehn Jahre NS-Raubgut-Forschung an der Stadtbibliothek Hannover (Führung durch die Magazine)	German	Silke Bremer
14:45– 15:45	Museum Schloss Herrenhausen, Herrenhäuser Straße 4, 30419 Hannover	Gender & Colonialism: The Kingdom of Hanover, 1814–1866	English	Annika Wellmann

Schedule of the city walk “Un/commemorating Carl Peters”

- **14:00–14:15** – Meeting point at the entrance of the Sprengel Museum Hannover
- **14:45–15:30** – At the site of the Carl Peters monument (Mahnmal gegen den Kolonialismus, Monument against Colonialism): guided walk in English with Mareike Späth
- **15:30–17:00** – 20-minute walk to Carl Peters’s grave in Stadtfriedhof Engesohde near the Maschsee

7 Code of conduct

For respectful and non-discriminatory interaction

Welcome to the annual conference of the Arbeitskreis Provenienzforschung e.V.! Everyone should feel safe and valued here and be able to take part in scholarly discourse on equal terms.

Scope: This code applies to everyone involved: participants, speakers, moderators, the organising team and service providers. It applies throughout the conference: in the sessions, during breaks, at the evening programme, on excursions, and in online formats and social-media posts about the conference.

Discuss respectfully

We listen to one another and let others finish. We criticise theses, methods and interpretations of sources, but not people. In discussions we keep our remarks short so that as many people as possible can speak. We are aware that hierarchies and differing employment conditions influence who dares to speak.

Speak and act without discrimination

We do not tolerate discrimination, in particular antisemitism and racism, sexism, and the devaluation of people on the basis of origin, religion, gender, gender identity, sexual orientation, disability or age.

Handle the language of sources with care

Our sources often contain Nazi terminology or colonial-racist terms. We quote them only where necessary for understanding, and we mark and contextualise them as the language of the sources.

Consider those affected

Participants include descendants of persecuted people, claimants, and representatives of source communities. We speak about biographies, loss and violence with due care. Speakers announce distressing images in advance, such as images of human remains, depictions of violence or persecution documents.

Respect boundaries

Harassment of any kind has no place here. This includes sexualised remarks, unwanted physical contact, intimidation, and repeatedly approaching someone despite their refusal. A “no” counts, including a non-verbal one.

Respect image and personality rights

We photograph and film people only with their consent. Anyone who does not wish to be photographed may ask for means of marking at the registration desk. The official conference documentation will take this into account.

Slides may be photographed for personal reference. When sharing slide content, credit the speaker, cite the sources and do not circulate unpublished results, protected images or personal data without consent. Speakers who do not want their slides to be photographed will mention this at the beginning of their presentation. Please refrain from making any video or audio recordings of the talks.

Remove barriers

We always speak into the microphone and design slides to be easily legible. Accessibility needs are welcome at hannover2026@arbeitskreis-provenienzforschung.org.

Contact

If you experience or observe something that contradicts this code, please contact:

- **the board**
- **Email:** hannover2026@arbeitskreis-provenienzforschung.org

Your report will be treated confidentially. You decide what further steps are taken. You do not need to provide any proof.

Consequences

In the event of violations, the organising team may take appropriate measures. These range from a clarifying conversation to the interruption of a contribution and exclusion from the conference without refund of the participation fee.

As of: 13 October 2026 · responsible: Board of the Arbeitskreis Provenienzforschung e.V.

8 Funding, organisers and partners

- Arbeitskreis Provenienzforschung e.V.
- Sprengel Museum Hannover
- Landesmuseum Hannover
- Museen für Kulturgeschichte Hannover
- ZeitZentrum Zivilcourage
- Netzwerk Provenienzforschung in Niedersachsen
- Stadt Hannover

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Contact: hannover2026@arbeitskreis-provenienzforschung.org

Arbeitskreis Board: Ruth von dem Bussche, Lisa Kern, Ilja Labischinski, Katja Lindenau, Iris Metje, Johannes Schwartz, Agnes Thum

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