

# Germany and France: Art Market and Art Collecting 1900-1945

International Conference of the German-French Research Programme 2018-2019  
"Art Market and Art Collecting from 1900 to the Present in Germany and France"



## Venue and Date

Technische Universität Berlin, Senatssitzungssaal H 1035/1036,  
Straße des 17. Juni 135, 10623 Berlin  
9-10/11/2018

## Concept and Organisation of the Conference

TU Berlin, Forum Kunst und Markt / Centre for Art Market Studies: Dorothee Wimmer and  
Elisabeth Furtwängler assisted by Xenia Schiemann, Wanda Lehmann, Johanna Wolz

## Scientific Committee of the German-French Research Programme 2018-2019

Julia Drost (DFK), Elisabeth Furtwängler (TU Berlin), Hélène Ivanoff (Centre Georg  
Simmel / EHESS), Denise Vernerey-Laplace (Centre Georg Simmel / EHESS), Dorothee  
Wimmer (TU Berlin, Forum Kunst und Markt / Centre for Art Market Studies)

## Funded by



Université  
franco-allemande  
Deutsch-Französische  
Hochschule

## Part of



# **Germany and France: Art Market and Art Collecting 1900-1945**

## **International Conference**

Berlin, Germany  
9–10 November 2018

Refugee crises, trade wars, migration debates: within the context of global geopolitical, economic and cultural-political upheavals, Europe is presently undergoing a process of transformation. At the same time, European territorial occupations and past colonial rules are coming increasingly into the focus of national and transnational scholarship and the politics underlying it.

The international conference "Germany and France: Art Market and Art Collecting 1900–1945" at TU Berlin responds to these dynamics. The thematic emphasis is research into the art market and art collecting in national and transnational networks in Germany and France as well as how these networks relate to art and cultural policy from 1900 to 1945.

The conference is part of the Berlin Science Week 2018 as well as the first part of the German-French Research Programme 2018–2019 "Art Market and Art Collecting from 1900 to the Present in Germany and France", organised by the Forum Kunst und Markt / Centre for Art Market Studies at TU Berlin and the Centre Georg Simmel at École des Hautes Études en Sciences Sociales in collaboration with the Deutsches Forum für Kunstgeschichte Paris.

## **Financial Support**

The German-French Research Programme 2018–2019 is funded by the Université franco-allemande / Deutsch-Französische Hochschule.

## **Conference Venue**

Technische Universität Berlin, Senate Room H 1035/1036, Straße des 17. Juni 135, 10623 Berlin

## **How to get there**

Technische Universität Berlin

U-Bahn: U2 Ernst-Reuter-Platz

S-Bahn: S3, S5, S7, S75 Zoologischer Garten, Tiergarten

Bus: M 45, 245 Ernst-Reuter-Platz

## **Additional Information**

Admission is free. No registration is required but space is limited. The conference language is English.

## **Front Side**

Image: *Weltkunst*, Vol. VIII, Nr. 25, June 24th, 1934, 1 and *Gazette de L'Hôtel Drouot*, Vol. 49, Nr. 34, Octobre 3rd, 1940, 1 [excerpts], Design: Amichai Green Grafik

# PROGRAMME

## FRIDAY, 9 NOVEMBER

Venue: TU Berlin, Senate Room H 1035/1036, Straße des 17. Juni 135, 10623 Berlin

10:00 Registration

10:30 Welcome:

Bénédicte Savoy (Berlin / Paris)

Introduction:

Dorothee Wimmer (Berlin)

### SECTION 1

#### Germany and France I: The Power of Art Publishing

Chair: Andrea Meyer (Berlin)

10:45 Friederike Kitschen (Berlin)

Marketing Instruments? Art Book Series and the Art Market 1900–1930

11:15 Chara Kolokytha (Newcastle / Berlin)

Museum Acquisition Policies in Germany and France: The Interwar Advocacy of *Cahiers d'Art*

11:45 Kate Kangaslahti (Leuven)

*Cahiers d'art* 1926–1940: Modern Painting, *mise en marché* and *mise en page*

12:15 Lunch Break

### SECTION 2

#### Germany and France II: Confrontations, Networks and Economics

Chair: Johannes Nathan (Zürich / Berlin)

14:00 Léa Saint-Raymond (Paris)

Invaders or Ordinary Collectors? German Protagonists at Parisian Auctions (1900–1939)

14:30 MaryKate Cleary (Edinburgh)

Transnational Networks – Paul Rosenberg and the Rise of Contemporary French Art on the German-speaking Market 1918–1929

15:00 Coffee Break

15:30 Yves Guignard (Lausanne)

The French-German Connections of the Art Dealer and Collector Wilhelm Uhde (1874–1947)

16:00 David Challis (Melbourne)

Currency Devaluation and the Interwar Art Market for French Modernist Art

16:30 Coffee Break

## **KEYNOTE LECTURE**

18:00 Marek Claassen (Berlin)  
Modern and Contemporary French and German Artists:  
Quality – Value – Ranking

19:30 Reception

---

## **SATURDAY, 10 NOVEMBER**

Venue: TU Berlin, Senate Room H 1035/1036, Straße des 17. Juni 135, 10623 Berlin

### **SECTION 3**

#### **Germany and France III: Politics and Markets**

Chair: Meike Hopp (München / Berlin)

10:00 Welcome:

Dorothee Wimmer (Berlin)

Introduction:

Elisabeth Furtwängler (Berlin)

10:15 Vérane Tasseau (Paris)

Raoul La Roche and the Sales from Kahnweiler's "Enemy Property" after WW I

10:45 Gitta Ho (Paris)

Secret Networks. Jewish Art Dealers Active in France during the Occupation

11:15 Coffee Break

11:30 Nathalie Neumann (Berlin)

The Power of Experts: Walter Borchers and the ERR

12:00 Mattes Lammert (Berlin / Paris)

"Before it is too late": Acquisitions of Islamic Art by Berlin Museums

12:30 Conference ends

---

[www.fokum.org/en/deutsch-franzoesisches-forschungsprogramm](http://www.fokum.org/en/deutsch-franzoesisches-forschungsprogramm)

[germanfrenchprogramme@gmail.com](mailto:germanfrenchprogramme@gmail.com)

## Welcome and Introduction:

**Bénédicte Savoy** is the Chair of History of Modern Art at the Technische Universität Berlin. Since 2016, she has held a professorship at the Collège de France in Paris as the Chair of Cultural History of Artistic Heritage in Europe, 18th – 20th Century. Bénédicte Savoy studied art history, German literature and history in Paris and Berlin and obtained her doctorate under Michel Espagne with a thesis on the French theft of art in Germany during the Napoleonic occupation. She has received numerous awards for both her research work and her academic teaching. In 2016, she was awarded the Gottfried Wilhelm Leibniz Prize by the Deutsche Forschungsgemeinschaft. She has published widely on topics related to her three main fields of research: art theft and looted art in a global context, transnational museum history and cultural transfer in Europe. Her most recent books include: *Die Provenienz der Kultur. Von der Trauer des Verlusts zum universalen Menschheitserbe*, Berlin (Matthes & Seitz) 2018. In 2017, Bénédicte Savoy initiated the international research cluster “translocations” investigating the displacement of cultural assets from a historical perspective.

