



**PROVENANCE RESEARCH TRAINING PROGRAM  
OF THE EUROPEAN SHOAH LEGACY INSTITUTE  
WORKSHOP, MARCH 10-15, 2013  
ZAGREB, CROATIA**

## PARTICIPANTS

**Agnieszka-Anna Yass-Alston**, PhD candidate, Institute of Jewish Studies, Jagellonian University, Krakow, Poland

**Aida Škoro Babić**, Archivist, WWII Records, Archives of the Republic of Slovenia, Ljubljana, Slovenia

**Olga Birman**, freelance consultant, Toronto, Canada

**Ljiljana Dobrovsak**, Research Associate, Institute of Social Science, Zagreb, Croatia

**Sarah Foltz**, M.A. student, Art History, Southern Methodist University, Dallas, Texas, USA

**Ayse Bayrakthar Gauthier**, international lawyer, Montréal, Canada

**Angelina Giovani**, student, History of Art, American College of Greece, Athens, Greece

**Gregory Hahn**, writer, producer and filmmaker, Documents + Documentaries Pte. Ltd., Essen, Germany

**Jasmin Hartmann**, Arbeitsstelle für Provenienzforschung, Berlin, Germany

**Yvonne Illich**, claimant and independent researcher, Lexington, Massachusetts, USA

**Libuše Jirsak**, curator of paintings, Galerie Moderne, Zagreb, Croatia

**Shir Kochavi**, researcher, Company for Location and Recovery of Holocaust Victims' Assets, Israel

**Jacobiene Kuijpers**, assistant curator, Stedelijk Museum, Hertogenbusch, Netherlands

**Jessica Marantelli**, provenance researcher, Seville, Spain

**Ivona Marić**, curator trainee, Museum Documentation Centre, Zagreb, Croatia

**Orsolya Mednyansky**, graduate student, Art History, Tufts University, Medford, Massachusetts, USA

**Antonija Mlikota**, Department of Art History, University of Zadar, Zadar, Croatia

**Nikola Mokrović**, Archivist, Documenta, Zagreb, Croatia

**Admir Nezirovic**, Historical Archives, Sarajevo, Bosnia

**Shteryo Nozharov**, Assistant Prosecutor, Supreme Cassation Prosecutor's Office, Sofia, Bulgaria

**Friederike Schwelle**, Kiel, Germany

**Alexandra Chava Seymann**, provenance researcher, Jewish Museum of Vienna, Vienna, Austria

**Fern Smiley**, independent researcher, Toronto, Canada

**Renata Stein**, curator, Leo Baeck Institute, New York, New York, USA

**Irene Szylinger**, President, Art Strategies, Inc., Toronto, Canada

**Svetlana Usprcova**, State Archives of the Republic of Macedonia, Skopje, Republic of Macedonia

**Iva Validžija**, curator, Museum Documentation Centre, Zagreb, Croatia

**Elena Zhivkova**, Head of European Department, Bohdan and Varvara Khanenko National Museum of Arts, Kyiv, Ukraine

## FULL-TIME INSTRUCTORS

**Marc Masurovsky** is an historian, researcher, and advocate, specializing in the financial and economic underpinnings of the Holocaust and the Second World War. Born and raised in Paris, France, Mr. Masurovsky holds a B.A. in Communications and Critical Cultural Studies from Antioch College and an M.A. in Modern European History from American University in Washington, DC, for which his thesis was on “Operation Safehaven.” He worked at the Office of Special Investigations of the US Department of Justice researching Byelorussian war criminals, locating primary source documents, and interviewing war crimes suspects in North America and Western Europe. As a result of his early work on the transfers of looted assets from the Third Reich to the safety (safehaven) of neutral and Allied nations, Mr. Masurovsky advised the Senate Banking Committee in the mid-1990s on the involvement of Swiss banks in the Holocaust, then lent his expertise to plaintiffs’ counsels suing Swiss banks on behalf of Holocaust survivors. Since 1997, Mr. Masurovsky has focused his attention on the fate of objects of art looted by the Nazis and their Fascist allies, and was a founder of the Holocaust Art Restitution Project (HARP). He played a major role in the January 1998 seizure of Egon Schiele’s “Portrait of Wally” and “Night City III” at the Museum of Modern Art of New York and was a director of research for the Clinton-era Presidential Advisory Commission on Holocaust Assets in the United States (PCHA). Since 2004, Mr. Masurovsky has overseen the creation, development and expansion of a fully-searchable, public online database of art objects looted in German-occupied France that transited through the Jeu de Paume in Paris from 1940 to 1944. Mr. Masurovsky is co-author of *Le Festin du Reich: le pillage de la France, 1940-1944* (2006), and is currently at work on a book on cultural plunder during the Nazi era and its impact on the international art market. He operates a blog on looted art at [plundered-art.blogspot.com](http://plundered-art.blogspot.com).

**Agnes Peresztegi** is a practicing attorney in Budapest, Hungary, a graduate of ELTE University in Budapest (1990, J.D. *summa cum laude*), the University of Pennsylvania, (1991, LL.M. in International and Comparative Law) and McGill University (1998, LL.M. in Human Rights Law), and is a member of the New York State Bar and the Budapest Bar. As a consultant and Executive Director of the Commission for Art Recovery, Europe, Dr. Peresztegi assists the Commission to find suitable solutions, legislative or otherwise, to the unfinished business of restituting art taken by the Nazis and their collaborators. Dr. Peresztegi has also been legal counsel to private claimants, including, among others, the Herzog and Hatvany families. She has been involved in all issues pertaining to restitution/compensation for human rights violations committed against Hungarian Jewry during WWII: slave and forced labor claims, bank account and insurance claims, and other property claims against Germany, Austria, Switzerland, and the United States.

