

Infrastructures of Trading and Transferring Art since 1900

26–28 June
2024

Infrastructures of Trading and Transferring Art since 1900

Museum of Fine Arts – Central European
Research Institute for Art History (KEMKI)
Budapest

Wednesday, 26 June

16:00–20:30

16:00–16:30

Registration

16:30–18:00

Archives Visits with **Károly Tóth**, Deputy Director for Archives and Documentation, KEMKI

18:00–18:30

Welcoming the Participants and Opening Remarks

by **Dávid Fehér, PhD**, (Director of KEMKI, Budapest), **Zsolt Petránji, PhD**, (Deputy Director for Research, Museum of Fine Arts, Budapest) and by the organizers:

Prof. Dr. Gregor M. Langfeld (University of Amsterdam/Open University),

Kristóf Nagy (KEMKI/Central European University) and

Prof. Dr. Lynn Rother (Leuphana University)

18:30–19:30

Reception

19:30–20:30

Keynote Lecture

Nathalie Heinich

Artworks as Person-Objects: Between Private Commodities and National Heritage

The first day of the event is open to workshop participants only.

Thursday, 27 June

9:30–19:00/22:00

9:30–11:30

Panel I

Selling Outside of Capitalism

Jakub Banasiak

Foundation in the Foksal Gallery: Foksal Gallery Foundation as an Agent of Pro-Art Market Modernization during the Post-Communist Transition

Réka Deim

Artéria Gallery: An Independent Gallery under State Socialism

Maria Silina

Transfer of Nationalized Artworks in the Soviet Union during the 1920s and 1930s: Infrastructures and Patterns

Xenia Schiemann

Business Relations between Kunst und Antiquitäten GmbH (1973–1990) of the GDR and Western Auction Houses

11:30–13:00

Lunch Break

13:00–15:00

Panel II

Selling during War and Conflict

Gitta Ho

At the Center of Interest: Competing Access to Jewish Collections and their Transport from Occupied France to Germany 1940–1944

Sina Knopf

Art Transfer and Networks. Alternative Methods of Transferring Art from Occupied France

Marieke Maathuis

Women Navigating the Art Market 1940–1945

Lucie Němečková

Josef Cibulka: the Friend of the Fine Arts in Prague during World War II

15:00–15:30

Coffee Break

Thursday, 27 June

9:30–19:00/22:00

15:30–17:30

**Panel III
Selling Across Borders**

Dávid Fehér

Hungarian Artists Encountering the International Art Market in the 1960s–1970s and after the Fall of the Iron Curtain: How Did the Market Structure Artistic Career Paths?

Luise Mahler

In War and Peace: Kahnweiler's Picture Trade, ca. 1919–1949

Dorotea Petrucci

To Show Beauty of Art in Trade: Commercialising Italy's Decorative and Industrial Arts in the Inter-War Years

Blair Brooks

Kunst in Kalifornien: Heinz Berggruen and European Modernism in 1930s San Francisco

17:30–18:00

Break

18:00–19:00

Evening Lecture

Ana Magalhães

Italian Art System and the Making of Art Museums in São Paulo in the Aftermath of World War II

20:00–22:00

Conference Dinner for Participants of the Workshop

Pántlíka Bistro, 1146 Budapest, Hermina út (at City Park)
(Self-paying)

Friday, 28 June

9:30–15:45/17:00

9:30–11:30

**Panel IV
Selling Outside of the Canon**

Agata Jakubowska

Women's Art Travelling Internationally in the 1930s

Jennifer McComas

Modern Jewish Art in Postwar America: Patronage and Production

Francesca Stocco

The Role of Art Market Actors in the Revival of Fibre Art in London at the Beginning of the 21st Century

Nanne Buurman

The Art of Crossing Borders, or The Price of Freedom: Transhistorical Reflections of Aesthetic (Self-)Reification as a Means of Escape

11:30–13:00

Lunch Break

13:00–15:00

**Panel V
Selling the Unsellable**

Ludovico Baldelli

The Committee Gaze: Art Committees as Infrastructures for the Production of Public Art in Mid-Century New York

Lisa Beißwanger

Economies of Presence: Dealing with Live-Art in the 1970s

Ellen C. Feiss

The Seventh Street Environment: State Supported Performance and the Management of Population

Emese Kürti

The Commodification of Conceptual Art in Eastern Europe

15:00–15:15

Coffee Break

15:15–15:45

Closing Discussion

16:00–17:00

Museum Visit

Kertész, Moholy-Nagy, Capa... Hungarian Photographers in America (1914–1989), Museum of Fine Arts, Budapest

Abstracts

Ludovico Baldelli

PhD candidate,
Università di Genova – École du Louvre

The Committee Gaze: Art Committees as Infrastructures for the Production of Public Art in Mid-Century New York

Before the National Endowment for the Arts launched the Art in Public Places program in 1967, Art Committees associated with private architectural projects played a prominent role in incorporating art into North American public spaces. This lecture examines the significant contributions made by these committees toward advancing the production of public art in New York in the 1950s and 1960s.

