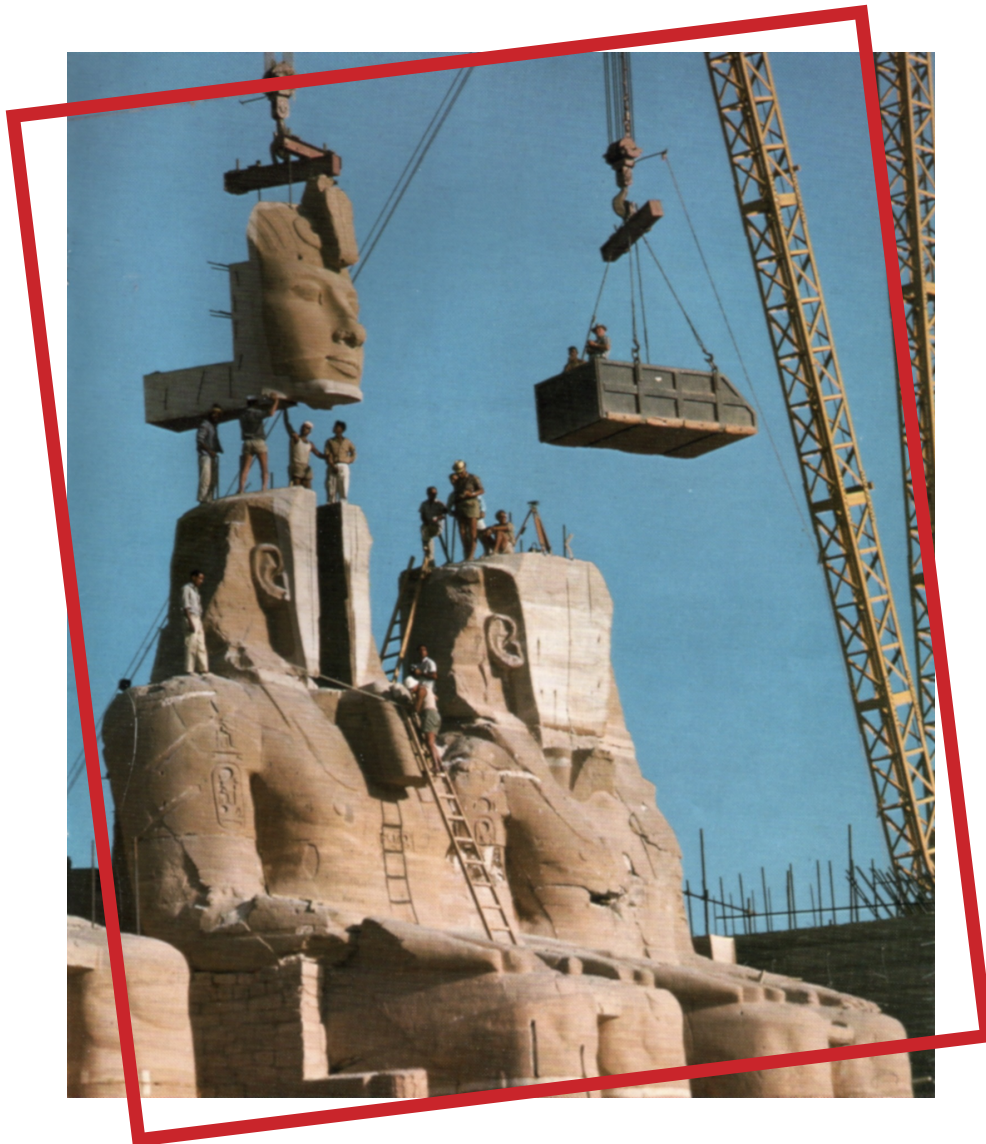


Art Transportation in Times of War and Peace

International Symposium 2023



Convenor

Forum Kunst und Markt / Centre for Art Market Studies in cooperation with the
Department of Digital Provenance at Technische Universität Berlin and the
Berlinische Galerie – Museum für Moderne Kunst

Venue and Date

Berlinische Galerie, 09/11/2023, 18:15 – 19:45 CET
TU Berlin Zoom, 10/11/2023, 10:00 – 17:30 CET

Art Transportation in Times of War and Peace

International Symposium with Panel Discussion

Berlinische Galerie, 09/11/2023, 18:15 – 19:45 CET

TU Berlin Zoom, 10/11/2023, 10:00 – 17:30 CET

Transporting art and cultural heritage in times of war and peace may have in all its contexts its unique motivations. Reasons for doing so include art protection, exhibitions, art trade and sales, (inter-)cultural exchange, preservation and conservation, repatriation, art theft and plundering as well as research and study.