**Willi Korte** is a German-born jurist, historian, researcher, and author who studied history, law and politics at the Free University of Berlin, as well as at Ludwig Maximilian University in Munich and at Georgetown University in Washington, DC. He holds a law degree and a Ph. D. in history. He has spent the past twenty years on matters related to the identification and restitution of works and objects of art looted by the Nazis and their collaborators. As one of the foremost historical investigators and researchers in the field of cultural assets misappropriated and looted between 1933 and 1945, Dr. Korte relies heavily on his special knowledge of private and public archives in North America and Europe. One of his earliest accomplishments was the location and return of the famous Quedlinburg treasure to its rightful owners in Germany. He provided the historical research and background in regard to Egon Schiele’s “Portrait of Wally” and has been responsible for many restitutions of Old Masters belonging to the late Max Stern, the Jewish art dealer in Düsseldorf, Germany, who fled to Canada in the late 1930s. Dr. Korte is co-author of *Quedlinburg-Texas und zurück:*

*Schwarzhandel mit geraubter Kunst* (1994), and a founder of the Holocaust Art Restitution Project (HARP).

**Felicitas Heimann-Jelinek**, Dr. Phil (Jewish studies / art history) has been working in the field of exhibitions and Jewish material culture since 1984. She was the first to deal with the fate of the Judaica collection of the Museum Jüdischer Altertümer in Frankfurt/Main for the opening exhibition of the Jewish Museum Frankfurt in 1988 (*Was übrig blieb. Das Museum Jüdischer Altertümer in Frankfurt 1922-1938*). From 1993 until 2011 she held the position of chief curator at the Jewish Museum Vienna. Since 2012 Dr. Heimann-Jelinek has been working as a freelance curator, a lecturer at the Hochschule für Jüdische Studien in Heidelberg, and as director of the Keter Programme of the Rothschild Foundation (Hanadiv) Europe. She has published numerous catalogues and articles on Jewish cultural-historical and historical topics. Dr. Heimann-Jelinek chairs the Judaica and Jewish Cultural Property Working Group of the ESLI Advisory Council.

**Victoria Reed** has been conducting provenance research at the Museum of Fine Arts, Boston, since 2003. In her current position as Curator for Provenance she is responsible for the research and documentation of the Museum's encyclopedic collection, the review of potential acquisitions and loans, and the development of due diligence policies and practice throughout the curatorial division. Dr. Reed has lectured widely on matters related to provenance research. Previously she held positions at the Princeton University Art Museum and the Metropolitan Museum of Art. She holds a BA in Liberal Arts from Sarah Lawrence College and an MA and Ph.D. in Art History from Rutgers University.

**Julie-Marthe Cohen** is a curator at the Jewish Historical Museum in Amsterdam. In that capacity she organizes exhibitions and conducts research relating to the Museum's collection and to Amsterdam's Portuguese and Ashkenazi communities. Since 2000 she has taken a special interest in the wartime history of the Museum's collection. Based on this research, she developed a database of missing and misplaced objects from the collection, which became accessible in 2010 ([www.jhm.nl/looted](http://www.jhm.nl/looted)). She is a member of the Judaica and Jewish Cultural Working Group of the ESLI Advisory Council. Together with Felicitas Heimann-Jelinek she edited *Neglected Witnesses. The Fate of Jewish Ceremonial Objects During the Second World War and After* (Institute of Art and Law, Wales in cooperation with the Jewish Historical Museum, Amsterdam), that was published in 2011.

## SPECIALISTS MAKING PRESENTATIONS

**Konstantin Akinsha** is an art historian, international curator, and contributing editor to *ArtNews* magazine. A former official of the Presidential Advisory Commission on Holocaust Assets in the United States (PCHA), Mr. Akinsha will discuss the controversial activities of Ante Topic Mimara in Allied-occupied Europe and postwar Yugoslavia as they relate to the identification and recovery of looted cultural assets and their return to Yugoslavia.

\*<sup>1</sup> **Agnieszka-Anna Alston** is a PhD candidate at the Institute of Jewish Studies of Jagellonian University in Krakow, Poland. She will be speaking about Jewish artists and collectors in pre-war Krakow and their wartime fate.

**Andrea Baresel-Brand** is Deputy Director of the Koordinierungsstelle Magdeburg in Magdeburg, Germany, which oversees the looted art database [www.lostart.de](http://www.lostart.de). She will discuss the creation and implementation of this major tool of digital research into the fate of art looted during the Third Reich.

**Rajka Bućin** is an archival adviser and the Head of the Division of Contemporary Records at the Croatian State Archives in Zagreb, Croatia. Ms. Bućin will discuss how to research Holocaust-related questions and wartime confiscations of Jewish property in Croatian archives.

\***Patricia Kennedy Grimsted**, historian, is a Research Associate of the Ukrainian Research Institute at Harvard University, as well as an Honorary Fellow of the International Institute of Social History in Amsterdam, Netherlands. Dr. Grimsted is a leading international authority into the looting of archives, libraries, and cultural assets during WWII especially as it pertains to the activities of the Einsatzstab Reichsleiter Rosenberg (ERR) across continental Europe and in particular in Eastern Europe and the former Soviet Union. Her presentations will highlight these various aspects of Nazi looting.

