

## Annex to the press release

### **The 16 funded institutions and four private individuals are, in detail, as follows:**

- Dodi Reifenberg - Max Ginsberg Collection
- Dorothea Csitneki on behalf of the Herzog family – Baron Mór Lipót Herzog Collection
- Evangelische Akademie Tutzing
- Freies Deutsches Hochstift / Frankfurt Goethe Museum
- Hochschule für Jüdische Studien Heidelberg
- Institute of Art History and Musicology at Johannes Gutenberg University Mainz in cooperation with Adam Ganz – Felix Ganz Collection
- The Jewish Museum Augsburg Swabia
- Kai-Alexander Moslé – Sammlung Alfred Cassirer
- Kulturstiftung des Hauses Hessen (a cultural foundation), Museum Schloss Fasanerie, Eichenzell
- Kunsthalle Emden (Emden Art Gallery)
- Landesverband Sachsen-Anhalt im Deutschen Bibliotheksverband e. V.
- Max-Liebermann-Gesellschaft Berlin e.V.
- Museum Behnhaus Drägerhaus in cooperation with the Cultural Studies and Knowledge Cultures Lübeck
- Museumsberg Flensburg
- Descendants of Hugo Simon in cooperation with the Art History Department of the University of Hamburg – The Hugo Simon Collection
- Stiftung Deutsches Optisches Museum Jena
- Stiftung Saarländischer Kulturbesitz, Saarländisches Landesmuseum - Moderne Galerie
- University Library of Humboldt Universität zu Berlin
- Central Archive for German and International Art Market Research (ZADIK), University of Cologne
- Zentralinstitut für Kunstgeschichte München in cooperation with Julia Rosenthal, Oxford – Jacques, Emma and Erwin Rosenthal Collection

### **Of these, four institutions will be receiving funding for the first time:**

- Evangelische Akademie Tutzing
- The Jewish Museum Augsburg Swabia
- Kulturstiftung des Hauses Hessen (a cultural foundation), Museum Schloss Fasanerie, Eichenzell
- University Library of Humboldt Universität zu Berlin

### **Two have already received funding and are now starting a new project:**

- Freies Deutsches Hochstift / Frankfurt Goethe Museum
- Hochschule für Jüdische Studien Heidelberg

### **Funding will be continued at ten institutions:**

- Deutsches Optisches Museum Jena
- Institute for Art History and Musicology of the Johannes Gutenberg University Mainz in cooperation with Adam Ganz – Felix Ganz Collection
- Kunsthalle Emden
- Landesverband Sachsen-Anhalt im Deutschen Bibliotheksverband e. V.
- Max-Liebermann-Gesellschaft Berlin e.V.

- Museum Behnhaus Drägerhaus in cooperation with the Cultural Studies and Knowledge Cultures Lübeck
- Museumsberg Flensburg
- Stiftung Saarländischer Kulturbesitz, Saarlandmuseum - Moderne Galerie
- Central Archive for German and International Art Market Research (ZADIK), University of Cologne
- Zentralinstitut für Kunstgeschichte München in cooperation with Julia Rosenthal, Oxford – Sammlung Jacques, Emma und Erwin Rosenthal

**Four private individuals will receive funding, of which two projects\* will continue to receive funding:**

- Dodi Reifenberg - Sammlung Max Ginsberg
- Dorothea Csitneki on behalf of the Herzog family – Baron Mór Lipót Herzog Collection
- Kai-Alexander Moslé – Sammlung Alfred Cassirer\*
- Descendants of Hugo Simon in cooperation with the Department of Art History at the University of Hamburg – Sammlung Hugo Simon\*

**Overview of all projects:**

**Dodi Reifenberg - Max Ginsberg Collection**

The Jewish merchant and banker Max Ginsberg owned an important collection of Near Eastern and Islamic art, which in 1933 included more than 380 objects of Persian, Syrian and Egyptian arts and crafts. Until the beginning of 1933, he continued to mount exhibitions on Islamic art in the Kaiser-Friedrich-Museum and the Pergamonmuseum with a large number of his valuable collection items. But no later than after Ginsberg was forced to vacate his apartment in the Villa Augusta at Brückenallee 1 in the summer of 1937, were the traces of his collection also largely lost. While Max Ginsberg died in Berlin in May 1938 at the age of 66, his wife Henriette was murdered in Treblinka in 1942, and their daughter Adele, her husband and their daughter Vera were murdered in Auschwitz in 1943. The project applied for by Ginsberg's descendant Dodi Reifenberg aims to reconstruct the art collection, clarify its whereabouts, and research the circumstances of its loss.