The transportation of art, artifacts, and cultural heritage should always involve careful planning, support, and execution to safeguard these valuable and often irreplaceable items, may it be in times of war or peace. Transportation processes should adhere to strict conservation standards to minimize the risk of damage or loss during transit. But have those standards always existed? And do those processes significantly differ between times of peace and times of war due to the varying risks, challenges and motivations posed by conflict and violence?

The conference aims to bring together scholars, researchers, curators, restorers, (museum) experts and practitioners to explore on a global scale issues surrounding “how” transportation of art, artifacts, and cultural heritage is planned, supported and finally carried out, as well as all specific aspects around moving art during situations of war and peace.

Convenor

Forum Kunst und Markt / Centre for Art Market Studies in cooperation with the Department of Digital Provenance at Technische Universität Berlin and the Berlinische Galerie – Museum für Moderne Kunst

Concept

Meike Hopp, Thomas Steinruck, Dorothee Wimmer and Gabriele Zöllner

With

Khrystyna Ahner, Mattia Biffis, Paul Franke, Tereza Johanidesová, Klaus Hillmann, Meike Hopp, Victoria Marquez-Feldman, Alice Martignon, Avigail Moss, Ulrike Schmiegelt-Rietig, Mathilde Sigalas, Romane Spirin, Thomas Steinruck, Julia Voss, Dorothee Wimmer, Gabriele Zöllner

Additional Information

The symposium will open on Thursday, 9/11/2023 with a panel discussion in German about “Krieg in Europa – Art Handling”. The conference language on Friday, 10/11/2023 is English.

Websites

<https://fokum.org>

<https://arthist.net/archive/40481>

Cover Illustration

In the 1950s, the planned construction of the Aswan High Dam threatened the accessibility and architectural integrity of Ramses II's two temples at Abu Simbel. As a world wide joint project, the temples were dismantled and rebuilt on a higher plateau between 1963 and 1968. Source: Forskning & Framsteg 3, 1967, p. 161 / Wikimedia Commons.

Programme

Thursday 9/11/2023

Berlinische Galerie, Alte Jacobstraße 124-128, 10969 Berlin

Registration by 7/11/23: <https://fokum.org/Veranstaltungen/art-handling/>

PANEL DISCUSSION (IN GERMAN): KRIEG IN EUROPA – ART HANDLING



Arrival of relief goods at the Khanenko Museum, Kyiv, March 2022; Source: Ukraine Art Aid Center.

17:30 Registration / Admission

18:15 Welcome: Birgitta Müller-Brandeck (Berlinische Galerie)

Introduction: Dorothee Wimmer (Centre for Art Market Studies, TU Berlin)

On the podium:

- Khrystyna Ahner (Ukraine Art Aid Center/BTU Cottbus-Senftenberg)
- Klaus Hillmann (Tandem Kunsttransporte/Ukraine Art Aid Center)
- Meike Hopp (Digital Provenance, TU Berlin/Arbeitskreis Provenienzforschung e.V.)