My analysis will primarily focus on the Art Committee affiliated with the Lincoln Center for the Performing Arts, providing a thorough investigation into the committee's composition and activities during the center's construction phase between 1956 and 1969. This formative institutional case study allows for a nuanced critical insight into the exact actors and mechanisms of their decision-making processes, especially regarding the choice of artworks to be exhibited in the center's public areas.

In considering the example of the Lincoln Center Art Committee with analogous comparisons,

such as that of the Chase Manhattan Bank, this study unveils the existence of an intricate network of stakeholders involved in integrating visual arts into New York's public spaces. A detailed examination of extensive archival documentation is necessary to comprehend the composition and operational methods of this network, along with the dynamics of cooperation and competition among its components and their efforts in defining a shared taste for public art. This study is, therefore, grounded in my original findings from unpublished material from the Archives of American Art, the NYC Municipal Archives, the MoMA Archives, and the Rockefeller Archive Center.

By exploring this multifaceted network of stakeholders, composed of philanthropists, architects, museum directors, and municipal functionaries concerned with selecting artworks for display in New York's public spaces, my inquiry seeks to shed light on alternative practices and prominent figures that shaped the New York art world during the post-war era.

Jakub Banasiak

Assistant professor at the Academy of Fine Arts
in Warsaw, Faculty of Artistic Research
and Curatorial Studies

Foundation in the Foksal Gallery: Foksal Gallery Foundation as an Agent of Pro-Art Market Modernization during the Post-Communist Transition

The Foksal Gallery (Warsaw, Poland) is considered one of the most important state galleries in Central and Eastern Europe (CEE). Research on Foksal, however, has mainly focused on the period of state socialism, especially the 1960s and 1970s. In my presentation, I will look at Foksal Gallery during the systemic changes of the very late 1980s and 1990s. At that time, the gallery itself, like the entire CEE art scene, was undergoing a rapid transformation in the spirit of what Octavian Esanu calls "the postsocialist contemporary". According to this process, public institutions had to fundamentally reconsider a management model based on state socialist patronage. This change required not only the implementation of new institutional norms and procedures, but also a new understanding of art and, last but not least, new forms of financing in the reality of a neoliberal reduction of public funding. In my presentation, I will focus on the latter issue, without, however, losing sight of the others. I will pay particular attention to the activities

of the Foksal Gallery Foundation, established within the Foksal Gallery in the mid-90s and run by three young members of the gallery team: Andrzej Przywara, Joanna Mytkowska and Adam Szymczyk. The Foksal Gallery Foundation was conceived as a flexible instrument for raising funds outside the inefficient patronage of the state and municipal authorities. The Foundation also conducted business activities, including trading art. The aim of the Foundation was to promote the achievements and current work of the artists associated with the gallery. This model proved so successful that in 2001 the Foundation separated from the gallery and began to operate independently on a commercial basis. I propose considering this moment a symbolic end to the wider process, marking the decline of the gallery model based on state support and the ideals and values of "non-commercial" art.

Lisa Beißwanger

Assistant professor for Art History and Theory,
University of Koblenz

Economies of Presence: Dealing with Live-Art in the 1970s

Performance art, especially its early manifestations, has often been claimed to defy economization—due to its ephemeral nature and non-reproducibility. While this assertion may be ontologically accurate, it does not stand up to historical facts. Based on archival research and interviews, the presentation examines how early performance art was presented and distributed in an international art market and outlines some of the strategies, motivations and consequences of “dealing with” live art in the early and mid-1970s. Taking New York’s vibrant downtown performance scene as a starting point, two strands will be outlined: firstly, the inclusion of performance artists and their work in the existing gallery system and, secondly, a new distribution model derived from the performing arts sector: the agency. As far as galleries were concerned, many gallerists (such as Leo Castelli, Ileana Sonnabend, Paula Cooper, or René Block) included performance artists and live art in their programs to attract attention and raise their avant-garde profiles.

However, when it came to sales, they generally resorted to art objects. The agency model, on the other hand, made it possible to trade with live art (and other process and time-based art) as events. A pertinent example is Art Performances Inc., working with famous clients such as Vito Acconci, Chris Burden, Laurie Anderson, or Marina Abramović and Ulay. Marketing performances and ephemeral art projects to art fairs, biennials, and museums in the USA and Europe, the agency played an important role for an active transatlantic exchange.

The presentation sheds light on a hitherto under-researched topic in art market research. Moreover, it sets out to show how the inclusion of performance art into the art market reflects the rise of the service and experience economies that profoundly changed the art system of the twentieth century.