**Uwe Hartmann** is Director of the Berlin-based *Arbeitsstelle für Provenienzforschung*, a German government agency established to finance provenance research projects on the fate of looted items in German collections.

\***Shir Kochavi** is a researcher at the Company for Location and Recovery of Holocaust Victims' Assets in Israel. She will be introducing the postwar work of the Jewish Restitution Successor Organization (JRSO) in Allied-occupied Germany and Austria as it relates to the creation of art collection in modern Israel. She will also discuss the notion of "heirless" cultural property.

**Vlatka Lemić** is Director of the Croatian State Archives. She will be introducing workshop participants to archival research in Croatian archives. Member of Organizational Committee of PRTP Zagreb Workshop, 2013.

\***Antonija Mlikota** is with the Department of Art History at the University of Zadar in Zadar, Croatia. Ms. Mlikota will be discussing the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas and the work that it did in Zadar, which was under Italian occupation during WWII.

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<sup>1</sup> \**Participants making presentations*

**\*Shteryo Nozharov** is assistant prosecutor in the Supreme Cassation Prosecution Office in Sofia, Bulgaria. He will share with us statistical data regarding his office as it applies to the protection of cultural heritage. He will also discuss training provided by NGOs in Bulgaria regarding the protection of cultural assets and awareness of historical displacements of cultural assets, as well as an overview of cultural property protection and gaps in current legislation in Bulgaria.

**Višnja Zgaga** is director of the Museum Documentation Centre in Zagreb, Croatia. She will discuss the work of the Museum Documentation Centre and the current state of affairs in Croatia. Member of Organizational Committee of PRTP Zagreb Workshop, 2013.

## **ADDITIONAL PERSONS PRESENT**

**Nawojka Cieślińska-Lobkowicz**, art historian, Warsaw, Poland

**Wesley A. Fisher**, Director of Research, Conference on Jewish Material Claims Against Germany; General Administrator for the PRTP

**Nataša Jovičić**, Director, Jasenovac Memorial Site; Member of Organizational Committee of PRTP Zagreb Workshop, 2013

**Elizabeth Royer**, Independent Provenance Researcher, Paris, France

**Susan R. Sandler**, Office of Holocaust Issues, US Department of State, Washington, DC

**Michaela Sidenberg**, Curator of Fine Arts, Jewish Museum in Prague, and Member of the Administrative Board of the European Shoah Legacy Institute (ESLI), Developer of the PRTP

**Vesna Teršelič**, Director, Documenta-Center for Dealing with the Past; Member of Organizational Committee of PRTP Zagreb Workshop, 2013

**REPORT**  
on  
**The Workshop of the Provenance Research Training Program**  
**Zagreb, Croatia, March 10-15, 2013**

The Provenance Research Training Program (PRTP) is a project of the European Shoah Legacy Institute (ESLI) created by the Czech Ministry of Foreign Affairs in furtherance of the Holocaust Era Assets Conference held in Prague in 2009 and the resulting Terezin Declaration endorsed by 47 countries. The program focuses on provenance research and related issues concerning Nazi-looted art, Judaica, and other cultural property. It provides advanced training to serve the international community of current and future experts engaged in dealing with issues concerning cultural plunder during the Third Reich, the Holocaust and World War II. Initiated in 2011, the PRTP is administered jointly by the Prague office of the European Shoah Legacy Institute (ESLI), the New York-based Conference on Jewish Material Claims Against Germany, and host institutions of countries in which the Program's workshops take place.

As a professional and academic training program, the PRTP emphasizes provenance research as an interdisciplinary field which brings together professionals and academicians from a wide range of backgrounds and experiences. One of the many successful outcomes of the PRTP is its outreach to seasoned professionals and aspiring specialists and scholars who are critical to establishing an international network of like-minded individuals across nations and institutions. This ever-expanding network facilitates advances in the field of provenance research and its attendant disciplines and public policy outcomes and should also eventually assist in ESLI's future monitoring of the state of provenance research worldwide. It also offers an interdisciplinary infrastructure to organize seminars, conferences, and other forms of professional gatherings at which topics related to cultural plunder, genocide and property issues can be addressed and discussed at the highest possible levels in structured environments.

Each workshop is tailored to meet the particular needs of the host country and region. In other words, the PRTP is a modular program that reaches out directly to its natural constituencies by laying the foundations to either initiate provenance research programs or improve the methodologies and approaches to provenance research in different countries and regions. PRTP alumni are encouraged to apply to successive workshops held in different locations as each program is unique.

Additional information on the PRTP may be found at [www.provenanceresearch.org](http://www.provenanceresearch.org).

The inaugural workshop in June, 2012 was held in Magdeburg, Germany, which is the center of provenance research in Germany and was therefore an appropriate place to start in regard to Europe as a whole. Provenance research on movable cultural property is by its nature an extremely international matter, and Zagreb, Croatia, was identified as an appropriate location for the second workshop of the PRTP since Croatia is in the process of joining the European Union. It is considering adoption of a property restitution law, it is a center of art, and in general the Mediterranean and Balkan countries have not developed expertise in the area of provenance research to the extent that a number of other European countries have. Accordingly, during the spring and summer of 2012, officials from the European Shoah Legacy Institute and the Claims Conference reached agreement with the Ministry of Culture of Croatia to hold the workshop in Zagreb, after which meetings were held between the Director of the PRTP and the host organizations identified by the Ministry of Culture: the Museum Documentation Center, the Croatian State Archives, the Jasenovac Memorial Area, and Documenta.