Moderationn

- Julia Voss (DHM/Leuphana Universität Lüneburg)

Due to limited space, registration is required by 7/11/23:

<https://fokum.org/Veranstaltungen/art-handling/>

Programme

Friday 10/11/2023

Technische Universität Berlin (online, TUB-Zoom)

<https://tu-berlin.zoom.us/j/64741410645?pwd=VEVjV0svbWZPQ0FITHlTmZsWU9XUT09>

10:00 Welcome: Meike Hopp, Berlin
Introduction: Thomas Steinruck, Zurich | Dorothee Wimmer, Berlin

SECTION 1

Customs Regulations, Challenges and Techniques

Chair: Dorothee Wimmer, Berlin

10:30 Alice Martignon, Venice
The Transportation of Cultural and Archaeological Heritage from Venice to Foreign Countries (1866-1907)

11:00 Mathilde Sigalas, Geneva
From Local Transportation to International Shipping: the Trajectories of the Ur Antiquities during the British Mandate over Iraq (1922-1932)

11:30 Tereza Johanidesová, Prague
“How to Move an Immovable Monument?” Cooperation with UNESCO for the Transfer of a Church in the North Bohemian Town of Most

12:00 Lunch Break

SECTION 2

Insurance, Law and Economics

Chair: Thomas Steinruck, Zurich

13:30 Paul Franke, Marburg/Berlin
“Put the Giorgione in a Trunk and Presto!” Clandestine Art Transportation in the 19th and 20th Century

14:00 Avigail Moss, London
“Excluding War Risks”: Insuring Art in and out of Conflict in the early 20th Century

14:30 Romane Spirin, Paris
The Refuge System for Museum Collections in the Event of Armed Conflict

15:00 Coffee Break

SECTION 3

Art Protection in World War II

Chair: Meike Hopp, Berlin

15:30 Mattia Biffis, Messina/Rome
“Arduous Operations”: the Transportation of Titian’s Assunta in 1941

16:00 Victoria Marquez-Feldman, Paris/Buenos Aires
The “Custodianship” of French Artwork in the United States, 1939-1945: a Unique Heritage Protection System

16:30 Ulrike Schmiegelt-Rietig, Potsdam
The Collections of the State Palaces and Gardens (Berlin) 1936-1945: Semblance of Normality and Protective Measures

17:00 Final Remarks



SECTION 1

Customs Regulations, Challenges and Techniques

Chair: Dorothee Wimmer, Berlin

The Transportation of Cultural and Archaeological Heritage from Venice to Foreign Countries (1866-1907)

Alice Martignon, Venice

This contribution aims to offer an original excursus on the transportation of works of art, *objets d'art* and antiquities (laws, actions of the Venice Export Office, packing, transportation, and customs control on cultural goods) from Venice to foreign countries between 1866 and 1907. All this information comes from the study of about 13000 export licenses conserved at the Historical Archives of the Venice Academy of Fine Arts and at the Central State Archives (Rome), and from correspondence (about 5400 documents) between the Venice Export Office and the General Directorate of Antiquities and Fine Arts (also at the Central State Archives, Rome). The strategies adopted, the main figures involved, and proof related to the illicit transport of cultural goods from Venice will also be discussed on this occasion.

Alice Martignon (PhD in History of Art, University of Udine) is a Research Grant Holder (post-doc), a member of the Research Group "Characterization of Materials of Cultural Heritage", a collaborator of the Materials Characterization Laboratory and a Subject expert at Ca' Foscari University of Venice. She currently coordinates the *ARMID@Venezia* research project (Ca' Foscari/Venice Conservatory), and is co-curating the *VEtting in VENice* laboratory (Ca' Foscari). She is an expert in methods and techniques of cultural heritage conservation and preservation (Ca' Foscari), has been a Postdoctoral Fellow at the Giorgio Franchetti Gallery in the Ca' d'Oro, collaborated with the Regional Directorate for Museums of Veneto, and curated workshops for Ca' Foscari School for International Education. She has worked at the Venice Civic Museums Foundation and curated exhibitions at the House Museum of Villa Monastero, Lecco. She is a member of the Scientific Committee of *ARMID@Venezia*, The International Art Market Studies Association, The Society for the History of Collecting, the Arbeitskreis Provenienzforschung e.V., and of the Association of Historians of Nineteenth-Century Art; she is also affiliated with the Venice Centre for Digital and Public Humanities (Ca' Foscari).