**Dorothee Wimmer** is the director of the Forum Kunst und Markt / Centre for Art Market Studies (fokum.org), which she founded in 2012 together with Bénédicte Savoy and Johannes Nathan at the Technische Universität Berlin. She studied Art History, Romance Studies, History, and German Philology in Freiburg i. Br., Paris and Berlin. In 2003, she earned her PhD on the idea of the man in 1960s French art, literature and philosophy at the Freie Universität Berlin. She has lectured in Bremen, Berlin (FU and TU Berlin) and Heidelberg. From 2011 to 2017, she took over as the chair of the Richard-Schöne-Society für Museumsgeschichte. In 2015, she was awarded a Library Research Grant at the Getty Research Institute in Los Angeles for her book project “Rembrandt in National Socialism”, and in 2017, she was part of the DAAD German-French academic exchange programme held in cooperation with the Maison des Sciences de l’Homme. Together with Elisabeth Furtwängler, she is one of the Berlin heads of the research programme 2018–2019 “Art Market and Art collecting from 1900 to the present in Germany and France”. Her research and publications explore the history, theories, and practices of art collecting and the art market as well as the relationships between art, politics, law and economics.

dorothee.wimmer [at] tu-berlin.de

**Elisabeth Furtwängler** is a research associate at TU Berlin and responsible for the German side of the French-German collaborative project “Directory of the Participants in the French Art Market during the Occupation in World War II”, which is based jointly in the Technische Universität Berlin and the Institut National d’Histoire de l’Art in Paris. In this context, she particularly focuses on the acquisitions made by German Museums on the French art market and the personnel who participate in these processes. Together with Dorothee Wimmer, she is one of the Berlin heads of the research programme 2018–2019 “Art Market and Art collecting from 1900 to the present in Germany and France”. After working in the antique trade in Switzerland, she became a research assistant at the Institute for Art History at the University of Leipzig. She held a scholarship from the Fonds National de la Recherche de Luxembourg as well as from the Förderpro-

gramm für Nachwuchswissenschaftlerinnen (NaWi). In 2015 she received her doctoral degree with a dissertation on printmaking in the post-war period in Paris (*L'Estampe est à la mode - Druckgrafik im Paris der Nachkriegszeit*), which was published in 2017.

e.furtwaengler [at] tu-berlin.de

## **Section 1**

# **Germany and France I: The Power of Art Publishing**

Chair: Andrea Meyer (Berlin)

# Marketing Instruments?

## Art Book Series and the Art Market 1900–1930

**Friederike Kitschen** (Berlin)

After 1900, art dealers did not confine themselves to merely selling and exhibiting art works. They aimed to be active patrons and combatants of “their” artists, and therefore often also acted as editors of catalogues, portfolios and art journals. Some of them even published art book series. In the context of my research project and forthcoming study on art historical book series (i.e. Buchreihen, ‘Bibliothèques’) in late nineteenth and early twentieth centuries, I would like to investigate the interference of the art market and the genre of book series. Art historical book series – series of volumes with the same layout published under a common series title – were strong marketing instruments on the European and American book markets and appeared in millions of copies. Some series communicated art historical knowledge to laypeople and the grand public, others addressed students and scholars, and provided lists of works and illustrations which were of greatest interest for art collectors and art dealers. In addition, art book series increased the popularity of the selected artists and art works, and, by styling them in the series’ titles as “The Great Artists”, “Les maîtres de l’art”, or “Klassiker der Kunst”, sometimes contributed to their enduring appreciation and even canonization.

In the first part of my lecture, I would like to ask if the acceptance of an artist into a series program was sometimes influenced by his success on the art market, or if, vice versa, art dealers actively tried to push “their” artists into the roster of “great masters.” In the second part, I want to introduce a couple of art book series which were published by prominent galleries and art dealers after 1918, such as Der Sturm, L’Effort moderne, Eugène Druet, and Christian Zervos.

**Friederike Kitschen** is an independent scholar based in Berlin who has worked at the Museum Ulm, the German Center for Art History (DFK Paris), the Humboldt-Universität zu Berlin, and the Technische Universität Berlin. She has edited and written many books and essays on nineteenth and twentieth-century art, art criticism, and historiography and is currently writing a book on art-book series, supported by grants from the Getty Research Institute, Los Angeles and the Gerda Henkel Stiftung, Düsseldorf.



# Museum Acquisition Policies in Germany and France: The Interwar Advocacy of *Cahiers d'Art*

**Chara Kolokytha** (Newcastle / Berlin)

The paper discusses the 'propaganda' commentaries published in *Cahiers d'Art* in the 1930s, during a period that was marked by the culmination of the debates over the creation of a new museum of living art in Paris, which surveyed the transformation of German museums' acquisition policies from the turn of the century onwards. The Parisian art magazine presented the case of Germany as an outstanding example of open-mindedness and favourable reception of both French and German modern art, highlighting the important role played by art dealers and artists acting as advisors to museum directors such as Hugo von Tschudi, Alfred Hagelstange, Fritz Wichert, Gustav Pauli and others. The magazine proposed private-public partnership as the only way towards the institutionalisation-consecration of modernism, referring to the benefits drawn for French modern art from the three renowned international exhibitions organised by the Sonderbund westdeutscher Kunstfreunde und Künstler between 1910 and 1912. Alexander Dörner was given space in the review to present the exhibition practices applied to the Landesmuseum of Hannover since 1923 including El Lissitzky's *Abstract Cabinet* installation (1927). The magazine's director, Christian Zervos, published pointed criticism in response to French museum officials' claims that French modern artworks were too expensive to be purchased by public funds, underlining the risks undertaken by German museum directors and their investment in modern artworks before they fetched high prices. The bias performed in *Cahiers d'Art* lies in its deliberate omission to inform its French and international readership 1) about the modern art collection of the Grenoble museum established under the direction of Andry-Farcy since 1919 with the contribution of artists, dealers and collectors, and 2) the 1911 protestations that took place in Germany by artists who raised issues of speculative 'intrusion' of French art in German public collections (Bremen artists' protestation, Ein Protest deutscher Künstler etc.) turning against the collaboration between directors and dealers, which has been otherwise deemed fruitful in *Cahiers d'Art*.

**Chara Kolokytha** is a research fellow at the Stiftung Arp e.V. in Berlin. As an adjunct lecturer at the University of Ionannina, she taught courses associated with French modernism and exhibition practices in Europe during the Third Republic. She holds a PhD in Art History from Northumbria University (Newcastle-upon-Tyne). She is currently revising her PhD dissertation titled *Modernism and Ideology in 20th century art: Cahiers d'Art, magazine, gallery and publishing house (1926-1960)* for publication. Dr Kolokytha has collaborated with and contributed to diverse collaborative projects such as the *Bibliographies de critiques d'art francophones* (Labex CAP, la Comue HéSam, l'HiCSA et l'Université Paris 1 Panthéon Sorbonne), the *Art Market Dictionary* (De Gruyter), the *Routledge Encyclopedia of Modernism* (Taylor & Francis), the *Allgemeines Künstlerlexikon* (AKL - De Gruyter), etc. She is currently involved in the research programme "Christian Zervos au miroir de la Grèce: Archaïsmes et art moderne dans les éditions des *Cahiers d'Art*", run by the École Française d'Athènes (Section Moderne et Contemporaine), the Benaki Museum, and the Musée Zervos à Vézelay.

## ***Cahiers d'art* 1926–1940:**

### **Modern Painting, *mise en marché* and *mise en page***

**Kate Kangaslahti** (Leuven)

In 1926, when the market for contemporary art was flourishing in Paris, Christian Zervos launched *Cahiers d'art*. The new review quickly attracted an international following, prized especially for the quality and quantity of its reproductions. In his self-styled *Revue de l'avant-garde dans tous les pays*, Zervos strove to present an authoritative and comprehensive picture of the modern scene, and thereby inserted himself in the (newly global) process through which contemporary art was exhibited, appraised, reproduced and sold. While he never realised his ambition of opening an office in Berlin and publishing a German-language edition, he notably forged important links to significant figures across the Rhine, including the dealer Alfred Flechtheim, who contributed to the review's early, international success. For although *Cahiers d'art* was an independent enterprise and largely the work of one man, its existence depended upon a wide network of interested artists, dealers and collectors who provided texts, photographs, translations and advertising, while at the same time helping to distribute the journal worldwide.

By studying archived material relating to the review's production and by looking at issues published up until the outbreak of war (from boom to bust and through the instability of the 1930s), my intention here is to consider *Cahiers d'art* as a key site of exposure and valorisation and to trace the shared aesthetic ideas and financial interests of Zervos and the international network he fostered through his review. To look at the pages of *Cahiers d'art* — to read the paid advertisements for galleries in Paris and beyond, the lavishly illustrated articles about contemporary artists, the studies of non-European art, and the reviews of exhibitions in those same galleries — is to behold a microcosm of the market for modern art in the interwar period and to see, in black and white, the interconnectedness of aesthetic and commercial value.