## The Workshop in Zagreb

The Provenance Research Training Program (PRTP) offered its second workshop from March 10-15, 2013, in Zagreb, Croatia. The program's sponsor was the Croatian Ministry of Culture. The Croatian State Archives (<http://www.arhiv.hr>) the Museum Documentation Center (<http://www.mdc.hr/en/>), along with the Jasenovac Memorial Area (<http://www.jusp-jasenovac.hr>) and the organization Documenta—Center for Dealing with the Past (<http://www.documenta.hr>), served as co-hosts of the PRTP program. All sessions took place in the magnificent art nouveau structure that houses the Croatian State Archives, with the exception of two sessions which were held on March 13 at the headquarters of the Museum Documentation Center on Ilica Avenue. Sanja Šaban, Assistant Minister of Culture of Croatia, officially opened the workshop.

The design of the PRTP program in Zagreb incorporated a number of suggestions made at the end of the inaugural workshop in Magdeburg, Germany, in June 2012. In particular, the Magdeburg participants had desired the following changes in the content offered by the PRTP:

- 1/ case studies involving objects that were the subject of restitution claims;
- 2/ emphasis on Judaica;
- 3/ some discussion of due diligence practices in museums;
- 4/ more practical information;
- 5/ more structure.

The PRTP's partners in Zagreb asked that the program offer practical information on collections management in American museums as it relates to provenance research.

In the end, the PRTP program experimented with a four-track approach articulated around:

- 1/ history of cultural plunder and its postwar consequences;
- 2/ case studies and archival research;
- 3/ due diligence and provenance research in American museums;
- 4/ a primer on Judaica.

Each track consisted of 8 hours of combined lectures and discussions taught by the PRTP's instructors. Specialists were recruited to provide targeted content to the participants in the form of case studies about individuals or events in specific localities or regions.

As part of the Zagreb PRTP workshop, the PRTP director and the newly-appointed director of the Croatian State Archives, Vlatka Lemić, worked together to organize a mini-roundtable of archivists that brought together archival specialists from the Balkan region and Eastern Europe to discuss their respective holdings pertaining to cultural thefts during the Holocaust and WWII, as well as the challenges that they face in making such documents available to the public. The roundtable brought together archivists from Slovenia, Macedonia, Croatia, and Bosnia, as well as international specialists such as Patricia Kennedy Grimsted.

The last hours of the program on March 15 were devoted to feedback and critique of the week's activities in part to lay the foundation for the next workshops and learn from past and current mistakes.

## **Selection of participants in the P RTP workshop in Zagreb**

The selection committee was comprised of the director (Marc Masurovsky), a member of the ESLI administrative board (Misha Sidenberg), a representative of the host organizations (Višnja Zgaga), and workshop instructors (Willi Korte, Agnes Peresztegi, and Victoria Reed).

Each applicant was asked to complete an application form, submit a curriculum vitae, a background statement, two letters of recommendation and an essay explaining his/her reasons for participating in the workshop.

The Selection Committee ranked each applicant with a numerical score which would provide as objective an indicator as possible of his/her eligibility to participate in the program. Final selection was made with a balanced approach to all the applicants' submissions.

In order to attract as many applicants from Croatia and neighboring countries, the P RTP offered tuition waivers to all successful applicants from those nations.

Attached please find a listing of the participants, the full-time instructors, the specialists who made presentations and others who were present at the Workshop.

All together, there were 48 persons who attended from 18 different countries:

Austria, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Czech Republic, France, Germany, Greece, Hungary, Israel, Macedonia, the Netherlands, Poland, Slovenia, Spain, Ukraine, and the United States.

## **Knowledge gained during the Zagreb workshop**

There is no concrete way of gauging "new knowledge" gained by all or some of the participants, instructors, and specialists. In the absence of a "content" survey of the Zagreb attendees, writ large, the following can be said:

1/ Konstantin Akinsha provided an illuminating and oftentimes entertaining presentation about Ante Topic Mimara, a larger-than-life personage who impersonated a Yugoslav restitution official after 1945 and was able to swindle from various Allied repositories of looted cultural property several hundred works and objects of art which he diverted to his personal use. Eventually, many of them ended up in Yugoslav (now Croatian) State collections, especially the Mimara Museum, erected in his honor, the Strossmayer Galerie and the Museum of Arts and Crafts of Zagreb. There was general agreement that the Croatian government should, sooner rather than later, establish a provenance research project targeting all acquisitions and donations of objects that came from Ante Topic Mimara.

2/ Rajka Bućin of the Croatian State Archives provided the workshop attendees with an insightful tour of the relevant collections that contain documentation about wartime plunder and postwar disposition of the fruits of plunder under Ustashi rule. This presentation introduced the audience to the existence of a State agency called PONOVA which, much like Vugesta in Austria, and the Commissariat Général aux Questions Juives in France, and the Lippman-Rosenthal agency in German-occupied Holland, disposed of looted Jewish property on a systematic basis. It was also learned that cultural items of value confiscated from local Jewish owners were set aside in specially designated warehouses placed under the authority of the Ustasha Poglavnic, Ante Pavelic, who oversaw the ultimate fate of those items. The remainder of those Ustashi-ordered seizures fell into the hands of post-Liberation Yugoslav authorities and eventually ended up in State collections, government

offices, and private hands. Therefore, the inevitable question was asked: are there any efforts to identify those items currently located in Zagreb museums and agencies?