Blair Brooks

PhD candidate, The Graduate Center,
City University of New York

Kunst in Kalifornien: Heinz Berggruen and European Modernism in 1930s San Francisco

German-born art dealer and collector Heinz Berggruen’s lifelong devotion to European modernism began in California. Berggruen (1914–2007) fled the National Socialists’ rise in his native Berlin and arrived in San Francisco in 1937. He later wrote that he had never heard the name “Paul Klee” before arriving in California. Berggruen’s Bay Area art education, specifically his exposure to European modernists such as Klee, Henri Matisse, and Pablo Picasso, was possible because he arrived at a specific moment in the development of the region’s art scene. The accessibility of European modern art in the 1930s San Francisco Bay Area—particularly after the opening of the San Francisco Museum of Art (SFMA) in 1935—grew out of a confluence of earlier forces. Local patrons and artists laid the groundwork for the promotion of modern art, partly through two World’s Fairs and the institutions created in their aftermath. European émigrés, such as Berggruen’s fellow countrywoman Galka

Scheyer, as well as the Stein family and their circle, brought artworks to San Francisco. It was, however, the major initiatives brought on principally by the San Francisco Museum of Art and its founding Director, Dr. Grace McCann Morley, that provided extensive educational art programming as well as sustained public access to the works themselves. As a young student and journalist, writing mostly about Germany and music, Berggruen benefited from this education. Eventually, due to San Francisco’s smaller size and less-rigid social hierarchies, Berggruen was able to actively participate in the city’s burgeoning art scene—first at the SFMA, then at the Golden Gate International Exposition. Berggruen’s cultural discomfort in San Francisco never ceased and it was because of his desire to leave California, coupled with the art education he received there, that launched him on a path to become an art dealer in Europe.

Nanne Buurman

Freie Universität Berlin

The Art of Crossing Borders, or The Price of Freedom: Transhistorical Reflections of Aesthetic (Self-)Reification as a Means of Escape

In the 1957 novel *Flight to Afar* by German author Alfred Andersch various characters use aestheticization as a means to escape the realities of National Socialist Germany. While most of them stick to a sort of inner-emigration mode of looking at the world as if it was an artwork, its protagonist takes on the mission to smuggle the wooden sculpture of a reading monk by Ernst Barlach out of Germany because it is considered “degenerate” by the Nazis and therefore threatened by confiscation. Planning to use this opportunity to leave Germany himself, the protagonist also takes on board a young Jewish woman on the run. The author here problematically equates the dangers for the woman threatened by industrial mass murder and the artwork threatened by looting, with some passages even sounding as if the protestant artwork of the reading monk deserves rescue more than the “spoiled young girl from a Jewish background”. This perverse worship of art that privileges the care for artworks over the protection

of human lives is of course no historical exception confined to Nazi-Germany. Despite taxes and trade regulations, artworks still often travel much more freely than human beings. In 2020, the movie *The Man Who Sold His Skin* by Kauther Ben Hania tells the story of how the Syrian Refugee Sam who only manages to escape to Europe by being turned into an artwork by allowing an artist to tattoo a Schengen Visa on his back as a conceptual piece of art and by thus trading his back for freedom he becomes enslaved by the demands of the art system. While this movie is cynical in many ways, it captures the realities of value-attribution in racist capitalism that already allowed for the objectification of subjects as commodities in the slave trade but also led to the founding of the Ghetto Biennale in Haiti – one of the centers of historical slave trade and scene of successful insurrection of slaves against colonial rule. Being faced with the experience that their artworks were allowed to travel to be

sold and shown in international art exhibitions while the artists often did not receive visas to travel, Atis Rezistance conceived of the Ghetto Biennale in Port-au-Prince in order to establish personal connections with the artworld. Thus, paradoxically they adopted an exhibition format that is closely associated with immaterial art practices that idealistically claim to avoid capitalist commoditization of art objects by establishing conceptual, performative or relational practices, whereas the works by Atis Rezistans are usually craft based material works of recuperation art with a history in tourist art made for the explicit purpose of selling objects to make money. The strategic appropriation of dematerialized conventions or relational, participatory and community based art and the encounters of very different art world logics of valorization eventually lead to the invitation of the Ghetto Biennale to *documenta fifteen* (2022), whose curatorial concept was also interested in a sharing and redistribution of resources in the practice of “lumbung”. In conflict with the curatorial

agenda of commoning, however, those members of Atis Rezistans who got visas to travel to Kassel thanks to the prestige of *documenta*, took the exhibition as an opportunity to set up their own makeshift gallery to sell paintings and artworks directly without the institution as an intermediary, thus clashing not only with the “idealistic” supposedly extra economic political and social ethics of Biennale Art but also with *documenta*'s image as a non-commercial exhibition. In my presentation, I will follow up on the transhistorical and transnational examples above to discuss the ways in which *documenta*'s history and prehistory are entangled with the art market, trading and ideologies of free art within a free market to draw attention to some of the invisible hands and invisibilized histories that constitute *documenta* as an infrastructure of trading and transferring.

Artéria Gallery: An Independent Gallery under State Socialism

This lecture examines one of the first independent for-profit art galleries of the late Kádár era in Hungary, Artéria Gallery, which was initiated by twenty-one artists and opened in 1986 with state approval. The case study explores a unique situation when the state-controlled art institutional system and the municipality were open to the grassroots organisation of local artists—most of whom were critical of the political system—and granted them a gallery space in the center of Szentendre. Artéria Gallery was not only a commercial gallery but also an artists' collective, which incorporated a wide range of artists and styles, including representatives of geometric abstract and neo-avant-garde art (Imre Bak, Pál Deim, István Nádler) and members of the alternative collective Lajos Vajda Stúdió (Imre Bukta, László feLugossy, István efZámbó, János Szirtes, etc.), among others. Their primary aim was to create a self-sustainable model for trading local and underrepresented art independently from Képcsarnok Vállalat/Gallery Company—the

official body that controlled the art market at the time. In addition they sought to maintain the founding values, such as the autonomy of art and the progressive interpretation of local artistic traditions. The lecture outlines the history of the gallery based on publications, interviews (with former members and managers), and archival material (Archive of Ferenczy Museum Center, Archive of Pál Deim, etc.) to better understand how it navigated the changing economic and political climate of the late 1980s and early 1990s, until its closing in 2008. Considering the gallery's relationship to the local art scene and institutional system, the lecture contextualizes the twenty-two-year-long existence of Artéria Gallery, and discusses the motivations of this heterogeneous community of artists and the challenges they faced amid the transition towards market economy and a new socio-cultural reality.