**Kate Kangaslahti** is currently a Research Fellow in the research group "Cultural History since 1750" and a Visiting Professor in the Faculty of Arts at KU Leuven, where she is researching a book on the editor and publisher Christian Zervos and the historical influence of his review, *Cahiers d'art*. She is a graduate of the University of Melbourne, Australia, and received her PhD in the History of Art from the University of Cambridge. Before moving to Belgium, she worked at both the Department of Prints and Drawings at the British Museum and as an Assistant Professor of Modern Art History at Nanyang Technological University in Singapore. Her published research addresses the history of cultural infrastructure and mediation in France in the first half of the twentieth century, through the study of museums, exhibitions, the art trade and the art press. As part of her research on *Cahiers d'art*, she is also a collaborator on "Christian Zervos au miroir de la Grèce. Archaïsmes et art moderne dans les éditions des *Cahiers d'art*", a joint programme of research between the École Française d'Athènes, the Musée Benaki, Athens and Musée Zervos in Vézelay.

kate.kangaslahti [at] kuleuven.be

## **Section 2**

# **Germany and France II: Confrontations, Networks and Economics**

Chair: Johannes Nathan (Zürich / Berlin)

## **Invaders or Ordinary Collectors?**

### **German Protagonists at Parisian Auctions (1900–1939)**

**Léa Saint-Raymond** (Paris)

The minutes of auction sales constitute a specific French source and an exceptional door opener to the Parisian market: giving access to hammer prices, names and addresses of both sellers and bidders, they allow us to pinpoint transnational networks, in particular German actors at auction, and to compare their activity with other protagonists'. This is the aim of this paper.

The presence of German sellers and purchasers at Parisian auction triggered some patriotic reactions. In the 1910s, for instance, the dealer Ambroise Vollard considered that the German had invaded the market for modern art. To what extent were these comments disproportionate? Thanks to quantitative evidence, it becomes possible to measure the German grip on the Parisian market. Indeed, for the Asian artefacts, Berliner and Hamburger curators happened to be some key competitors for the French museums, collectors and dealers. Likewise, a few German suppliers shaped the auction market for "primitive" artefacts in the interwar period, until Hitler came to power. However, in the segment of paintings, drawings and sculptures, there was a discrepancy between the role played by German actors and the reactions they raised.

This program would represent an opportunity to present this research, regarding the presence of German collectors at Parisian auctions from 1900 through 1939, and a first step towards the other side of the Rhine, for a crossed analysis of French collectors at German auctions, during the same period.

**Léa Saint-Raymond** defended her PhD in Art History in October 2018, focusing on the Parisian auction market from 1830 through 1939. She also graduated in economics. In her research, she built a dataset of more than 2,000 auction catalogues and 286,076 artworks sold at auction, and she analyzed them through qualitative and quantitative methodology (econometrics, network analysis and maps). This corpus and the main results are available online. She co-founded "GeoMAP", a georeferenced repository of the Parisian art dealers from 1815 through 1955. She also works in the ArtI@s project, as the manager of the exhibition database.

lea.saint.raymond [at] gmail.com

# Transnational Networks – Paul Rosenberg and the Rise of Contemporary French Art on the German-speaking Market 1918–1929

**MaryKate Cleary** (Edinburgh)

By the start of World War I, Parisian art dealer Paul Rosenberg (1881–1959) had developed a successful business and legendary stock of late 19th and early 20th century French masterpieces. He specialized in Impressionism and Post-Impressionism, and after 1918, young artists of contemporary Paris, including Picasso, Braque, Léger and Marie Laurencin. Post WWI, as Rosenberg transformed into a central figure of the contemporary art world, his patronage of new art found its greatest initial success on the German market.

To understand how the promotion and distribution of the young Paris-based artists took shape, my lecture will analyse key figures in the exchange between Rosenberg and the German-speaking realm. I will focus on two case studies: Munich-based Moderne Galerie Heinrich Thannhauser and the German/Swiss collector/marchand amateur Gottlieb Friedrich Reber, but will also include engagement between Rosenberg and the Cassirer firms, the Paris-based German dealer D. H. Kahnweiler and the Düsseldorf/Berlin collector and gallerist Alfred Flechtheim.

Within these networks, I will consider the significance of transnational Jewish identity within this Franco-German art market network; examine collecting trends and marketing strategies via several significant transactions, which particularly give shape to how Cubism became a commercial success in Germany; and problematize how following the aesthetic *retour à l'ordre*, Rosenberg situated the artists of the contemporary Parisian school in a lineage of "Frenchness" after 1918. Using newly available, unpublished material from The Paul Rosenberg Archives, including extensive correspondence, transactional records and photographic material, this lecturer will ultimately argue Rosenberg's critical and under-represented role in the promotion and collection of French Modern Art in Germany.

**MaryKate Cleary** is an art historian and lecturer specializing in Modern and Contemporary Art, the history of the art market and collecting, provenance research and cultural property issues in the Nazi Era. She is currently pursuing a PhD in the History of Art at the University of Edinburgh, where her research focuses on the Galerie Paul Rosenberg and the transnational market for and institutional collecting of the avant-garde art in interwar Paris, London and New York. MaryKate has lectured widely, including as an Adjunct Professor at New York University, where she taught the first academic course at a US institution dedicated to Provenance Research. She has also guest-lectured at Columbia University, Stanford University, Loyola Law School, Warwick University, Kingston University, The University of Zurich, Christie's Education, Sotheby's Education and the Cleveland Museum of Art. MaryKate previously held roles as Director of Research at Art Recovery Group, Collection Specialist in Painting & Sculpture at The Museum of Modern Art, Manager of Historic Claims and Research at the Art Loss Register London, as well roles with Sotheby's, artnet.com and the Jewish Museum New York. She holds a BA in German Literature from Catholic University in Washington, D.C. (2006) and was

a Fulbright Fellow at the Technische Universität Dresden (2008-2009). MaryKate holds an MA in History of Art from the Courtauld Institute London (2010).

marykatecleary [at] gmail.com

# The French-German Connections of the Art Dealer and Collector Wilhelm Uhde (1874–1947)

**Yves Guignard** (Lausanne)

The suggested presentation aims at investigating the connexions of Wilhelm Uhde with the German art collectors of modern French paintings. It intends to give an overview of his activities as a transnational intermediary and seller for these artists. Without the existence of any specific archives or registers about Uhde's business as an art dealer, this paper will illustrate how we can figure out, through crossed sources, the importance of his German network and argue its major importance for his commercial activity. To whom was Uhde positioning his artists and where did he find supporters for their art across the Rhine?

Wilhelm Uhde (1874-1947), German art dealer and collector, lived in Paris for most of his career. Between 1903 and 1914, he was among the firsts to buy the works of the fauves and cubists as well as Henri Rousseau. At the same time, in Germany, he sold these paintings and organized exhibitions (at Schulte in Berlin in 1907 and at Osthaus in Hagen). He collaborated with Flechtheim in Düsseldorf and supplied the collections of H. B. Simms and M. L. Flemming in Hamburg, K. Glaser and H. Perls in Berlin, F. Kluxen in Boldixum, A. Blank in Hofheim am Taunus and especially E. Suermondt in Aachen. In 1914, he was expelled out of French territory and all his belongings were seized and then sold. For a while, he seemed to be absent from the art world, but from 1922 to 1924, he became manager of Wolfgang Gurlitt's gallery in Berlin. Back to this specific business, he returned to Paris where he provided the Gurlitt Gallery with modern paintings. But the cost of the artists he used to deal with is now too high for him; he therefore turned to the youngest protagonists of the "Ecole de Paris" and the naive painters, "heirs" of the Douanier Rousseau.

Uhde had to start again from nothing, and he built new networks in Germany with other artists and new collectors, including R. Moering, H. Simon, E. Charell, K. Feldhäusser and Dr. Alsberg in Berlin, H. F. Secker and A. E. Brinckmann in Cologne, Mr. Simon in Düsseldorf. He established contacts with museums where he managed to place his artists, notably in Kassel and Frankfurt. When the Nazi regime declared his artists "degenerated", it continued to sell them in Paris, but also in London and the USA. After 1945 and until his death in 1947, still based in Paris, he kept trying to activate contacts in Germany.