From Local Transportation to International Shipping: the Trajectories of the Ur Antiquities during the British Mandate over Iraq (1922-1932)

Mathilde Sigalas, Geneva

In terms of transportation, the movement of antiquities discovered during archaeological excavations involves successive phases. During the interwar period, the digs in Iraq were regulated by the British mandate authorities from 1920 to 1932, and the new independent Iraqi government after October 10, 1932. This context implied Western and Iraqi actors contributing to the chain of transmission of the objects. The scientific literature has been mostly focusing so far on the relationship between diplomacy and archaeology or the history of a site and the results that came from it. However, it often omits the story in-between of the trajectories of the antiquities after their discovery until they got exhibited. The aim of this presentation is to contribute to this historiography by explaining the modes of transportation and the diplomatic issues at stake. A case study through the expedition of Ur (1922-1934) will emphasize the technical aspects and the imperial implications accompanying the transportation between Ur, London, and Philadelphia. First, I will introduce the postwar context of the first exportation of the antiquities from Ur, that became a threat for peace related to the ambiguous status of the objects. Second, I will explain how the antiquities were removed from the dig to the camp by the workers, stored during the season until the division, and then moved from Ur to Baghdad. Third, I will focus on the shipping abroad implying packing, customs, and insurances to the UK and the US, involving diplomats and private companies. This demonstration will show the multilateral trajectories of the antiquities between the three places mentioned, and the ambivalence which emerges about the care in the transportation of the objects according to the political and colonial contexts.

Mathilde Sigalas is a PhD Candidate in history from the University of Geneva in Switzerland. She is also a collaborative member of the research project “Rockefeller Fellows as Heralds of Globalization” working on the archives of the Rockefeller Foundation. Her dissertation focuses on the history of the Ur joint expedition by the British Museum in London and the University Museum in Philadelphia, from 1922 to 1934. She is more specifically studying the role of funding in the shape of archaeological research at the time, and the way strategies of communication on the antiquities were established and were using circulations and exhibitions to have an ongoing promotion of the excavations over the years. Her research is situated at the crossroad of several literatures and disciplines, focusing on the themes of law and exportation in the political and archaeological context of the interwar period.

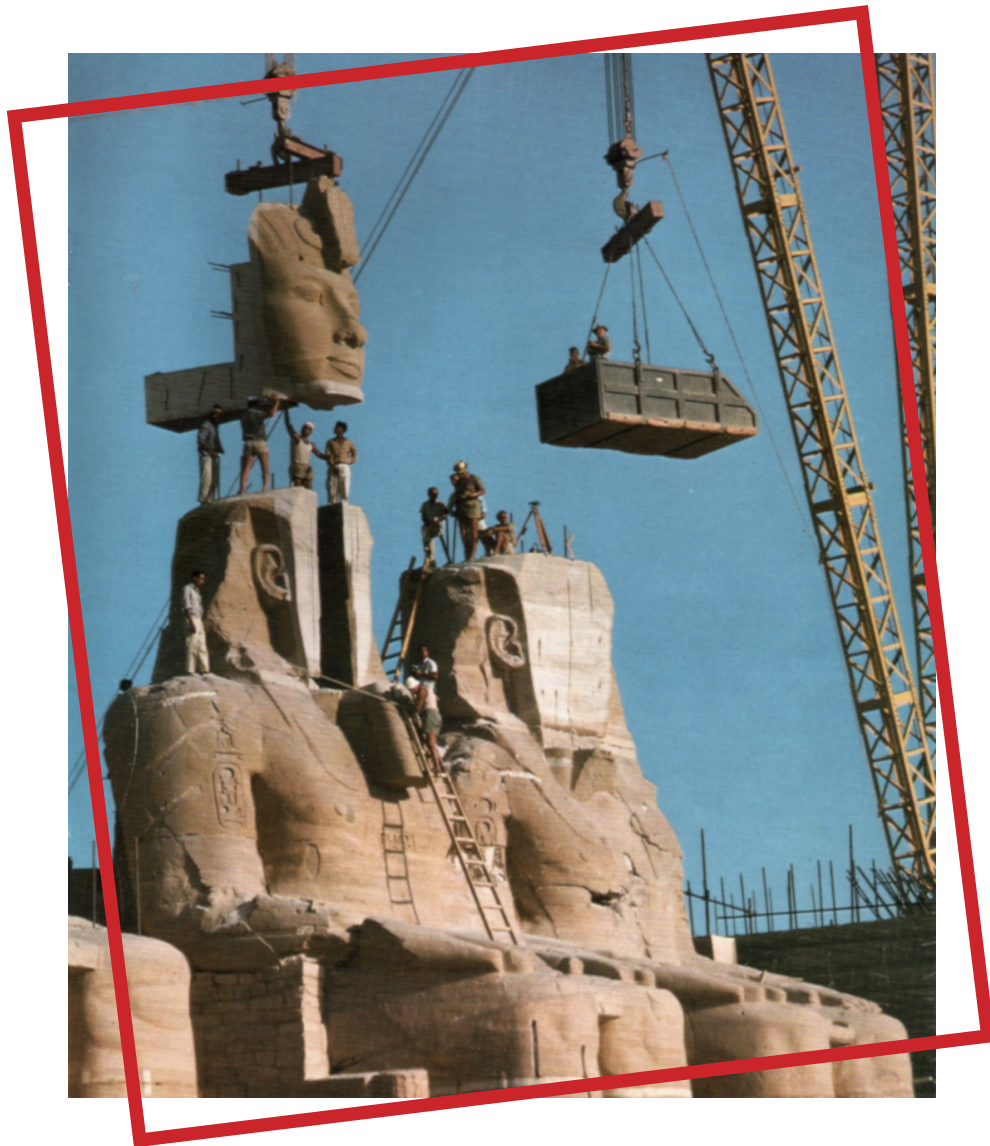
“How to Move an Immovable Monument?” Cooperation with UNESCO for the Transfer of a Church in the North Bohemian Town of Most