The Seventh Street Environment: State Supported Performance and the Management of Population

In the mid-1960s the U.S. government's "War on Poverty" commissioned large-scale performance works which, I argue, served to quell potential civil unrest. In response to uprisings across the U.S. such as in Watts (1965), Harlem (1964) and Chicago (1966), the War on Poverty mounted a network of new welfare provision centres (help with housing and other basic needs) but also increased policing, facilitated, in part, through the production of large public works of participatory performance, an art form dated to Alan Kaprow's "Happenings" in the early 1960s. My case study is *The Seventh Street Environment* (1967) by the largely unknown artist Bud Wirschafter. Wirschafter was a peer of Claes Oldenburg, Kaprow, and Andy Warhol's cinematographer on films like *The Kitchen* (1965). He was involved in the artist community around Judson Church, where artists were experimenting with art forms such as Happenings, Environments, and other forms of performance that incorporated audiences. The Seventh Street Environment

was created within an anti-poverty program, using its federal funding and its participant base. The artwork had two parts: first the artist handed out cameras to constituents. This was a group of poor, majority Puerto Rican residents of Lower Manhattan, the target population for the poverty program Wirschafter worked in. Over several weeks, participants documented their surroundings. The artist then created a street "environment" for one summer night in 1967. He had residents hang sheets from their windows down the sides of tenement walls and mounted projection screens on truck beds parked in the street. Participant images were projected onto these makeshift screens, creating a media environment throughout one urban street. The artwork used monumental scale, the built environment, and solicited imagery to ask how a community might represent itself. At the same time, and considering its imbrication with antipoverty administration, *The Seventh Street Environment* occupied the street, making unruly congregation practically impossible. I argue that Wirschafter's Environment mounted an anti-riot infrastructure at the same time that it used the federal platform to experiment with emergent participatory form.

Dávid Fehér

Director, Museum of Fine Arts - Central European Research Institute for Art History (KEMKI)

Hungarian Artists Encountering the International Art Market in the 1960s–1970s and after the Fall of the Iron Curtain: How Did the Market Structure Artistic Career Paths?

In 1977 Hungarian artist Gábor Attalai sent out letters to leading private galleries in New York: he offered to show his works in their space and intended to turn their windows into conceptual artworks. The letters were accompanied by an already printed invitation card for the exhibition that included the exact dates of the event. Attalai's ironic and playful action titled *Red-y Made Windows* was never realized, however, it is a symptomatic example of an attempt of an artist from a semi-peripheric art scene to get involved in the international art world and art market. My lecture will present how young Hungarian artists (Imre Bak, István Nádler, László Lakner, Dóra Maurer, Ilona Keserü, László Méhes, Gábor Attalai, and others) encountered the international art market in the 1960s and 1970s, and how these encounters shaped their international career. Some of them tried to build their network from Hungary, where a pluralistic art market didn't exist. Some of them left the country and built a career while living

in the West. In recent years the works of these artists have become the most popular items in the Hungarian art market. I will also focus on the recent (re)discovery of their oeuvres in the market that strongly influenced the international reception of their work: they are often present in leading international art fairs and acquired by private collectors and museums. I will discuss the ambiguities and contradictions of their (re) introduction to the local and international art market, and what consequences it has for the younger generations of artists.

Nathalie Heinich

Research director, Centre National de la Recherche Scientifique, Paris

Artworks as Person-Objects, between Private Commodities and National Heritage

The capacity of an artwork to transition from the artist's studio to a public venue or a private setting, or to be relocated from one country to another, depends on both its ontological status (from commodity to heritage item and "person-object") and its affiliation with a particular artistic paradigm (classical, modern, or contemporary). Integrating the anthropology of things into the sociology of the art world, this reflection on the material, economic, legal, and axiological conditions of trade will draw upon various examples borrowed from art history and the typologies outlined in my books *Des valeurs* and *Le Paradigme de l'art* contemporain.

At the Center of Interest: Competing Access to Jewish Collections and their Transport from Occupied France to Germany 1940–1944

In July 1940, when Germans troops invaded Paris, various networks and organizations competed to seize Jewish-owned artworks. The "Einsatzstab Reichsleiter Rosenberg" (ERR), a branch of the Nazi party, eventually prevailed and was officially tasked with the systematic theft of art. The ERR soon established a broad network of transport routes and storage facilities for the looted objects, primarily located in Germany, where places such as the castle Neuschwanstein were used as depots. This lecture aims to analyze information gathered during detailed research into various French private collections regarding the transport routes of artworks looted by the ERR and transferred to Germany. Drawing on documents in German and French, and from American archives, including crate lists, shipping records, and transport inventories, the presentation seeks to determine the extent to which works from these collections followed the transport routes established by the ERR or at which points deviations occurred.