**Yves Guignard** is preparing a doctoral thesis on the German art dealer Wilhelm Uhde at the University of Lausanne (Switzerland). He translates from German to French for the Radio Télévision Suisse and Editions Zoé and also works as a cultural mediator for the Fondation Beyeler. He worked in the same role for the Kunstmuseum Basel, the Fondation de l'Hermitage and the Musée cantonal des Beaux-Arts, Lausanne. He's also working currently as archivist for the family of the painter Balthus and manages the greatest archive database on this artist. His last publications are about Balthus for the current exhibition at Fondation Beyeler, about Wilhelm Uhde for the eponymous exhibition at the LAM Villeneuve d'Ascq (sept. 2017-jan. 2018) and about Ferdinand Hodler for an exhibition at the Fondation Bodmer, Cologny/Genève (oct. 2018.-apr. 2019)

# Currency Devaluation and the Interwar Art Market for French Modernist Art

**David Challis** (Melbourne)

This paper argues that the collapse in the value of the French franc played a significant role in the supply and demand dynamics of the interwar art market for French modernist art. While recent publications and exhibitions have addressed the constellation of aesthetic, political, social and economic factors that shaped the market for French modernist art during the interwar period, the specific impact of the franc's devaluation remains less studied. By drawing on unpublished archival correspondence, provenance records and quantitative economic data, this paper demonstrates that art collectors domiciled in countries with stable currencies, typically located outside of Europe, experienced a dramatic increase in purchasing power against the franc during the interwar period, which, in turn, significantly influenced the timing, scale and geographic dispersion of collecting activity in French modernist art. Co-currently, an unprecedented wave of capital fled from France, principally motivated by economic factors inherently interconnected with the devaluation of the franc, becoming a significant factor in the monetisation of many of the original European collections of French modernist art. To substantiate these arguments, thirty-seven paintings featuring one of Paul Cézanne's most iconic motifs, Mont Sainte-Victoire, are used as a case study to critically analyse the supply and demand dynamics of the interwar French art market. Further analysis indicates that the impact of currency devaluations on the collecting activity associated with this group of paintings can also be seen as emblematic of the pan-European art market for liquid and transportable cultural objects more generally. By foregrounding the impact of interwar currency devaluations, this paper provides an alternative perspective within which interwar art collecting activity, French and German art markets, and transnational networks that can be further contextualised and understood.

**David Challis** is a fourth year PhD candidate in the Art History programme of the School of Culture and Communications at Melbourne University in Melbourne, Australia. His thesis examines the socio-economic context and art historical consequences of the interwar translocation of French modernist art. He is the author of a recently published article "Rodin's sculpture in Japan and the Economics of Translocation" in the *Journal for Art Market Studies* and has contributed a chapter titled "Moving Mountains: Paris-based Dealers and the Economics of Translocation" to the forthcoming edited book *Pioneers of the Global Art Market: Paris-based dealers and networks, 1850–1950*. David returned to full time studies at Melbourne University in 2013 after a successful twenty-three year career in the Financial Markets Industry based in Australia and London.

Dchallis [at] student.unimelb.edu.au



## **Keynote Lecture**

# Modern and Contemporary French and German Artists: Quality – Value – Ranking

**Marek Claassen** (Berlin)

The presentation deals with a different perspective on historical developments in the art world. Instead of following the traditional approach to understand art through the observation of an existing object, our goal is to raise awareness of the fact that art history is made up of exhibitions. The ArtFacts.Net approach to understand the mechanisms underlying the 'operating system' of the art world is to accumulate exhibitions and translate this data into a ranked algorithm that creates a comparative model. This gives users a new perspective on emerging trends as well as art history. I will share with you the aesthetics that dominate today's art world and, how French and German art are perceived nationally and internationally. How can we overcome the problem of always focussing on the very few artists that fetch the highest prices in auction? During my presentation I aim to show a varied response to these questions through analysis of both primary and secondary art markets.

**Marek Claassen** serves as the Managing Director of ArtFacts.Net, an international on-line gallery and museum guide for modern, contemporary and emerging art. ArtFacts.Net is one of the world's leading databases for artists, collectors, gallerists and historians, which he co-founded in 2001. By tracing the career of more than 600,000 artists and 800,000 exhibitions, ArtFacts.Net offers a transparent look into the fast-changing contemporary art world. He is responsible for strategic expansion and oversees product development. With a background in Business Administration and many years of experience working with various galleries, software companies and as an associate of the Technical University Berlin, Claassen has been actively producing database enhanced websites for the art world since 1995. He has won many prizes for his Internet activities and in 1998 was nominated as one of Europe's foremost multimedia entrepreneurs by the EU Commission. In 2004, Claassen developed the 'Artist Ranking' on ArtFacts.Net that allows you to measure and compare different artists productivity and success within the art world.

mc [at] artifacts.net

## **Section 3**

### **Germany and France III: Politics and Markets**

Chair: Meike Hopp (München / Berlin)

# Raoul La Roche and the Sales from Kahnweiler's "Enemy Property" after WW I

**Vérane Tasseau** (Paris)

The four "Kahnweiler sales" that took place between June 1921 and May 1923, were an unprecedented event in the history of modern art and were disastrous for the emerging Cubist art market. As a German dealer settled in Paris, Kahnweiler spent the whole period of WWI in Switzerland refusing to take position in the conflict between France and Germany and was consequently considered as enemy by France. The French government seized the entire stock of his gallery at the end of 1914, together with the holdings of most German dealers in Paris in order to be sold at auctions. The financial product of the sales went to Treasury Department as war compensation. The fruit of seven years of accumulated stock, totaling more than eight hundred cubist artworks, was thrown on the market. Prices, with already undervalued estimates, decreased as sales progressed.

If connoisseurs of Cubism and Kahnweiler's friends were outraged by such a practice, all actors of modern art – including many dealers – participated, hoping to carry out speculative operations in the longer term. The French political climate after the First World War was highly nationalist and cubist art was regarded as art "boche" since it was defended by a German dealer and exhibited mainly in Germany before 1914. Braving the taste and criticism of that time, Raoul La Roche (1889–1965), entrusted Le Corbusier and Ozenfant to bid on his behalf, creating the basis of an amazing Cubist collection. We will see, through a body of detailed works by Picasso, Braque and Léger, how this young Swiss banker, based in Paris since 1912, was the most important private buyer in Kahnweiler sales. Facing a volatile art market until the crisis of 1929, we will try to show that La Roche was the only Parisian to keep his collection intact until his gifts to the Kunstmuseum Basel in 1952, 1956 and 1963, at the National Museum of Modern Art in Paris in 1953 and the Beaux-Arts in Lyon in 1954.

**Vérane Tasseau** is a part-time researcher for the Picasso Estate, a freelance art historian and researcher in Paris and a PhD student at Université Paris I Panthéon Sorbonne working on the Daniel-Henry Kahnweiler sales held between 1921 and 1923 following the sequestration of his gallery's stock in 1914. She was the initial fellow at The Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum to pursue her Kahnweiler research project. She published essays such as "La vente de séquestre de la collection de Wilhelm Uhde", cat. ex. *Wilhelm Uhde et Les Primitifs modernes*, LAM, 2017, "Les ventes de séquestre du marchand Daniel-Henry Kahnweiler (1921-1923)" in *Archives juives n°50/1*, or "Les Ventes de séquestre de la galerie Kahnweiler et leur réseau d'acheteur : André Breton et Paul Eluard" in *Picasso Administration Journal*, 2017. From 2001 to 2005, she worked as a curatorial assistant at the Picasso Museum, Paris (*Matisse Picasso* and *Picasso Surreal*). In 2003, she received a grant from MoMA to assist with the reinstallation of the museum's permanent collection and, in 2006, returned to MoMA as research assistant. With Cécile Godefroy, she edited a special issue on Picasso's working techniques for *Cahiers d'Art* (December 2015). She recently wrote a vulgarization book on Picasso (Hazan, 2018).

vtasseau [at] gmail.com

# Secret Networks. Jewish Art Dealers Active in France during the Occupation

**Gitta Ho** (Paris)

The German occupation of France from 1940 to 1944 represents a dark chapter in the history of German-French relations. The drastic changes resulting from the political situation covered all aspects of life. The art market was no exception to this, yet certain things remained unchanged such as the pivotal role of Paris. The city remained during the occupation what it had been before: the centre of the European art market. Due to attractive exchange rates, in particular German collectors and museums bought art in Paris. Many of them favoured established auction houses like the Hôtel Drouot, but also the gallery market benefited from the cash flow. The fast-growing networks of art dealers in Paris, who worked particularly closely with the Germans, are the focus of this study. Some of the dealers, who appear consistently in this context, but have hardly been researched so far, are Jewish art dealers who fled from the Nazis to France - and then did business with the Germans. For example, the Austrian-born gallery owner Hugo Engel worked closely with Karl Haberstock, an agent for Hitler's Führermuseum in Linz, in his Parisian art gallery. Also worthy of mention is Jean Lenthal, who was born in Vienna under the name Hans Löwenthal. During the occupation, Lenthal, who was based in Paris, collaborated in particular with the Nazi art dealer Hildebrand Gurlitt. What motivations drove these dealers to cooperate with representatives of the German occupying forces? Under what conditions were they able to work in the art trade in France, even though Jews were excluded from any profession? Were they just "straw men" used by Hitler's art agents to disguise suspicious transactions? Which German-French networks of art dealers and collectors did they use?