Tereza Johanidesová, Prague

The paper deals with one of the most significant cases of transfer of a immovable monument in the history of Czechoslovakia - the transfer of the church of the Assumption of the Virgin Mary in the North Bohemian town of Most, where the entire historic core of the city was demolished for the purpose of coal mining, which was of paramount importance for the industrially oriented socialist Czechoslovakia. After a series of deliberations and negotiations, it was only this church that was to be preserved. Weighing 12,000 tons, the late Gothic edifice was finally moved in 1975 along a rough track less than a kilometre long to a new location away from the mining site.

The paper will not recapitulate in detail the history of the whole case. The aim is to focus on a lesser known circumstance of the preparation and subsequent implementation of the transfer of the church, which was the negotiation of cooperation between Czech experts and technologists with UNESCO. The intention at the time was to investigate the feasibility of mutual cooperation in the implementation of the relocation of the building and the use of technological procedures that had already been applied in the rescue of Egyptian monuments threatened by the construction of the Aswan Dam on the Nile in the 1960s. At the same time that the rescue of ancient Egyptian monuments from flooding was being carried out, the technical possibilities of how to preserve the church were being considered. The present paper thus opens up the question of the transfer of technological knowledge in the relocation of heritage objects, while at the same time contributing to the contemporary history of heritage diplomacy. Last but not least, it also touches upon general issues of East-West collaboration of expert scientists and engineers for the purpose of preserving cultural heritage.

Tereza Johanidesová studied art history at the Faculty of Art, Charles University where she received her Ph.D. Between 2011 and 2018 she worked as an archivist, librarian and bibliographer in the archive of the Václav Havel Library. Since 2018, she has been working at the General Headquarters on the National Heritage Institute in Prague where she is the editor in chief of the journal *Zprávy památkové péče*. In 2019 she joined the Institute of Art History Czech Academy of Sciences as a researcher at the Department of Historiography and Theory of Art. Her research focuses on the historiography of Czech art history and heritage conservation during the period of state socialism, with an emphasis on the methodological and theoretical aspects of the examined topics and their interconnection with the ideological and political context of the time.