Notably, it was the deviations from the ERR's planned transport routes that led to the loss of most of the objects that remain missing today. Furthermore, works were also diverted on other routes, at the request of Hermann Göring and Adolf Hitler. How did the two men succeed in enriching themselves with artworks confiscated by the ERR in order to add them—in Göring's case—to their private collection or—in Hitler's case—to the collection of the "Führermuseum"? Through which partly competing, partly collaborating, and often clandestine networks were these objects from selected Jewish collections accessed?

Women's Art Travelling Internationally in the 1930s

Since the beginning of the process of professionalisation of art created by women at the end of the nineteenth century, numerous all-women art associations were established. Their main aim was to support the development of women's artistic careers, and they worked basically through exhibitions to achieve their goals. These associations usually had national character, but there were also enterprises whose work for women artists extended national borders, e.g., the International Women's Club. The presentation will focus on the activities of the International Federation of Business and Professional Women, established in Geneva in 1930. The Federation had a very active Fine Art Section whose most ambitious endeavour was the organisation of international all-women exhibitions in 1933 (Amsterdam), 1934 (Warsaw) and 1937 (Paris, together with the FAM). They gathered many artworks from numerous countries and were presented in major art venues. During the conference, I will present an

analysis of these three exhibitions as a means for the transnational transfer of artworks made by women artists. I am interested in the significance given to the international demonstration (and sale) of artworks created by women by different actors involved: the main organiser, the International Federation of Business and Professional Women, the artists themselves, and also the governments that supported the organisation of exhibitions and participation in them. I will demonstrate how the Federation imagined the international circulation of artworks by women and what form it finally acquired by presenting organisational principles and how they changed from one exhibition to another and by discussing the "travels" of several specific artworks by women.

Sina Knopf

PhD candidate, University of Zurich – Swiss Institute
for Art Research [SIK-ISEA]

Art Transfer and Networks. Alternative Methods of Transferring Art From Occupied France

When the French authorities enacted the *Loi du 23 juin 1941 relative à l'exportation des œuvres d'art*, it was intended to regulate and control the export of art from occupied France to neighboring countries. The decree gave the French customs authorities and the German art protection department control over the export of artworks valued at more than 100,000 French francs. The curators of the French National Museum granted or refused export licenses based on a legally required assessment of historical artistic relevance. In practice, sellers and buyers often subverted the export process due to the complex bureaucratic system and to obtain foreign currency through clearing to purchase artworks off the books in France. The various methods of subverting the official system have been known to officials and museum curators since the early 1940s. The system of circumventing the export regulations was supported and maintained by well-established intermediaries and art

dealers in France, who provided the necessary infrastructure and an extensive network. While some artworks were exported with an official export license, others did not appear on export documentation and were transferred by other means—in carry-on luggage, in a diplomatic pouch, by museum staff, or as accompanying cargo—at the margins of the legal framework supported by the occupying power. Two case studies will illustrate alternative methods of transferring art from occupied France to Germany and Switzerland without official registration and emphasize the importance of intermediaries and dealers in the French art trade.

Emese Kürti

Deputy Director, Museum of Fine Arts -
Central European Research Institute
for Art History (KEMKI)

The Commodification of Conceptual Art in Eastern Europe

The art market in Hungary, along with museums that traditionally played a canonizing role, showed little interest in conceptual tendencies (that originally emerged in the absence of market conditions) in the first ten years following the fall of communism. This tendency seemed to reverse in the first decade of the 2000s, when three commercial galleries in Budapest, motivated by the new East European collecting policies of the major Western institutions, began to commercialize the neo-avant-garde generation. This process went hand in hand with the gradual erosion of institutional autonomy, which placed the art market in an unbalanced position of power. The creation of the missing narratives of neo-avant-garde art was also captured by the private sphere, accompanied by the critical attention of a Hungarian professional community sensitive to canonizing roles. There is no doubt, however, that the art market has not only achieved unprecedented international success in terms of price and economy, but its operations have also

led to the inclusion of many Hungarian artists in important international public collections. In my lecture, I will analyze the institutionalization and marketization of conceptual art in Hungary in the era of neoliberalism, which requires an understanding of the self-managing and self-marketing intentions of the former actors of conceptual art starting with the beginning of the post-1989 period.