**Gitta Ho** studied art history in Berlin and Paris and received her PhD from the University of Hamburg. Specialised on cultural and artistic exchange between Germany and France in the 19th and 20th century, she wrote a dissertation on the Berlin Dada artist George Grosz. This work was published in 2016 (*George Grosz und Frankreich*, Reimer Verlag, Berlin 2016). She has been working as a research assistant for different binational projects at the German Center for Art History (DFK Paris), at the Université François-Rabelais in Tours as well as at the Musée Unterlinden in Colmar. Her recent research interest focuses on the French art market during the German occupation (1940-1944) and on provenance research. Gitta Ho teaches art history at the École du Louvre in Paris.

gitta.ho[at]web.de

# The Power of Experts: Walter Borchers and the ERR

**Nathalie Neumann** (Berlin)

Experts consist of a group of actors whose authority in the field of the art market and art collecting goes unchallenged. My contribution to the workshop will shed light on the working procedures of the ERR, together with experts in other institutions and based on parts of the unpublished archive of the ethnologist and art historian Walter Borchers (1906-1980) who worked at the ERR from 1942-1945 in Paris. Borchers, deputy head of the ERR, attests in his correspondence to how he consulted relevant experts, sending them photographic reproductions of art works. The expert would return a detailed expertise on the art work, helping the ERR team then to label, conduct inventory, file and evaluate the (most often) looted art works. This process was decisive in placing the works of art either in the field of collecting – be it in the field of museums and thus, above all, the special commission of Linz – in the private collections of National Socialist power holders (Goering, Bormann, or others). Art works which were not filed for collecting could be either released for exchanges or even destroyed. Using the example of the expertise of some tapestries, the analysis will demonstrate the effective relationship of the ERR member Borchers had with the tapestry specialist Heinrich Göbel (1879-1951), which helped him file and categorize art works in France under German occupation. The presentation will further show how retracing this network can be useful for provenance research.

**Nathalie Neumann** is a French-German art historian who studied and worked in Freiburg/ Breisgau, UMass Boston, EHESS Paris, Tokyo and Berlin. She completed a master thesis on the representation of clouds in painting and photography, which was published as a CD-ROM (1996). She has held exhibitions and conferences on documentary photography and the cultural transfer between Germany and France. Some noted examples are: *Willy Ronis* (exhibition in Paris 2010), *Izis, Gisèle Freund* (exhibition Berlin 2008) and *Lore Krüger* (exhibition Paris 2016). She has considerable work experience at the Canadian and French Embassies in Berlin and for the last five years has researched and published texts on the art collection of Julius Freund and aspects of restitution of looted art. From June 2016 to November 2017, she was a member of the Gurlitt Research Team. She currently holds commissions from the art collection of the Federal German government regarding art works from the CCP and its remaining administrative archives.

neumann\_nathalie [at] web.de

# “Before it is too late”: Acquisitions of Islamic Art by Berlin Museums

**Mattes Lammert** (Berlin / Paris)

Despite the confiscation of many art collections - mainly in the hands of Jewish families - and its isolation on an international scale, the French art market was very prosperous during the German occupation. However, this economic boom raising the wealth of many French art dealers at the time, was not only driven by the notorious passion for art of members of the Nazi elite like Hitler and Göring but also by the vast number of acquisitions made by German museums in France. The Rhenish museums, in particular, bought hundreds of artworks for millions of Francs. Yet, after the Second World War, most of those acquisitions - considered to have been illegally acquired - were returned to France with the help of the American and British Allies and are now mainly kept by the so called *Musées Nationaux Récupération*.

While the problematic acquisitions made by the Rhenish Museums have been subject to many studies, the acquisition policy of the Berlin Museums on the Parisian art market during occupation has long been ignored. Ironically, because no artworks have ever been returned to France. Yet, my research shows that the Berlin Museums have also bought directly and indirectly various objects during the occupation. But in contrast to the Rhenish museums, those acquisitions were made pretty late and consisted mainly of antiquities. In case of the Islamic Department, for instance, multiple miniatures, ceramics, metal- and woodworks, as well as carpets, arrived from Paris between 1942 and 1943.

My research in archives throughout Berlin and Paris aims to reconstruct the circumstances of those acquisitions in order to learn more about the actors of the art traffic on the Parisian market during the occupation and their networks. Due to the special nature of the Berlin acquisitions, my focus is on the Parisian antiquity dealers which sold artworks to nearly every major museum in the world. Curiously enough, almost nothing is known about these dealers today. Hence, the study of the acquisitions made by the Berlin museums during the occupation should not only permit a discussion on the moral and juridical implications of acquisitions made under territorial occupation and during religious persecution, but also sensitize for some blank spots in the study of the French art market.

**Mattes Lammert** is currently a fellow at the German Center for Art History (DFK Paris). He studied Philosophy, Literature and History of Art in Berlin, Paris and Bologna. Lammert worked as research assistant at the Max Planck Institute for the History of Science, Berlin, and as teaching assistant at the Department of Philosophy as well as at the Department of Art and Visual History at Humboldt University, Berlin. His dissertation project at Technical University, Berlin, focuses on the Parisian antiquities market during the German occupation.

mlammert [at] dfk-paris.org

## Chairs:

**Meike Hopp** is Research Specialist at the Zentralinstitut für Kunstgeschichte (ZI) in Munich. She received her PhD from the LMU in Munich in 2012 for her thesis *Kunsthandel im Nationalsozialismus: Adolf Weinmüller in München und Wien* (Cologne: Böhlau 2012). She worked on several projects within the field of art market studies, history of collecting and looted art at the ZI in cooperation with e.g. Neumeister Auctions or the Staatliche Graphische Sammlung in Munich (see: <http://www.zikg.eu/institut/personen/mhopp>) and is teaching courses on provenance research at Universities in Munich, Paderborn, Berne and Zurich. Her latest research and database project investigates "Traders, collectors and museums: the art dealer Julius Böhler in Munich, Lucerne, Berlin and New York. Development and documentation of traded works of art 1903-1994". She currently holds a Senior Fellowship from the Excellence Cluster TOPOI (supported by FU Berlin) at the TU Berlin on the subject of "Networks of the Antiquities Market in Germany from 1914 to 1949".

m.hopp [at] zikg.eu

**Andrea Meyer** worked on research projects on art patronage and on artistic relations between Germany and France 1870-1940 before joining the Institut für Kunstwissenschaft und Historische Urbanistik at TU Berlin in 2003. She received her PhD with a dissertation on *Germany and Millet* in 2007. Her research fields include Museum Studies, Fine Arts of the nineteenth and twentieth century, History of Reception and Transfer. Using examples from the journal *Museumskunde* and the Deutscher Museumsbund, her current research project deals with the conflicts that accompanied the process of professionalization in the museum field. Andrea is a research associate of the project cluster "translocations" at TU Berlin. Her most recent publications include: „Der Deutsche Museumsbund als Antwort auf die Verflechtung von Museum und Markt“, in: *Museumskunde*, 83.2018.1, 68–73; "Museums in Print: The Interplay of Text and Images in the Journal *Museumskunde*", in: *Images of the Art Museum. Connecting Gaze and Discourse in the History of Museology*, ed. by Eva-Maria Troelenberg and Melania Savino, Berlin/Boston 2017, 93-110.