3/ During the roundtable of archivists, PRTP attendees were told that most relevant records pertaining to wartime plunder in those parts of Yugoslavia under German and Italian control can be found in Belgrade and are, therefore, kept under Serbian control. To the dismay of archivists from Slovenia, Croatia, Macedonia, and Bosnia, the Serbian authorities are loath to relinquish control of those records which pertain to their jurisdiction and to facilitate access to those records when requests are made by archivists from nations that once were part of Yugoslavia.

4/ Victoria Reed, Monica S. Sadler Curator for Provenance at the Boston Museum of Fine Arts (MFA), described in great detail throughout the workshop how she conducts provenance research at her museum; what steps are taken to vet looted works or works and objects with dubious provenance histories before a decision is made to accession these works; the procedures for inventorying works and objects, including the relevant documentation provided by the source of the work/object and the documentation that is created within the institution; and the research methodology that she follows to fill provenance gaps in items that are already inside the MFA. She relied on past cases of objects that were claimed by institutions and individuals as war losses and how the MFA handled them, for better or for worse. Ms. Reed provided a candid assessment of the past failings of the institution and how the MFA has endeavored to remedy them, in part by creating a full-time endowed position, the one that she fills, in order to maintain a continuing program of research into the past ownership of objects entering the collection.

5/ Shir Kochavi, who works for Hashava – the Holocaust Restitution Company of Israel, a parastatal company whose purpose is to locate objects that might be looted and to identify their owners if at all possible, focused on the postwar fate of so-called “heirless” or “unidentifiable” objects, the organizations responsible for their dispersal and those objects that entered the permanent collections of Israeli cultural institutions. She provided an important backdrop to the Judaica primer that was held on the following day. The discussion provoked by her portrayal of what some qualified as corrupt behavior on the part of postwar specialists and restitution officials involved with Judaica objects prompted an animated exchange which foreshadowed nicely the next day’s Judaica primer.

6/ The Judaica primer, conducted by Felicitas Heimann-Jelinek and Julie-Marthe Cohen, was developed as a result of recommendations made at the end of the Magdeburg workshop, in that Judaica had been absent from the content provided to the Magdeburg PRTP attendees. We chose to provide a set of introductory lectures to the complex and diverse universe of objects referred to loosely as Judaica, for an audience which, for the most part, did not have more than a basic grasp of what “Judaica” means. Several of the lectures focused on so-called “heirless” items and on the postwar disposition of Judaica objects that were recovered by the Allies and distributed amongst Jewish institutions the world over, most notably in Israel and North America. These discussions made it possible to address questions concerning successorship, the legitimacy of the processes set in motion to distribute these so-called “heirless” objects (for the most part Jewish communal property) and the oftentimes complex discussions that result when rightful owners request restitution of their Judaica objects from Jewish cultural institutions. Although there was little time to explore these often contentious topics, the Zagreb PRTP provided an opportunity to outline the contours of a debate that needs to be pursued in future workshops and also by those attendees who are directly concerned with Judaica matters in their respective professional environments, whether they are curators, provenance researchers, archivists or officials in Jewish organizations.

7/ There were many case studies that were presented throughout the various presentations, most notably those that focused on so-called forced sales. Willi Korte outlined in great detail through a forensic documentary show-and-tell the slow and agonizing unraveling of the Max Stern collection during the mid-1930s in Düsseldorf, Germany, before Stern was forced into exile after having liquidated his cultural and other assets. It can be said that, however ponderous the approach may have been, it was important for the PRTP attendees to understand how systematically arduous the historical research is to explain how someone like Max Stern would have been “forced” to dispose of his collection as a direct result of Nazi pressures exerted against Jewish businessmen. Agnes Peresztegi used a slightly different approach, far more legalistic, to explain how some of the paintings owned by Baron Herzog had been sold under duress during the war.

8/ Antonija Mlikota, a scholar from the University of Zadar in western Croatia, described in detail how works and objects of art were misappropriated during the Italian occupation of Zadar and forcibly removed to Venice, Italy, from where they “vanished.” Some of the removed items ended up in Italian State collections, especially collections of Roman glass and other precious antiquities, without due consideration for their looted origin, and in spite of institutional denials by Italian authorities as to their provenance. Her presentation highlighted the great need to expand research into Italian-sponsored plunder both internal and external and the failure of the successive Italian governments since 1945 to make amends and return what rightfully belongs to persecuted individuals and looted institutions.

9/ Patricia Kennedy Grimsted served as a recurring specialist and expert on massive displacements of cultural property both by the Einsatzstab Reichsleiter Rosenberg in Western Europe as well as in territories of the former Soviet Union. Her expertise on the looting of libraries and archives proved to be invaluable and allowed attendees to draw parallels in terms of looting patterns and mechanics of plunder between archives and libraries, on the one hand, and other cultural objects, on the other. Her extensive knowledge of archival material, sometimes overwhelming in the detail that she presents, served as an acute reminder of the forensic nature of provenance research and the extent to which collaborative research is an essential part of the provenance research paradigm.