**Dorothea Csitneki on behalf of the Herzog family – Baron Mór Lipót Herzog Collection**

The Jewish-Hungarian banker Baron Mór Lipót Herzog owned one of the most important and largest art collections in Hungary, which after his death in 1934 was first inherited by his wife and then divided among their three children. The project will investigate evidence that parts of the collection were transferred to the German Reich at the end of the war by various means by high-ranking German officers and by soldiers. On behalf of the Herzog family, the provenance researcher Dorothea Csitneki is to reconstruct the as yet unidentified objects of the art collection and clarify their whereabouts.

**The Evangelische Akademie Tutzing**

The Evangelische Akademie Tutzing, an institution of the Evangelical Lutheran Church in Bavaria, has been based in Schloss Tutzing (Tutzing Castle) on Lake Starnberg since 1947. Once owned by the Jewish-Hungarian art collector Marczell von Nemes and subsequently by the entrepreneur and politician Albert Hackelsberger, Tutzing Castle was opulently furnished with important works of art and historical furnishings. Within the framework of a systematic inventory check, the few objects still in existence today are to be examined for evidence of their removal during Nazi persecution. The Evangelische Akademie Tutzing is one of the first church-run institutions to support the German Lost Art Foundation in its search for Nazi-looted art.

**Freies Deutsches Hochstift / Frankfurt Goethe Museum**

As part of a systematic inventory check, the autographs and handwritten bequests that came into the collection of the Goethe Museum in Frankfurt between 1933 and 1945 are to be examined for their provenance. The Freies Deutsches Hochstift is thus continuing provenance research in its own collection.

**Hochschule für Jüdische Studien**

The Hochschule für Jüdische Studien in Heidelberg will carry out the second heir tracing project funded by the German Lost Art Foundation since the introduction of this funding opportunity in 2019.

The provenance research project, which will run until the end of the year and focus on the estate of Rabbi Emil Davidovic, has already identified books as Nazi-looted property; the heirs are now to be identified on this basis.

#### **Institute for Art History and Musicology of the Johannes Gutenberg University Mainz in cooperation with Adam Ganz – Sammlung Felix Ganz**

Felix Ganz, a carpet and textile dealer from Mainz, owned an outstanding collection of oriental and East Asian art, which also attracted national attention. In 1934, his company was “Aryanized” without compensation, his villa – including its furnishings – was confiscated and assigned to the Gestapo officer Adolf Wegner. After being quartered in various “Jewish houses”, he and his second wife Erna were deported in 1942 and murdered in Auschwitz in 1944. In agreement with Felix Ganz’s grandson, the Institute of Art History and Musicology intends to continue the reconstruction of the art collection and the clarification of its whereabouts and the circumstances of its loss in a second project year.

#### **The Jewish Museum Augsburg Swabia**

Within the framework of a systematic inventory check, approximately 160 Judaica objects ranging from silver and textiles are to be examined for their provenance. Some of these also concern object acquisitions that were restituted after the war by Augsburg museums, among others, to the Jewish Community of Augsburg-Swabia as the legal successor to the communities that were destroyed in the region.

#### **Kai-Alexander Moslé in cooperation with the Staatliche Museen Berlin – Sammlung Alfred Cassirer\***

After his death on July 11, 1932, the Jewish engineer and industrialist Alfred Cassirer bequeathed his collection of works of fine and applied art to his then twelve-year-old daughter, Eva. As she was not allowed to take up her inheritance until after her 30th birthday, the collection was initially administered by the executors of the will. According to Alfred Cassirer’s instruction, they gave a part of it to the Magistrate of Berlin as a permanent loan. This route also brought objects into the custody of the Museum für Islamische Kunst of the Staatliche Museen Berlin. In cooperation with the Museum für Islamische Kunst in Berlin, the project requested by the descendant will continue the reconstruction of Sammlung Alfred Cassirer\*. Furthermore, the circumstances of the loss are to be clarified in order to locate the lost works of art.

#### **Kulturstiftung des Hauses Hessen (a cultural foundation), Museum Schloss Fasanerie, Eichenzell**

Within the framework of a systematic inventory check, approximately 160 objects from the former private collection of Philipp, Prince of Hesse, will be examined for their provenance, most of which are now housed in the Museum Schloss Fasanerie in Eichenzell. Philipp, Prince of Hesse, who founded the museum after World War II, had close contact with Adolf Hitler and Hermann Göring. He also took on the role of art agent for the “Sonderauftrag Linz” – an unrealized project commissioned by Hitler during the National Socialist tyranny – among other things. He himself built up his private collection from 1925, acquiring objects in the 1930s both at the Frankfurt auction houses Heinrich Hahn and Hugo Helbing and in Italy.

#### **Kunsthalle Emden**

In the second year of the project, the systematic inventory check involving works of Classical Modernism and their provenance will be completed. The museum, which is privately sponsored by the Henri and Eske Nannen Foundation and the “Schenkung Otto van de Loo”, is thus one of the few privately sponsored institutions to proactively conduct provenance research on cultural property expropriated as a result of Nazi persecution in its collection. The foundation already distinguished itself back in 1999 with the restitution of a painting by Otto Müller from the former collection of Dr. Ismar Littmann.