Marieke Maathuis

Researcher, Expert Centre Restitution (NIOD),
Amsterdam

Women Navigating the Art Market 1940–1945

What role did female artists, traders and collectors play in the Dutch art market during the Second World War? And—more specifically—how were Jewish women in the art market affected by the Holocaust? These are not just theoretically urgent questions, grounded in new insights about intersectionality and women's participation in the art market. They are also informed by our research within the Dutch Expert Centre Restitution, which conducts independent claim related research into the loss of cultural goods under the Nazi regime. During World War II, the art market in the Netherlands had two faces. On the one hand, the market witnessed a significant boom. Simultaneously, and as a direct consequence of the nazi's interest in acquiring art and assets, Jewish owners and art dealers were dispossessed or forced to sell their businesses. Quite a lot is known about strategies of male collectors and art dealers, both from the perpetrators' as the victims' side. The agency of women in the art market during the war, however, is much less well-known

and researched. In various cases, women, with different degrees of agency in relation to male counterparts, were active on the art market. Their experience is crucial to include in order to understand the impact of dispossession as well as the attempts to circumvent and resist nazi-looting. The focus of this presentation will be on two female actors in the Dutch art market during World War II, demonstrating how such narratives can contribute to a more differentiated understanding of female experiences as entangled with the art market in the Netherlands.

Ana Magalhães

Professor and Director of the
Museum of Contemporary Art of
the University of São Paulo, Brazil

Italian Art System and the Making of Art Museums in São Paulo in the Aftermath of World War II

In this lecture I intend to tackle the role played by the Italian art critics, collectors and journalists, Margherita Sarfatti and Pietro Maria Bardi in the making of the two most important museums of São Paulo in the aftermath of World War II: the São Paulo Museum of Modern Art (MAM) and the São Paulo Museum of Art (MASP). Sarfatti and Bardi used both their Italian social network (of artists, gallerists and collectors), and their previous knowledge and connections to Brazil to provide the two museums with the core of their collections, purchased locally by themselves and their mediators between 1946 and 1952. Their activities reveal the many micro-stories that formed a complex web of art trading which played an important role in the rehabilitation of the Italian art system and art market after the fall of the Fascist regime, and the active engagement of Brazilian characters in this framework.

Luise Mahler

Independent scholar and adjunct associate professor, Art Market Studies, Fashion Institute of Technology, New York

In War and Peace: Kahnweiler's Picture Trade, ca. 1919–1949

"Everything is so complicated and difficult at the moment," wrote Daniel-Henry Kahnweiler, the German-born art dealer from his refuge at Le Repaire-l'Abbaye near Limoges, France, in response to a request from Swiss-based collectors inquiring about artwork by Juan Gris in the fall of 1940. Kahnweiler, who had represented the artist since 1913, wanted to help but his hands were tied. Four months earlier, German troops had entered Paris, forcing the art dealer once more to leave his business and life behind. In the months leading up to the war, Kahnweiler had prepared for this eventuality but he nonetheless left Paris without first gathering his papers, including the photo albums he kept for all of his artists. Now he needed them, for few collectors were willing to buy artwork sight unseen. At the very least, they required photographs. Artist and friend Élie Lascaux came to the art dealer's aid, offering to draw the paintings Kahnweiler had stored at Le Repaire, or even better, the collectors could consult prewar publications such as his 1928 Gris

monograph or past issues of "Cahiers d'Art" for reproductions at their local libraries. But even then, the hurdle of exporting artwork from France remained. In fact, Kahnweiler had hoped to sustain business with, for example, his American clients from unoccupied France.

This is just one of several anecdotes illustrating the complexities of communicating, enabling, and financing the transfer of art that Kahnweiler faced during the Second World War. However, as this paper will argue, the art dealer represents a particularly noteworthy case, as he had extensive experience in dealing Gris's work throughout Europe and in North America, not only in times of one but two global wars and the decade of relative peace in between.

Jennifer McComas

Curator of European and American Art, Eskenazi Museum of Art, Indiana University

Modern Jewish Art in Postwar America: Patronage and Production

Although unrecognized in surveys of postwar art, Judaica (Jewish ceremonial art) and other forms of Jewish religious art received unprecedented attention in post-World War II America. One factor was increased public accessibility to such art thanks to the 1947 opening of New York's Jewish Museum and to exhibitions held in conjunction with the American Jewish Tercentenary commemorations (1954–1955). Another factor was the distribution of heirless ritual objects from Europe's destroyed Jewish communities to American synagogues and museums, enabling these items to serve ritual, educational, and commemorative purposes. At the same time, a new interest in Jewish religious art as a living art form also emerged. Eager to cultivate interest in Jewish art—and perceiving art as central to the revitalization of Jewish religious practice—a growing number of new suburban synagogues undertook unprecedented collaborations with museums, commercial galleries, and modernist artists to collect, exhibit, and commission new

Jewish religious art in the postwar years. To meet demand and shape aesthetic directions, the Jewish Museum also established workshops for the design and production of modern ceremonial art marketable to synagogues and individuals. As American art museums are currently expressing new interest in Judaica and Jewish artistic experience, this is a timely moment to bring this under-recognized facet of postwar art—and its market—to light.

Lucie Němečková

Art Historian/Researcher, Documentation Centre
for Property Transfers of the Cultural Assets of
WW II Victims, p.b.o.