10/ One of Patricia Grimsted’s most valuable contributions to the PRTP workshop was her active solicitation of a curator of paintings who works in Kyiv, Ukraine. Elena Zhivkova agreed to attend the PRTP workshop in Zagreb where she described the extent of the wartime losses of the Bohdan and Varvara Khanenko National Museum of Arts, whose European painting collection she curates, the only one of its kind in the Ukrainian capital. It was extremely important for the PRTP attendees to engage in dialogue with a curator from Ukraine because of the similarities that could be drawn between her institution’s experiences and current challenges in obtaining restitution of looted objects, and conversely for her to meet with colleagues from other countries and disciplines with whom she will forge new professional relationships. The mix of researchers, historians, archivists, students, and lawyers, proved invaluable for someone like Ms. Zhivkova, as well as for our archival colleagues from Bosnia, Slovenia, Macedonia, and Croatia.

11/ On another front, Shteryo Nozharov, a deputy prosecutor from Sofia, Bulgaria, spoke to the PRTP attendees about the regulation of cultural property crimes in Bulgaria and his role as liaison with Europol and Interpol and major international NGOs directly concerned with cultural property protection matters. Mr. Nozharov outlined the current state of affairs in Bulgaria with regard to the protection of cultural property. An interesting discussion ensued during which workshop attendees commented about the strengths and weaknesses of current Bulgarian legislation. The feeling was that this legislation does not adequately address the need for extensive research into the ownership of objects registered as cultural property in Bulgaria or which may enter Bulgarian state collections. Mr. Nozharov indicated

that he would think about the critique before making recommendations to his colleagues upon his return to Sofia that would seek to correct the provisions relative to the screening of cultural assets being registered as cultural property in Bulgaria. Mr. Nozharov proved to be not only a valuable addition to the pool of PRTP attendees but also an extremely likable, open, and intelligent participant. He shared numerous insights about current developments in Bulgaria which gave the workshop a far clearer picture of how Bulgaria treats cultural property issues and the challenges faced by future provenance research efforts. If the legislation can be changed to reflect greater emphasis on provenance research, it might change the way that cultural objects are handled in Bulgarian collections and in the art market there, a lesson for other countries to heed should any of these developments occur.

12/ Andrea Baresel-Brand of the Koordinierungsstelle Magdeburg, who helped co-host the PRTP's inaugural workshop, came to Zagreb to provide basic insights into the workings of her organization's state-sponsored database of looted art called [www.lostart.de](http://www.lostart.de). Together with Uwe Hartmann's description of how his office functions at the Arbeitsstelle für Provenienzforschung in Berlin, the PRTP attendees were able to garner an understanding of how the German government underscores research into provenance matters through the distribution of funds allocated through the AfP to German institutions, and how objects which have been listed as missing are officially registered as such through [lostart.de](http://lostart.de). One lesson to be learned here is that, for better or for worse, the German government has taken somewhat of a lead in sponsoring greater due diligence albeit on a limited basis in State collections, for the purpose of fostering improved access to information regarding displaced and misappropriated during the Nazi era.

13/ Agnieszka-Anna Yass-Alston, a PhD candidate at the Institute of Jewish Studies of Jagellonian University in Krakow, Poland, retraced the career of several Jewish artists active in Krakow circles, their fate under Nazi rule, and the problematic appearance of their work in the art market of contemporary Poland. A constant reminder that untold numbers of Jewish artists perished during the Holocaust and the fate of their creative output still needs to be extensively researched and examined with a critical and investigative eye.

14/ Marc Masurovsky, director of the PRTP, oversees the content of *Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume*. This database, funded by the Claims Conference and hosted by the United States Holocaust Memorial Museum in Washington, DC, encapsulates the basic cultural losses in wartime France at the hands of the Einsatzstab Reichsleiter Rosenberg (ERR) and related agencies. The purpose of this database is to complete the wartime and postwar provenances of thousands of cultural objects and to provide historical information about the disposition of those stolen objects. It is an open-search database where every object is fully accessible to anyone conducting searches through Internet browsers. The ERR database brings together data from at least three major archives—French, German, and American—as well as data from new on-line search tools like the Munich Central Collecting Point database hosted by the German Historical Institute in Berlin and the Musées Nationaux Récupération (MNR) site managed by the French Ministry of Culture in Paris, France. The data in the ERR database are continually updated as objects are added and existing data are corrected especially if objects are restituted to their rightful owners. If anything, the ERR database serves as a model of how a historical database can be conceived and provide a particular service to various communities of interest—the art market, governments, researchers, and claimants—as well as foster research and scholarship driven by art historical, historical, and other concerns.

## Lessons learned in Zagreb:

1/ Archives: Aside from the Croatian State Archives that appear fairly well-funded, archives in neighboring countries are not faring as well and must rely on volunteer assistance to produce guides and finding aids for their collections. The rush to digitize and to place reference and documentary information on line strains the already meager resources of those historical and state archives. Only through international cooperation and support can these archives improve the quality of service for their users but also provide a richer picture of their holdings to future researchers, local and international. There is no lack of expertise in those countries, simply a lack of human and capital resources to sustain the viability of those archives.

2/ Museums in Croatia: The situation facing State collections in Croatia is no different than in many other countries. Ms. Zgaga, executive director of the Museum Documentation Center, one of the hosts of the Zagreb PRTP, provided workshop attendees with a very quick and highly informative snapshot of the wealth of cultural resources in Croatia but also of the serious dearth of documentation and inventorying of cultural assets in those institutions. About half of all objects held in museums in Croatia are accessioned and inventoried in some basic manner. The creation of a central database for cultural objects in Croatia might provide an opportunity to systematize the registration and cataloguing of those objects, but, as with state and historical archives, human and capital resources are badly needed to fill a knowledge gap of the cultural inventory of the nation.