SECTION 2

Insurance, Law and Economics

Chair: Thomas Steinruck, Zurich

“Put the Giorgione in a Trunk and Presto!” Clandestine Art Transportation in the 19th and 20th Century

Paul Franke, Marburg/Berlin

In 1897, art collector and socialite Isabella Stewart Gardner wrote about her latest purchase in Italy that in the absence of a regular export license by the authorities her agents should just “Put the Giorgione in a trunk and presto!” The case illustrates how trafficking and smuggling as clandestine forms of art transportation were an essential cultural and economic skill, which dealers, collectors, cultural institutions and political authorities employed. Drawing on case studies, such as the clandestine transportation practices of Mary and Bernard Berenson, Isabella Stewart Gardner, Guido Kern, as well as the less prolific art collectors Otto Schulze and Alfred Abendhausen, the paper aims to 1) reconstruct clandestine art transportation practices throughout the 19th and 20th century on the bases of these case studies and 2) place them in a broader context of global and economic history. It will pay special attention to the materiality of the process, as well as praxeological and socio-cultural aspects of clandestine art transportation, rather than solely focusing on legal aspects and discussions. This will allow it to go beyond a framing as “illegal” or “illicit” and uncover the complex social and cultural negotiations of within the process.

This will show that clandestine art transportation is often framed as an disruptive and criminal act to be prevented, it represents a complex history of negotiation of norms, market interactions and logistics. The aim is not to scandalize art transportation, but to question the strict dichotomy of legal and illegal shipping and transportation techniques on a case study bases. It will thereby offer new and interdisciplinary perspectives on the subject of art transportation.

Paul Franke is a historian and Postdoc at the Philipps University Marburg as well as Associated Researcher at the Centre Marc Bloch in Berlin. He published on the history of art and antiquities trafficking, the history of illegal economies in the modern period, as well as urban and consumption history. He also worked on the legal and illegal acquisition of East Asian Art by German soldiers and officials between 1899 and 1940. His research interests include the interdisciplinary approaches to the economic and cultural history, cultural economic history of the art market, crime, and deviant globalization. He is currently writing his second book, a global history of the shared spaces, practices and networks of the legal and illegal arts and antiquities market (1890-1990). He holds a PhD from Humboldt University Berlin, and was awarded multiple fellowships, including from Bielefeld University and the University of California Berkeley.

“Excluding War Risks”: Insuring Art in and out of Conflict in the early 20th Century

Avigail Moss, London

On 7 May 1915, a German U-boat torpedoed the *Lusitania*, a British ocean liner run by the Cunard Line. Over one thousand passengers and crew were killed, including the Irish art agent Sir Hugh Lane. Lane had been sent to New York by the art dealer Joseph Duveen on behalf of insurers with Lloyd’s of London to act as an expert witness in a court case about fire damage to pictures by artists including Rubens and Cuyp. Lane was allegedly transporting artworks back from New York on the *Lusitania*, and he also heavily insured his own life prior to taking his ill-fated voyage. His story notably triangulates between insurance fields: fire insurance, marine insurance, and life insurance, underscoring Luis Lobo-Guerrero’s point that state and private forms of mutuality become especially entangled when national security is at stake. This paper therefore asks how modern insuring practices—balanced between state and private interests—affected a British and international art world. It will show how, from the 1890s onwards, international conflicts impacted maritime indemnity insurance and reinsurance schemes for cargoes in transit, had knock-on effects for fire insurers anticipating air and land invasions, and impacted the work of art insurance companies. Profiling British art insuring in the period, the paper asks how art insurers adjudicated upon and communicated their willingness (or unwillingness) to underwrite artworks, exhibitions, and collections, domestically and internationally. Using the archives of conventional premium insurers, including syndicates and agents with Lloyd’s, the Royal Insurance, and the archives of specialist art insurers like the Fine Art and General Insurance Company, Ltd and its sometime competitor-collaborators Duveen and Walker, this article offers new perspectives on the insurance of art before and during the First World War.

Avigail Moss is a Paris-based art historian who writes on histories of art institutions, exhibitions, and finance in the nineteenth and twentieth centuries. She is currently a 2023-24 Postdoctoral Fellow with the Paul Mellon Centre for Studies in British Art (UK) where she is conducting research for a monograph about art and insurance. She also serves as Reviews Editor for *Selva*, an online journal for art history.