andrea.meyer [at] tu-berlin.de

**Johannes Nathan** studied Art History at the Courtauld Institute of Art where he received his PhD with a dissertation on the working methods of Leonardo da Vinci. He taught Art History at the University of Berne until 2001 when he became director of his family's Galerie Nathan in Zurich, now Nathan Fine Art in Zurich and Potsdam. He has since continued to teach – particularly Renaissance Art and the History of the Art Market – at the Universities of Berlin (TU), Cologne, Leipzig, Lisbon, New York (NYU) and Zurich. In 2012, he co-founded the Forum Kunst und Markt / Centre for Art Market Studies at TU Berlin (fokum.org). He is also a founding member and Chairman of the International Art Market Studies Association (artmarketstudies.org), and serves on the board of the Swiss Art Dealers' Association. With De Gruyter Publishers Berlin, he initiated the Art Market Dictionary for which he serves as Editor-in-Chief. Among his books



are *Leonardo da Vinci, The Graphic Work* (Cologne 2014, with Frank Zöllner) and *The Enduring Instant. Time and the Spectator in the Visual Arts* (Berlin 2003, co-edited with Antoinette Friedenthal).

j.nathan [at] nathanfineart.com

## Scientific Committee of the German-French Research Programme 2018–2019:

**Julia Drost** is the research director of the Department of Young Academics at German Center for Art History (DFK Paris). Her research interests cover German and French Art from the 19th to the 21st century, with a focus on Surrealism and Modern Art, Culture Transfers and Exile Studies, as well as Art Market Studies. She is currently conducting a project titled "Le Surréalisme et l'argent. Collectionneurs, galeries et médiateurs du surréalisme" (1924-1959) in cooperation with the Université Paris-Nanterre and the University of Leipzig. She is member of the editorial board of the Journal for Art Market Studies, and together with Héléne Ivanoff and Denise Vernerey-Laplace, she is one of the Parisian heads of the research programme 2018–2019 "Art Market and Art Collecting from 1900 to the Present in Germany and France".

jdrost [at] dfk-paris.org

**Elisabeth Furtwängler** is a research associate at TU Berlin and responsible for the German side of the French-German collaborative project "Directory of the Participants in the French Art Market during the Occupation in World War II", which is based jointly in the Technische Universität Berlin and the Institut National d'Histoire de l'Art in Paris. In this context, she particularly focuses on the acquisitions made by German Museums on the French art market and the personnel who participate in these processes. Together with Dorothee Wimmer, she is one of the Berlin heads of the research programme 2018–2019 "Art Market and Art Collecting from 1900 to the Present in Germany and France". After working in the antique trade in Switzerland, she became a research assistant at the Institute for Art History at the University of Leipzig. She held a scholarship from the Fonds National de la Recherche de Luxembourg as well as from the Förderprogramm für Nachwuchswissenschaftlerinnen (NaWi). In 2015 she received her doctoral degree with a dissertation on printmaking in the post-war period in Paris (*L'Estampe est à la mode - Druckgrafik im Paris der Nachkriegszeit*), which was published in 2017.

e.furtwaengler [at] tu-berlin.de

**Héléne Ivanoff** is agrégée in History and holds a PhD in History and Civilizations (EHESS, Paris). She is postdoctoral research fellow at the Frobenius-Institute of Goethe-University, Frankfurt (Research Project ANR/DFG Anthropos) and was associated curator with Richard Kuba (Frobenius-Institute, Frankfurt) for the exhibition *Art of Prehistoric Times: Rock Paintings from the Frobenius Collection* at Gropius Bau in Berlin (2016) and for the exhibition *From the African Contribution to the Discovery of a World Heritage : African Rock Art* with Maguèye Kassé (UCAD, Dakar) and Richard Kuba at the Theodore Monod Museum in Dakar (2017). Her research centers on the perception and appropriation of non-Western arts by European artists and on the artistic cultural transfers between Europe and its colonies. She has published on Matisse's and Kirchner's collection of non-Western arts, and their "palette of objects" has been her recent focus. Together with Denise Vernerey-Laplace, she has been the head of the research programme "The Artists and their Galleries. Crossed Receptions. Paris-Berlin.

1900-1950", which was followed by a publication at the Presses Universitaires de Rouen et du Havre (2018-19). Together with Julia Drost and Denise Vernerey-Laplace, she is one of the Parisian heads of the research programme "Art Market and Art Collecting from 1900 to the Present in Germany and France".

ivanoffpc [at] orange.fr

**Denise Vernerey-Laplace** has been teaching German and working at the Louvre Museum in the Greek and Roman Antiques Department, while at the same time publishing several papers about Greek sculpture of the 4th century B.C. She later founded a multimedia publishing company, and edited CD-Roms from the European Commission (Luxemburg), which were dedicated to European architectural heritage. After having defended a thesis dedicated to abstract art in Germany, Hungary and France, she became an Associate Researcher at the Centre Georg SIMMEL, EHESS/CNRS, Paris. She has since been the head of the research programme "The Artists and their Galleries. Crossed Receptions. Paris-Berlin. 1900-1950", which was followed by a publication at the Presses Universitaires de Rouen et du Havre (2018-19). Together with Julia Drost and H  l  ne Ivanoff, she is one of the Parisian heads of the research programme "Art Market and Art Collecting from 1900 to the Present in Germany and France". She presides over the preservation committee of Etienne B  othy's sculptures and is active on the board of the Association des Amis de Jeanne et Otto Freundlich, whose theoretical works she is translating and publishing (2019).

denise.vernerey [at] me.com

**Dorothee Wimmer** is the director of the Forum Kunst und Markt / Centre for Art Market Studies (fokum.org), which she founded in 2012 together with B  n  dicte Savoy and Johannes Nathan at the Technische Universit  t Berlin. She studied Art History, Romance Studies, History, and German Philology in Freiburg i. Br., Paris and Berlin. In 2003, she earned her PhD on the idea of the man in 1960s French art, literature and philosophy at the Freie Universit  t Berlin. She has lectured in Bremen, Berlin (FU and TU Berlin) and Heidelberg. From 2011 to 2017, she took over as the chair of the Richard-Sch  ne-Society f  r Museumsgeschichte. In 2015, she was awarded a Library Research Grant at the Getty Research Institute in Los Angeles for her book project "Rembrandt in National Socialism", and in 2017, she was part of the DAAD German-French academic exchange programme held in cooperation with the Maison des Sciences de l' Homme. Together with Elisabeth Furtw  ngler, she is one of the Berlin heads of the research programme 2018-2019 "Art Market and Art collecting from 1900 to the present in Germany and France". Her research and publications explore the history, theories, and practices of art collecting and the art market as well as the relationships between art, politics, law and economics.

dorothee.wimmer [at] tu-berlin.de

## Participants of the German-French Research Programme 2018–2019:

**Lukas Bächer** is the curatorial assistant of the exhibition *Gurlitt: Status Report. An Art Dealer in Nazi Germany* that will be shown at Gropius Bau in Berlin until 7 January 2019. In this role, he also helped to prepare the first stop of the exhibition at the Federal Art and Exhibition Hall in Bonn in 2017. Involved in the investigations on the provenance of the Gurlitt Art Trove since the very beginning in November 2013, he worked as a researcher for both the Task Force Schwabing Art Trove and the subsequent Gurlitt Provenance Research Project at the German Centre for Lost Cultural Property. After receiving a BA in Economics, he studied Art History at Freie Universität Berlin where he completed his Master's degree in 2017 with a thesis on Auguste Raffet's lithographic albums of the 1830s. He wrote a short biography on Hildebrand Gurlitt and an article on the French art expert André Schoeller for the exhibition catalogue.