3/ Provenance research in Croatia: One of the aims of the PRTP in coming to Zagreb was to raise awareness among local professionals about the importance of ownership history and due diligence in the management of state and private collections which includes the historical understanding of the tortuous path taken by cultural objects after their forced displacement during and after World War II and the Holocaust and subsequent postwar conflicts. The case studies provided by, among others, Mr. Akinsha, Dr. Bućin, Ms. Mlikota, and Ms. Lemić, made it possible to understand the way in which cultural assets looted by the Ustashi and the Axis made their way into postwar Croatian state collections and into the collections of those nations whose troops engaged in acts of plunder in wartime Yugoslavia. The similarities in postwar treatment of individual cultural property between the former Yugoslavia and other European nations are glaring and important for people to understand, including our hosts, so that practical means to address these questions of state-sponsored misappropriations of looted cultural objects can be addressed in a meaningful manner. As an example, Dr. Bućin illustrated examples of Jewish property being confiscated in Zagreb and sold through PONOVA, the Ustasha-run agency for liquidating Jewish property. Similarly, our hosts acknowledged that a careful study of the origin of the works and objects of art misappropriated by Mr. Mimara and scattered throughout various institutions in Zagreb is absolutely warranted and would make for a groundbreaking and politically desirable study commission, the purpose of which would be to ferret out the rightful owners of many of those objects and work towards some acceptable solution regarding their ultimate disposition. Nothing concrete will be done, it is admitted, without assistance from outside and impartial sources. Hence, provenance research in Croatia can only move forward with sustained counsel and advice from the PRTP and other like-minded international projects which can build on the good will that emerged from the weeklong workshop in Zagreb.

4/ The question of Judaica and the Jewish Community of Zagreb: A visit to the headquarters of one of the main Jewish organizations proved to be highly informative for a number of PRTP attendees who were able to participate in this rapidly organized visit. Meetings and discussions with local Jewish leaders and academics, some of whom are Holocaust survivors, highlighted some of the complex issues surrounding the matter of restitution and documentation of cultural crimes in the former Yugoslavia and subsequently in Croatia.



Although open to the idea about learning more and “doing more”, there is a similar reticence to act alone and independently without help and support “from the outside.” In this regard, the Claims Conference is leading the way to foster in Croatia documentation projects involving different types of Jewish cultural objects, including books.

### **Feedback from workshop participants:**

All in all, expectations were met, the overall quality was judged to be anywhere between good and excellent. There were no complaints about how logistics were handled. Everyone expressed the desire to attend another PRTP workshop, provided that there would be some financial assistance with which to do so, otherwise their chances of returning would be reduced. They were all eager to recommend the workshop to friends, peers, and colleagues.

Most participants reported that the workshop had improved their theoretical knowledge of provenance research and attendant issues, and they also enjoyed the unique networking opportunity that the workshop presented by having attendees from 18 nations in the same room for five consecutive days. Most felt that the workshop was not geared to improving their employment prospects or opportunities for career advancement but did provide some additional tools with which to approach their respective occupations when provenance questions arise.

#### *Strengths:*

On the whole, participants to the Zagreb workshop walked away with an enhanced theoretical understanding of the issues at stake. They were impressed with the delivery of art-historical materials and the coverage of legal issues and problems.

They lauded the high quality of the instruction that they received and the professionalism of the instructors, and a number of participants were pleased by the sophistication and erudition of fellow participants. Most were pleased with the general historical context that was provided throughout the workshop as well as basic elements of archival research methodology. Some preferred the practical nature of the workshop, while others had nothing to say except to praise the workshop on all fronts.

#### *Weaknesses:*

Most negative reactions came wrapped in the form of constructive critiques of what could have happened and what was viewed by some as lacking throughout the workshop, depending on each individual participant’s expectations.

First, the common deficiencies of the workshop lay in the pre-workshop planning, namely the absence of a sufficiently early distribution of workshop materials, especially lectures, as well as biographical information about all of the participants and specialists.

As for the workshop proper, only one person had an issue with the structure, which was found lacking. One other person felt overwhelmed by the delivery of so much content and had no time to digest all of it. A handful of people complained that they could not understand some of the guest speakers because of their strong accents when speaking English as a second or third language; they deplored the absence of interpreters. Some others felt that the level of the content presented at the workshop was far more advanced than they had envisioned, while only one person indicated that the content was too basic. One person wondered why we had not organized field trips to get a behind-the-scene look at local museums. This criticism was echoed by several members of the Museum

Documentation Center (MDC) who wondered why we had not asked them for such an activity. [Due to the compact nature of the program, priorities were set, and the site visits were eliminated, since they had been viewed as distractions when they occurred in Magdeburg.]

Critiques of the actual content were to be expected since the director of the workshop ended up ruling by decree by proposing a four-track structure to the workshop as discussed earlier. Being unopposed in that proposal, the workshop program was organized accordingly. One of the key differences with the Magdeburg workshop was the de-emphasis of lengthy formal deliveries of historical content which had become a staple of the Magdeburg workshop.