#### **Landesverband Sachsen-Anhalt im Deutschen Bibliotheksverband e. V.**

In another project year, the systematic inventory check of the Magdeburg City Library is to be completed. In addition, the provenance features already identified in the library of the “Anhaltische Landesbücherei” in Dessau and the “Neue Deutsche Rosenbibliothek” in Sangerhausen are being checked.

#### **Max-Liebermann-Gesellschaft Berlin e.V.**

In a second project year, the systematic inventory check of the art collection held by the association “Max-Liebermann-Gesellschaft” is to be completed. The association is the sponsor of the “Liebermann Villa am Wannsee”, which opened in 2006. The research continues to focus on the development of a system for

provenance research on works by Max Liebermann, who, as a Jewish artist, was persecuted under the National Socialists. The first results are to be presented at a conference in the fall of 2021, which will be held in cooperation with the Institute for Art History and Historical Urban Studies at the Technische Universität Berlin.

#### **Museum Behnhaus Drägerhaus in cooperation with the Cultural Studies and Knowledge Cultures Lübeck**

The systematic inventory check of paintings and sculptures at the Museum Behnhaus Drägerhaus in Lübeck will be completed in a third project year with the examination of acquisitions from 1990 to 1999.

#### **Museumsberg Flensburg**

In a third project year, the systematic inventory check of new acquisitions after 1945 will be completed, which occurred during the tenure of museum director Fritz Fuglsang, as well as by the end of director Ellen Redlefsen's tenure in 1974.

#### **Descendants of Hugo Simon in cooperation with the Art History Department of the University of Hamburg – Sammlung Hugo Simon**

In cooperation with Simon's descendants and the Department of Art History at the University of Hamburg, reconstruction work on the art collection of Jewish banker Hugo Simon and the clarification of its whereabouts will be continued. Simon fled to Paris as early as March 1933. He was still able to move a large part of his important art collection, especially of classical modern art, to Switzerland and France. In order to finance his livelihood while living in exile, he had to successively sell works from 1934 onwards. In addition, parts of the collection were confiscated from his estate in Seelow and in 1942 from his apartment in Paris. After the invasion of the German troops, he fled to Brazil under a false name, where he lived in humble circumstances until his death in 1950. Due to the distribution of the collection among various locations in Europe, the project is also dedicated to researching the circumstances of the loss of the individual works.

#### **Stiftung Deutsches Optisches Museum Jena**

In the project's third year, the museum – an institution under private law – intends to complete the provenance check of its objects from the fields of optical and scientific instruments, many of which were acquired in the art trade between 1933 and 1945.

#### **Stiftung Saarländischer Kulturbesitz, Saarlandmuseum - Moderne Galerie**

In the next two project years, the systematic inventory check of the "Graphische Sammlung" at the Saarlandmuseum is to be continued and brought to a conclusion. The majority of the current holdings were acquired with the collection of Franz Josef Kohl-Weigand in 1980.

#### **University Library of Humboldt Universität zu Berlin**

For the first time, the provenance of objects acquired between 1933 and 1945, which can be traced back to the former Zentrale Universitätsbibliothek (Central University Library) and are now housed at the Jacob-und-Wilhelm-Grimm-Zentrum of the Humboldt Universität zu Berlin, will be examined in a two-year systematic inventory check.

#### **Central Archive for German and International Art Market Research (ZADIK), University of Cologne**

With the digitization and indexing of the archive "Hauswedell & Nolte", which was handed over to ZADIK in 2016, the transaction data of this important Hamburg auction house will be made available to provenance research. For this purpose, the transcription and evaluation of a total of 342,000 auction lots as well as the surviving auction records and consignor books, are to be completed in a third project year. As a result, the auction catalogs from 1940 to 1992 and all art and cultural goods traded are published online in the database of the Central Archive.

#### **Zentralinstitut für Kunstgeschichte München in cooperation with Julia Rosenthal, Oxford – Sammlung Jacques, Emma und Erwin Rosenthal**

Founded in Munich in 1895, the antiquarian bookshop "Jacques Rosenthal" was considered one of the most renowned antiquarian bookshops in Europe. When son Erwin Rosenthal was banned from his profession in August 1935 and had to liquidate his business within four weeks, the antiquarian bookshop was voluntarily handed over to long-time employee Hans Koch in December. In order to compensate for the economic losses

and to finance the emigration of family members, works of art from the valuable private collection were sold from 1934 onwards, among others, through Julius Böhler. In agreement with the descendant of the Rosenthal family, who lives in Oxford, the Zentralinstitut für Kunstgeschichte will continue the reconstruction of this private collection and the clarification of its whereabouts in a second project year.