Dorotea Petrucci

PhD Candidate at IUAV,
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Josef Cibulka: The Friend of the Fine Arts in Prague during World War II

The topic of the proposed lecture is the figure of academic, art historian and theologian Prof. Josef Cibulka (Usti nad Orlici, 1886 – Prague, 1968) with a focus on the years he spent in charge of the State Collection of Old Masters (today the National Gallery in Prague). Cibulka became its director on 1 February 1939, not even two months before the Protectorate Bohemia and Moravia was established, and remained in the position until 17 June 1945, when he left to pursue his academic career. His superb connections across the academic field in Europe as well as among the art collectors and connoisseurs, together with his overall likeable personality, were instrumental in safekeeping not only the state collections but also in safekeeping the collections of private collectors who were the subject of the racial and/or political persecution. Cibulka fought vigorously to protect the invaluable artworks not only from the threat of physical destruction but also from the risk of looting by Nazi officials. At the same time he was also able

to considerably enlarge the holdings of the State Collection of Old Masters. The lecture will briefly discuss the instrumental role Cibulka played in keeping the artworks and art collections as intact as possible. As an example of his actions during the war period, I will briefly discuss Cibulka's agreement and deposit contract with Jewish collector Richard Morawetz (Úpice, 1881– Toronto, 1965) and rather dramatic negotiations with one of the notable women collectors of the period Selma Bastyrova (Prague, 1876 – Chelmno, after 1942), which shows the difficulty and unimaginable distress that were part of daily life during the years of World War II. Nevertheless, Josef Cibulka was seen as a controversial figure. The reasons why his actions were the subject of debates in the past and what light has been shed on his deeds by preserved archival sources will also be part of the discussion.

To Show Beauty of Art in Trade: Commercialising Italy's Decorative and Industrial Arts in the Inter-War Years

At the onset of Fascism and coinciding with its nationalist objectives, public institutions and initiatives were established with the intent of endorsing Italy's trade abroad, enhancing its manufacturing reputation, and supporting the expansion of its "newly formed industrial arts". This lecture analyses how new infrastructures for commercialising Italian decorative and industrial arts steadily developed in Italy during the 1920s, culminating with the inception of the Istituto Nazionale per il Commercio Estero (ICE, National Institute for Foreign Trade) in 1926. Selected case studies will show how these new political infrastructures penetrated foreign markets—in particular the Americas and Central and Eastern Europe—utilising different channels of trade. The first case study presents the 1919 exhibition held at Silo's Fifth Avenue Art Galleries (New York) in collaboration with the Istituto Veneto per il Lavoro (IVL, the Veneto Institute for Labour) which was set up to support the "revival" and trade of Venetian artefacts.

The second describes how, in 1924, the Regia Nave, a commercial ship carrying industrial products, decorative artefacts, and fine art paintings travelled to all major cities in Central and South America to establish commercial partnerships with the emerging markets of Latin America. These initial initiatives, and the stakeholders involved, later became part of the trade operations acquired and expanded by the National Institute for Foreign Trade in 1926. The latter formulated a national strategic plan for the expansion of Italy's industrial arts abroad, which included the promotion of Italy's material heritage through its participation in international trade fairs; the publication of illustrated monographs, catalogues; and the first international exhibitions held at the New York department store Macy's in 1928.

Xenia Schiemann

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for Provenance Research
in North Rhine-Westphalia, Bonn

Business Relations between Kunst und Antiquitäten GmbH (1973–1990) of the GDR and Western Auction Houses

The presentation investigates antiques exports from the socialist GDR to the capitalist art market by using the example of business relations between the East German official art export company Kunst und Antiquitäten GmbH and Western auction houses in the period from 1973 to 1990. From its foundation in 1973 until its closure shortly after the fall of the Berlin Wall, Kunst und Antiquitäten GmbH exported art objects, antiques, and second-hand goods to Western countries to obtain foreign currency for the GDR. The exported cultural assets came from East German museum depots and expropriated art collections, among others. Important distributors of such goods in the West were auction houses as the GDR put some assets up for action through direct or indirect channels.

Guided by the question of how the transfer of art and antiques between a socialist state and capitalist West became possible against the background of the Cold War, the presentation will show the infrastructures and mechanisms

of those transactions as well as the networks of actors and companies involved. In addition, the example of cooperation between the Kunst und Antiquitäten GmbH and Hungary is also used to briefly illustrate how socialist countries exchanged experiences regarding exports of antiques to the West.

The outcomes that will be presented are based on the research conducted during the cooperation project between the Deutsches Zentrum Kulturgutverluste in Magdeburg and the Technische Universität Berlin carried out from December 2020 to February 2024.

Transfer of Nationalized artworks in the Soviet Union during the 1920s and 1930s: Infrastructures and Patterns

In my talk, I will address the socialist transfer of artworks after the nationalization of private property in the USSR in 1917. The subsequent decades (1920s and 1930s) were crucial in the shaping and developing of the main paths of redistribution, alienation, and replication of cultural heritage now in the possession of the state. I will concentrate specifically on one of the largest infrastructures in the Soviet culture industry, the Soviet Museum Network (1918–1991). It was established as a conceptual and administrative framework for museums to facilitate lawful but irregular transfers of thousands of artworks and objects of cultural value from local and regional centers to republican or federal capitals (Moscow and Russia). The Museum Network and its elements were established to ensure access to culture but also, as the practice shows, to control narratives and cultural production in non-Russian regions. The controlling aspect is brought to light by analysis of redistribution schemes of artworks

across the country, practices of administrative (re)-subordination of museums, as well as the creation of new museum categories and types that overshadowed the cultural specificity of regional collections or helped diminish the objects' value for further deaccession and trade. Previously domestic affairs under Soviet jurisdiction, after 1991 these paths and patterns of transfer and trade, as well as their legal nature, became matters of international importance, influencing not only transregional cultural diplomacy and the art market but also regulations and legal approaches to heritage. For instance, some of the transfers between Soviet museums are today the subject of restitution claims to Russia by other countries in the region. The aim of the talk is to analyze historical patterns of the distribution of nationalized cultural objects as well as to briefly address the perspective of such work for provenance research, critical heritage studies, and decolonial initiatives by museums and experts.