lukas [at] baecher.net

**Vincenza Benedettino** is a doctoral candidate at Universität Heidelberg and École du Louvre in Paris and is currently based at Zentralinstitut für Kunstgeschichte in Munich (Baden-Württemberg scholarship holder). She studied Cultural Heritage, Museum Studies and Art History at Università degli Studi di Trieste, École du Louvre in Paris, Université de Montréal and Universität Heidelberg. Her PhD *Werner Haftmann Leiter der Neuen Nationalgalerie in Berlin. Wechselausstellungen und Ankaufspolitik (1967-1974)* focuses on Haftmann's curatorial practice at the Neue Nationalgalerie with particular attention to temporary exhibitions and acquisition policy. She is interested in questions related to the art market and the relationship between politics and art in West Berlin during the Cold War as well as museological problems concerning the impact of Mies van der Rohe's museum building on the acquisitions for the permanent collection and the display of temporary exhibitions. Furthermore, she analyses Haftmann's biography and the role that his theoretical, art historical research played in his curatorial activities, first at the documenta in Kassel (1955, 1959, 1964) and later on at the head of the Berlin Museum. She has had work experiences in museums and galleries in Italy, France, Germany, Canada and Brazil. In 2019, she will be a fellow at German Center for Art History (DFK Paris) and Bibliotheca Hertziana in Rome (Paris x Rome Fellowship).

vincenza.benedettino [at] gmail.com

**Ronan Bretel** is a jurist in cultural heritage law and PhD student at the Institute of Social Sciences of Politics (ISP - UMR CNRS 7220) of the Ecole Normale Supérieure - Paris Saclay. He is preparing a thesis on "The Legal Apprehension of the Art Market: from the Regulatory Power to the State as an Operator" under the direction of Marie Cornu (research director at the CNRS). Graduate of the University Paris II Panthéon-Assas in art market law, he was also student at the University Paris-Sud XI in copyright. He was in charge of a study about the circulation of works of art for the CNRS and contributes to the case law identification for the 2018 French Heritage Code (Daloz). He is also in

charge of the course "Contract Law in the Art Market" at University of Nantes.

Ronanbretel [at] gmail.com

**David Challis** is a fourth year PhD candidate in the Art History programme of the School of Culture and Communications at Melbourne University in Melbourne, Australia. His thesis examines the socio-economic context and art historical consequences of the interwar translocation of French modernist art. He is the author of a recently published article "Rodin's sculpture in Japan and the Economics of Translocation" in the *Journal for Art Market Studies* and has contributed a chapter titled "Moving Mountains: Paris-based Dealers and the Economics of Translocation" to the forthcoming edited book *Pioneers of the Global Art Market: Paris-based dealers and networks, 1850–1950*. David returned to full time studies at Melbourne University in 2013 after a successful twenty-three year career in the Financial Markets Industry based in Australia and London.

Dchallis [at] student.unimelb.edu.au

**MaryKate Cleary** is an art historian and lecturer specializing in Modern and Contemporary Art, the history of the art market and collecting, provenance research and cultural property issues in the Nazi Era. She is currently pursuing a PhD in the History of Art at the University of Edinburgh, where her research focuses on the Galerie Paul Rosenberg and the transnational market for and institutional collecting of the avant-garde art in interwar Paris, London and New York. MaryKate has lectured widely, including as an Adjunct Professor at New York University, where she taught the first academic course at a US institution dedicated to Provenance Research. She has also guest-lectured at Columbia University, Stanford University, Loyola Law School, Warwick University, Kingston University, The University of Zurich, Christie's Education, Sotheby's Education and the Cleveland Museum of Art. MaryKate previously held roles as Director of Research at Art Recovery Group, Collection Specialist in Painting & Sculpture at The Museum of Modern Art, Manager of Historic Claims and Research at the Art Loss Register London, as well roles with Sotheby's, artnet.com and the Jewish Museum New York. She holds a BA in German Literature from Catholic University in Washington, D.C. (2006) and was a Fulbright Fellow at the Technische Universität Dresden (2008-2009). MaryKate holds an MA in History of Art from the Courtauld Institute London (2010).

marykatecleary [at] gmail.com

**Lukas Fuchsgruber** is an art historian based in Berlin. His PhD thesis was about the creation of the Hôtel Drouot auction house in Paris in 1852. From 2011 to 2014, he worked as an author and researcher for "Art TransForm", a German-French research project (DFG/ANR) on transnational artist formation in the nineteenth century. Since 2014, he is affiliated with the Forum Kunst und Markt / Centre for Art Market Studies in Berlin, taking part in the organization of the annual workshops, coordinating the young researchers initiative and contributing to the *Journal for Art Market Studies* as a writer and guest editor. In 2017, he was a research fellow at the Germanisches Nationalmuseum in Nuremberg. His postdoc project is a digital analysis of archival material

in museums about forgeries.

Lfuchsgruber [at] mailbox.tu-berlin.de

**Yves Guignard** is preparing a doctoral thesis on the German art dealer Wilhelm Uhde at the University of Lausanne (Switzerland). He translates from German to French for the Radio Télévision Suisse and Editions Zoé and also works as a cultural mediator for the Fondation Beyeler. He worked in the same role for the Kunstmuseum Basel, the Fondation de l'Hermitage and the Musée cantonal des Beaux-Arts, Lausanne. He's also working currently as archivist for the family of the painter Balthus and manages the greatest archive database on this artist. His last publications are about Balthus for the current exhibition at Fondation Beyeler, about Wilhelm Uhde for the eponymous exhibition at the LAM Villeneuve d'Ascq (sept. 2017 - jan. 2018) and about Ferdinand Hodler for an exhibition at the Fondation Bodmer, Cologne/Genève (oct. 2018 - apr. 2019).

yves [at] arthuer.ch

**Mathilde Heitmann-Taillefer** is currently working as a provenance researcher on the graphic arts collection at the Kunsthalle zu Kiel, Germany. Trained as a jurist and an art historian at the Universities of Postdam, Berlin and Paris 10-Nanterre, she translated the complete Sütterlin-handwritten personal catalogue of Göring's private collection for the Archives of the French Ministry. She has worked as a provenance researcher for the "Project Provenance Research Gurlitt" on the French archives. The subject of her dissertation is Gustav Rochlitz, a main Paris-based German art dealer during Nazi occupation in France.

Heitmann-taillefer [at] kunsthalle-kiel.de

**Esther Heyer** is currently working as a researcher in an archival project concerning the written record of the "Kunstschutz", military protection of cultural objects and monuments during World War II (Vereinigte Adelsarchive im Rheinland e.V. & LVR-Archivberatungs- und Fortbildungszentrum, Rhineland). Trained as an art historian at the Ludwig-Maximilians-University of Munich, she is interested in the research of biographies and their impact on the translocation of cultural objects, the protection of cultural heritage in war times and cultural policy. The subject matter of her Master's thesis was French heroine Rose Valland in the time period she spent in Germany after the war 1945-1953 and the perception of her actions to present day. In 2015, she started her dissertation on Franziskus Count Wolff Metternich, an important character for monument conservation during the first half of the 20th century in the Rhineland and a leader of the "Kunstschutz" during WWII, as a human projection screen of national interests and cultural policy.

esther.r.heyer [at] gmail.com

**Gitta Ho** studied art history in Berlin and Paris and received her PhD from the University of Hamburg. Specialised on cultural and artistic exchange between Germany

and France in the 19th and 20th century, she wrote a dissertation on the Berlin Dada artist George Grosz. This work was published in 2016 (*George Grosz und Frankreich*, Reimer Verlag, Berlin 2016). She has been working as a research assistant for different binational projects at the German Center for Art History (DFK Paris), at the Université François-Rabelais in Tours as well as at the Musée Unterlinden in Colmar. Her recent research interest focuses on the French art market during the German occupation (1940-1944) and on provenance research. Gitta Ho teaches art history at the École du Louvre in Paris.

gitta.ho[at]web.de

**Sophie Juliard** is PhD student at the University of Lyon. Her thesis subject is *The Looting of Artists' Workshops during the Occupation*, which is supervised by Laurent Douzou and Judith Delfiner. Already sensitized to the fate of the artists of modern art in Germany under the Third Reich during the research for her master thesis in Art History devoted to Otto Dix (Grenoble University), it then appeared to her essential during her doctoral work to consider spoliation from the artistic perspective. The choice of this subject has been reinforced by her participation in the Bibliothèque Kandinsky's Summer University (Centre Pompidou, Primary Sources at work, Nazi looted-art, The Parisian Scene, 2-11 July 2015). She taught Art History at Grenoble University ("The avant-gardes in Germany") and works currently on the collection of a museum next to Grenoble as an independent researcher.