Briefly, the following critiques were leveled at the content of the Zagreb workshop:

- 1/ too much art history;
- 2/ too much emphasis on practical skills; at least one person wished for a more traditional museum-oriented practicum;
- 3/ a lack of reporting on how art restitution and plunder issues intermingled with politics and international diplomacy;
- 4/ the historical review left much to be desired, especially as concerns the mechanics of the global art market past and present;
- 5/ at least several people would have liked to have learned more about how provenance matters are covered in the international media;
- 6/ not enough time was allocated to hold extensive discussions and engage in formal exchanges of ideas throughout the workshop;
- 7/ finally, some deplored the fact that not enough time had been spent on archival research methodology.

At least one person suggested what others may have been thinking privately, namely that the duration of the workshop should be extended in order to ensure that needed changes can be made to suit most tastes.

A number of participants indicated in rather sober tones that the gains from the workshop, beneficial to their own intellectual growth, would not translate into professional opportunities in the countries where they presently live.

This brings us to the reality of the workshop, both in terms of what it offers, how it shapes future choices of those who attend, and the role the workshop can play, if any, in redrawing the international map of provenance research and related issues of restitution, due diligence, and ethics in the global art trade, as well as the teaching of topics directly related to the matters at hand.

For that reason, everyone who attended the workshop asked

- 1/ to remain connected;
- 2/ to receive regular updates on activities related to the workshops and provenance-related matters;
- 3/ to promote the workshop, its program, and its purpose wherever they are and by whatever means at hand;
- 4/ to have access to exclusive content through a password-protected site.

It was suggested that a chat room be enabled on the site of the Arbeitsstelle für Provenienzforschung (AfP) run by Uwe Hartmann, so that the PRTP discussions could continue.



### **Accepted recommendations for future workshops:**

Beginning in 2014, the workshop schedule will be announced in the fall of each year in order to allow potential participants to organize their schedules accordingly and select the workshop(s) they wish to attend. Until then, each workshop will be announced six months in advance.

As part of the pre-workshop preparation, successful applicants will have access to the following items for review and study:

- previews of presentations and overall content
- bibliographies and guided readings
- biographies of specialists, instructors, and participants
- dissemination of applicant and specialist e-mails to facilitate pre-workshop interactions

A password-protected website will be created to enable discussions, fora, and other exchanges of ideas and information within a secure environment specific to the P RTP community.

The workshop will emphasize interaction and guided discussions and offer a wider and more balanced array of topics which complement the curriculum offered in Magdeburg and Zagreb. Hence, there will be far fewer lectures to allow for more structured and open discussion and interaction around specific topics and issues raised during the life of the workshop. For instance, when case studies are presented, they should become the subject of collaborative work and perhaps breakaway discussions in smaller groups as part of an overall exercise. We may introduce a feature whereby individual participants can submit proposals as part of their applications to raise specific topics and/or cases to the group as part of the workshop. Discussion facilitators (instructors, specialists, and, in some cases, participants) will coordinate breakout sessions as needed.

The organizers of the Zagreb Workshop of the ESLI Provenance Research Training Program are most grateful to the Ministry of Culture of Croatia and the specific organizations that so kindly hosted the Workshop. Overall the Workshop, the first to be held in a former communist country, was a resounding success that was helpful to the professionals from Croatia and elsewhere who attended and that forged many new contacts for all concerned.

*Marc Masurovsky, Program Director  
Provenance Research Training Program*

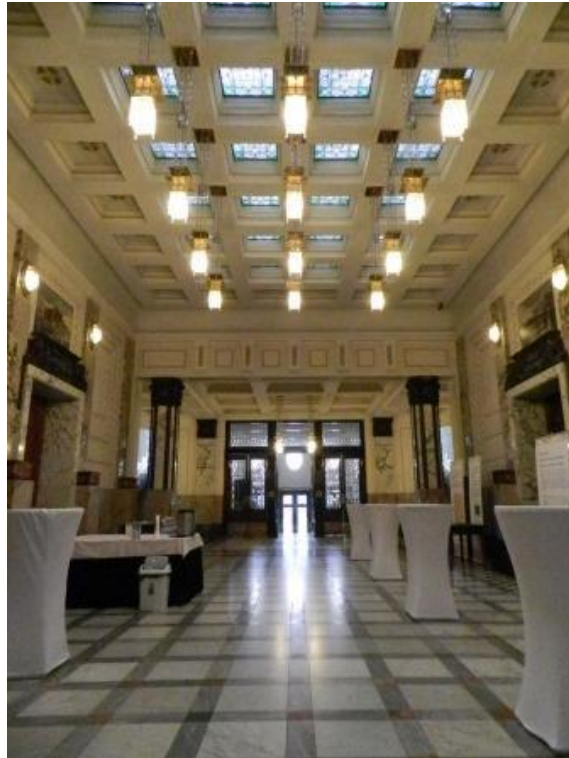
Class Intro – Marc Masurovsky, Program Director



Concentration in the Class



Croatian State Archive - vestibule



CSA building – Reading Hall





Judaica Primer with Felicitas Heimann-Jelinek



Nawojka Cieślińska-Lobkowitz during the class discussion



Elena Zhivkova talking about her curatorial practice in the Ukraine in presence of Patricia Kennedy Grimsted



Patricia Kennedy Grimsted explaining details of her research on ERR



Victoria Reed: Building a Museum Collection from the Provenance Research Perspective  
Intro



The Archival Section, left to right Nikola Mokrovic, Aida Škoro Babić, Admir Nezirovic





Agnieszka-Anna Yass-Alston's presentation about Jewish Artists in Krakow at the Museum Documentation Center



Shteryo Nozharov explaining situation in Bulgaria



Handing over the certificates of completion



Elena Zhivkova with her certificate of completion