Maria Silina

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in the Lotman-Institut für russische Kultur,
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Francesca Stocco

PhD candidate, Nottingham Trent University,
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The Role of Art Market Actors in the Revival of Fibre Art in London at the Beginning of the 21st Century

This lecture will examine the resurgence of textiles and fibre art within the London art market at the beginning of the twenty-first century. Applying Bourdieu's frameworks of field and cultural change, the presentation will delve into the socio-economic influences and orchestrated actions of key actors, such as private galleries, artists, educational institutions, and international events like the Venice Biennale and Documenta. With various degrees of involvement, these actors have explored the semantic capacity of textiles to reflect on broader societal themes such as inclusivity, recognition of indigenous knowledge, and women's contribution throughout art history, particularly as more women assumed influential roles in both public and private art galleries in London.

Building on the scholarship on cultural intermediaries, I will also analyse the process of value creation for fibre-based art developed by private art galleries. This includes various marketing activities such as gallery solo shows, publications, video interviews, private dinners for collectors

and curators, and public talks. In the context of textiles produced within a community, galleries tend to isolate a single artist deemed to possess "genius" qualities and juxtapose them with historical art figures. A focal point of my presentation will be Cecilia Brunson Projects, a London-based gallery that has strategically promoted textiles crafted by the Wichí communities in Argentina, framing them within the realm of the fine arts. This paper aims to highlight the formation of trends in the art market and shed light on the processes of value creation deployed by galleries for artworks that have historically not been included in the canon of the arts. The paper emerges from my PhD research which focuses on the resurgence of fibre-based works and analyses the marketing activities undertaken by private art galleries. The research utilises a qualitative approach which has involved conducting thirty semi-structured interviews with art market stakeholders. This lecture draws significantly from my interviews

with Cecilia Brunson, founder at Cecilia Brunson Projects, and Andrei Fernández, curator of the exhibition on Wichí textiles. Additionally, it incorporates first-hand observations from the gallery's communication activities, including its participation in Frieze London in October 2023 and the Wichí textiles show opening.

The Organisers of the Workshop

Gregor M. Langfeld is professor of Art History, Cultural Heritage and Identity at the Open University (Netherlands) and associate professor Modern and Contemporary Art History and coordinator of the Master specialization Restitution Studies at the University of Amsterdam. Research emphases include canon formation, collection and exhibition history, migration, and provenance research and restitution. Publications include: *Modernism in Migration: Relocating Artists, Objects, and Ideas, 1910–1970* (Stedelijk Studies 2019, co-edited with Tessel Bauduin); *German Art in New York: The Canonization of Modern Art, 1904–1957* (2015); *The Stedelijk Museum and the Second World War* (co-edited with Margriet Schavemaker and Margreeth Soeting, 2015); *Duitse kunst in Nederland: Verzamelen, tentoonstellen, kritieken, 1919–1964* (2004). His most recent book is *De lange schaduw van het nationaalsocialisme in kunst en samenleving* (Waanders 2023).

Kristóf Nagy is a researcher at the Central European Research Institute for Art History (KEMKI), having a dual background in art history and social sciences. He was also trained at The Courtauld Institute of Art (London) and is finishing his PhD. at the Central European University (Budapest/Vienna). His research interests revolve around the cultures of the post-socialist transition and the historical-materialist analysis of cultural politics and policy. He is also affiliated with the Eötvös Loránd University. Publications include: *From Fringe Interest to Hegemony: The Emergence of the Soros Network in Eastern Europe* (2018); *Rabinec Studio: The Commodification of Art in Late Socialist Hungary* (2020); *Left Turn – Right Turn: Artistic and Political Radicalism of Late Socialism in Hungary* (2021); *Culture Wars as Property Struggles: The Hungarian Academy of Arts in Post-1989 Hungary* (2023).

Lynn Rother has been the Lichtenberg-Professor for Provenance Studies and the Director of the Provenance Lab at Leuphana University in Lüneburg, Germany, since 2019. As of 2024, she also serves as the inaugural Adjunct Curator for Provenance at The Museum of Modern Art in New York. Prior to this, she held research positions at MoMA in New York (2015–2019) and the Berlin State Museums (2008–2014), working on twentieth-century provenance and digital initiatives. A former Fellow of The Getty Research Institute in Los Angeles (2014–2015) and of the German Historical Institute in Moscow (2011), she has a master's degree in art history, economics, and law from the University of Leipzig (2008) and a PhD. in art history from the Technical University of Berlin, advised by Bénédicte Savoy (2015).