The Refuge System for Museum Collections in the Event of Armed Conflict

Romane Spirin, Paris

The emergence of modern warfare and the use of cultural property as a target in armed conflicts has forced museums to evacuate their collections in order to safeguard them. This implies that a more secure location must be found to house the collections, in order to justify the risky transfer of the works: this place of refuge must ensure conditions of safety and conservation that are worth the risk. The starting point for these transfers was the first evacuation of the Musée du Louvre during the war against Prussia in 1870. This event prefigured the evacuations during the two world wars, in which the French military played a special role in safeguarding cultural heritage.

After the evacuation of major European museums during the two world wars, the question of such places of refuge was raised at institutional level. With the 1954 Hague Convention, the notion of "refuge" first appeared in an international text and states had to comply with the convention's recommendations in order to prepare for the protection of cultural property in peacetime. What are the diplomatic, legal and technical challenges facing this protection system? What does moving the works to these refuges imply once the conflict is over? How has international law attempted to regulate and plan these evacuations, and what is the actual reality of these transfers?

This presentation will look back at the slow emergence of the refuge system during the conflicts of the early twentieth century with a focus on France, and will reflect more globally on the relevance of this system of protection and its effective implementation in contemporary conflicts.

Romane Spirin (DELPAT - French Army Heritage Office) is a graduate of the École du Louvre in art history and archeology as well as museology. She also studies geopolitics of art and culture in Sorbonne university in Paris. She is currently in charge of the study of cultural heritage protection in military operation at the French army Heritage office. Her research focuses on the protection and exploitation of cultural heritage in times of armed conflict, in particular emergency plans for museums, the role of military in the safeguard of cultural property and the question of transfer to refuges for artworks during wartime, as set out in the 1954 convention. She also drafted the emergency evacuation plan for cultural property at UNESCO headquarters.



SECTION 3

Art Protection in World War II

Chair: Meike Hopp, Berlin

“Arduous Operations”: the Transportation of Titian’s Assunta in 1941

Mattia Biffis, Messina/Rome

Wars have always been one of the primary drivers of mobility – not only mobility of human beings, but also of goods and material objects. It is in these circumstances, in fact, that the difference between what can be transported elsewhere and what is instead destined to remain rooted in its place of origin becomes more apparent. Starting from this essential premise, my contribution addresses the complex transportation during WW2 of one of the most important works of Venetian art from the sixteenth century, the large altarpiece of the Assunta by Titian in the Church of the Frari (1516-1518). Because of the increasing risk of air raids on Venice, in the summer of 1941 the local Superintendence decided to move what was thought to be - in terms of size and volume - an immovable work of art, originally destined to be protected on-site. A previously unpublished report kept in the National Archive in Rome describes all the material and logistical difficulties encountered by specialists (art historians, couriers, conservators) in transporting the Assunta from Venice to Villa Contarini, in the Veneto mainland, from its encasing to its arduous transportation by boat. By discussing this document, along with relevant photographic material (from the ICCD), my paper aims to reflect on the pressure that, during conflicts, the state of emergency puts on works of art, especially in terms of their handling, transportation and subsequent conservation in remote shelters.

Mattia Biffis is Associate Professor in History of Art at the University of Messina, and Honorary Fellow at the Norwegian Institute in Rome. Prior to that, he was postdoctoral research fellow at the University of Oslo (2018-2022), and postdoctoral research associate at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, where he was a member of the research group "Early modern sources in translation." His main field of research concerns issues of mobility, displacement, and transformation of artworks in the early modern period in the Mediterranean region. On these topics, he has written numerous articles, organized international conferences (including "Art beyond Placeness: Narratives of Movement in the Early Modern Period," Rome, May 31 - June 1, 2023), and is currently completing a monograph entitled "The Transport of Images: Paintings in Motion in the Early Modern Mediterranean."

The “Custodianship” of French Artwork in the United States, 1939-1945: a Unique Heritage Protection System

Victoria Marquez-Feldman, Paris/Buenos Aires

In 1939, works of art belonging to the Louvre Museum, the Versailles Palace and other private collectors were sent to Buenos Aires, Argentina, for an exhibition organized by the French Diplomatic Services, under the name *De David à nos jours*.