sophie [at] juliard.net

**Kate Kangaslahti** is currently a Research Fellow in the research group "Cultural History since 1750" and a Visiting Professor in the Faculty of Arts at KU Leuven, where she is researching a book on the editor and publisher Christian Zervos and the historical influence of his review, *Cahiers d'art*. She is a graduate of the University of Melbourne, Australia, and received her PhD in the History of Art from the University of Cambridge. Before moving to Belgium, she worked at both the Department of Prints and Drawings at the British Museum and as an Assistant Professor of Modern Art History at Nanyang Technological University in Singapore. Her published research addresses the history of cultural infrastructure and mediation in France in the first half of the twentieth century, through the study of museums, exhibitions, the art trade and the art press. As part of her research on *Cahiers d'art*, she is also a collaborator on "Christian Zervos au miroir de la Grèce. Archaismes et art moderne dans les éditions des *Cahiers d'art*", a joint programme of research between the École Française d'Athènes, the Musée Benaki, Athens and Musée Zervos in Vézelay.

kate.kangaslahti [at] kuleuven.be

**Friederike Kitschen** is an independent scholar based in Berlin who has worked at the Museum Ulm, the German Center for Art History (DFK Paris), the Humboldt-Universität zu Berlin, and the Technische Universität Berlin. She has edited and written many books and essays on nineteenth and twentieth-century art, art criticism, and historiography

and is currently writing a book on art-book series, supported by grants from the Getty Research Institute, Los Angeles and the Gerda Henkel Stiftung, Düsseldorf.

**Chara Kolokytha** is a research fellow at the Stiftung Arp e.V. in Berlin. As an adjunct lecturer at the University of Ionannina, she taught courses associated with French modernism and exhibition practices in Europe during the Third Republic. She holds a PhD in Art History from Northumbria University (Newcastle-upon-Tyne). She is currently revising her PhD dissertation titled *Modernism and Ideology in 20th century art: Cahiers d'Art, magazine, gallery and publishing house (1926-1960)* for publication. Dr Kolokytha has collaborated with and contributed to diverse collaborative projects such as the *Bibliographies de critiques d'art francophones* (Labex CAP, la Comue HÉSAm, l'HiCSA et l'Université Paris 1 Panthéon Sorbonne), the *Art Market Dictionary* (De Gruyter), the *Routledge Encyclopedia of Modernism* (Taylor & Francis), the *Allgemeines Künstlerlexikon* (AKL - De Gruyter), etc. She is currently involved in the research programme "Christian Zervos au miroir de la Grèce: Archaismes et art moderne dans les éditions des *Cahiers d'Art*", run by the École Française d'Athènes (Section Moderne et Contemporaine), the Benaki Museum, and the Musée Zervos à Vézelay.

charakolokytha [at] aol.com

**Mattes Lammert** is currently a fellow at the German Center for Art History (DFK Paris). He studied Philosophy, Literature and History of Art in Berlin, Paris and Bologna. Lammert worked as research assistant at the Max Planck Institute for the History of Science, Berlin, and as teaching assistant at the Department of Philosophy as well as at the Department of Art and Visual History at Humboldt University, Berlin. His dissertation project at Technical University, Berlin, focuses on the Parisian antiquities market during the German occupation.

mlammert [at] dfk-paris.org

**Nathalie Neumann** is a French-German art historian who studied and worked in Freiburg/ Breisgau, UMass Boston, EHESS Paris, Tokyo and Berlin. She completed a master thesis on the representation of clouds in painting and photography, which was published as a CD-ROM (1996). She has held exhibitions and conferences on documentary photography and the cultural transfer between Germany and France. Some noted examples are: *Willy Ronis* (exhibition in Paris 2010), *Izis, Gisèle Freund* (exhibition Berlin 2008) and *Lore Krüger* (exhibition Paris 2016). She has considerable work experience at the Canadian and French Embassies in Berlin and for the last five years has researched and published texts on the art collection of Julius Freund and aspects of restitution of looted art. From June 2016 to November 2017, she was a member of the Gurlitt Research Team. She currently holds commissions from the art collection of the Federal German government regarding art works from the CCP and its remaining administrative archives.

neumann\_nathalie [at] web.de



**Elena Maria Rita Rizzi** is a PhD student in History and Civilization at the European University Institute (EUI) in Florence, where she is currently carrying out a research project provisionally titled "Politics, Identity and the Visual Arts in Interwar France, 1919-1940". Her thesis explores how the visual arts of the 1920s and 1930s embodied and triggered French identity politics and mass politics in interwar France. Before starting her PhD, Elena obtained an MPhil in Modern European History from Cambridge University in 2016. Her MPhil thesis explored the relationships between culture and politics under the Popular Front. In 2013, Elena earned a Masters in Cultural Management from Bocconi University (Milan), with a thesis investigating the importance of national belonging in the global contemporary art system. The thesis was part of a bigger research project on the contemporary art system and its politics, carried out at ASK (Art, Science and Knowledge) Research Centre, based at Bocconi University. From 2013 to 2015, she collaborated with ASK Research Centre on this project. Building upon her past research experiences concerning the dynamics of the contemporary art system and Modern European history, Elena's main research interests lie in the relationship between culture and politics in Modern Europe and the role of the arts and culture in modern societies.

Elena.Rizzi [at] eui.eu

**Léa Saint-Raymond** defended her PhD in Art History in October 2018, focusing on the Parisian auction market from 1830 through 1939. She also graduated in economics. In her research, she built a dataset of more than 2,000 auction catalogues and 286,076 artworks sold at auction, and she analyzed them through qualitative and quantitative methodology (econometrics, network analysis and maps). This corpus and the main results are available online. She co-founded "GeoMAP", a georeferenced repository of the Parisian art dealers from 1815 through 1955. She also works in the Artl@s project, as the manager of the exhibition database.

lea.saint.raymond [at] gmail.com

**Vérane Tasseau** is a part-time researcher for the Picasso Estate, a freelance art historian and researcher in Paris and a PhD student at Université Paris I Panthéon Sorbonne working on the Daniel-Henry Kahnweiler sales held between 1921 and 1923 following the sequestration of his gallery's stock in 1914. She was the initial fellow at The Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum to pursue her Kahnweiler research project. She published essays such as "La vente de séquestre de la collection de Wilhelm Uhde", cat. ex. *Wilhelm Uhde et Les Primitifs modernes*, LAM, 2017, "Les ventes de séquestre du marchand Daniel-Henry Kahnweiler (1921-1923)" in *Archives juives n°50/1*, or "Les Ventes de séquestre de la galerie Kahnweiler et leur réseau d'acheteur : André Breton et Paul Eluard" in *Picasso Administration Journal*, 2017. From 2001 to 2005, she worked as a curatorial assistant at the Picasso Museum, Paris (*Matisse Picasso and Picasso Surreal*). In 2003, she received a grant from MoMA to assist with the reinstallation of the museum's permanent collection and, in 2006, returned to MoMA as research assistant. With Cécile Godefroy, she edited a special issue on Picasso's working techniques for *Cahiers d'Art* (December 2015). She recently wrote a vulgarization book on Picasso (Hazan, 2018).

vtasseau [at] gmail.com

**Vanessa von Kolpinski** is a research assistant at the project "Reviews, Dokumentation und anlassbezogene Forschungsarbeiten zum Kunstfund Gurlitt" of the German Lost Art Foundation. After graduating with a BA in the History of Art, English and Spanish Philology at the Freie Universität in Berlin, she worked at The Art Loss Register in London as provenance researcher and client manager. Drawn back to University, she finished her MA in Art History in Berlin while at the same time working as a freelancer for The Taskforce Schwabing Art Trove, the Art and Exhibition Hall of the Federal Republic of Germany and the Museum of Fine Arts Bern. For the upcoming Eustory Summit, which is co-organised by the Körber Foundation, she will lead a workshop on provenance research and restitution issues. Her research focuses lie in medieval art and provenance research with emphasis on German-French World War II spoliation.

vanessavkolpinski [at] gmail.com