Once World War II broke out, the question of repatriation of works of art arose urgently and the choice was made that all works of art remain on the American continent. The Buenos Aires collection traveled throughout South America, finally arriving in the United States in 1941. Known as the “Appointment as Custodian” of the National Gallery of all works of art belonging to the former French government on U.S. soil, this system was set up in order to protect the art objects while waiting for the end of hostilities to return them.

This was an expensive operation because it included a large number of works of art whose exhibition, insurance and storage costs were considerable. Transport of artwork throughout the U.S. made to reach the National Gallery warehouses and deposit fees for art objects displayed at the New York and San Francisco World's Fairs were also included in this agreement.

By studying correspondence available in the archives of the National Gallery in Washington D.C., we will retrace the paths of these artworks from Argentina to the U.S. and the different steps that were taken towards the establishment of this “temporary” custody of art objects the United States, as well the difficulties encountered in the transport, exhibition and insurance of the artworks, in light of the damage suffered by some of them, among them a painting by Gustave Delacroix.

Victoria Marquez Feldman is a PhD Candidate in History at the Paris I Panthéon Sorbonne University. She is currently working on the dissertation: “Art exhibitions as a diplomatic instrument. France and the United States on the Argentine cultural front (1939-1969)”, under the direction of Annick Lempérière. Her publications include “Light in the Temple: the influence of Mouseion in the 1930’s rearrangement of the rooms of the National Museum of Fine Arts in Buenos Aires, Argentina” in the latest number of *Museum International* magazine and *Túneles y estructuras bajo el Museo Nacional de Bellas Artes. La Casa de Bombas de Obras Sanitarias in Recoleta, 1869- 1933, (Tunnels and Structures under the National Museum of Fine Arts in Recoleta, Buenos Aires 1869-1933)* in co-authorship with archaeologist Daniel Schávelzon.

The Collections of the State Palaces and Gardens (Berlin) 1936-1945: Semblance of Normality and Protective Measures

Ulrike Schmiegelt-Rietig, Potsdam

As early as 1936, the custodians of the State Administration of Palaces and Gardens in Berlin began to conceive protective measures for the collections entrusted to them. Firstly, it was necessary to identify safe places that would offer protection from various conceivable effects of war. Secondly, the custodians tried to draw up a ranking list of the most important objects from an art-historical or historical point of view, which would have to be brought to safe places as a matter of priority.

When and in what form these concepts were implemented in the course of the war? Did the staff of the Palace Administration follow them exactly? Alternatively, did they find different solutions? Which changes can be observed, and how can the deviations be explained? What sources do we have to shed light on these questions?

Initially, after the war began, the main task was to maintain a semblance of normality for the civilian population, so that the palaces remained open and the works of art stayed in place. However, since Berlin had already been the target of bombings in the winter of 1940/41, the Palaces and Gardens Administration began to seriously search for safe locations.

The criteria according to which these places were chosen will be part of the research, as well as how the artworks were actually stored in the repositories. Additionally, the study will look at the attempts to secure the artworks in particular in the sometimes very distant safekeeping locations. It will examine particularly the situation of one storage site, namely Rheinsberg Palace, located seventy kilometres north of Berlin, which turned out to be particularly vulnerable. An outlook will show the consequences of these securing measures until today.

Ulrike Schmiegelt-Rietig studied Art History, Eastern European History and Slavic Languages and Literature in Kiel and Moscow. She received her doctorate from the University of Kiel with a thesis on the pictorial programme of the Vladimir Cathedral in Kiev. After a traineeship at the German Historical Museum, she worked there as an exhibition curator between 2000 and 2012 as well as at the Museum Berlin-Karlshorst and at the Deutsche Kinemathek – Museum für Film und Fernsehen. From 2012 to 2014, she worked as a researcher for the project "Russian Museums in the Second World War" funded by the Volkswagen Foundation. From April 2015 to March 2020, Ulrike Schmiegelt-Rietig was a provenance researcher at the Central Office for Provenance Research in Hesse, based at the Museum Wiesbaden. Since April 2020, she is working as a provenance researcher at the Prussian Palaces and Gardens Foundation Berlin-Brandenburg in Potsdam.