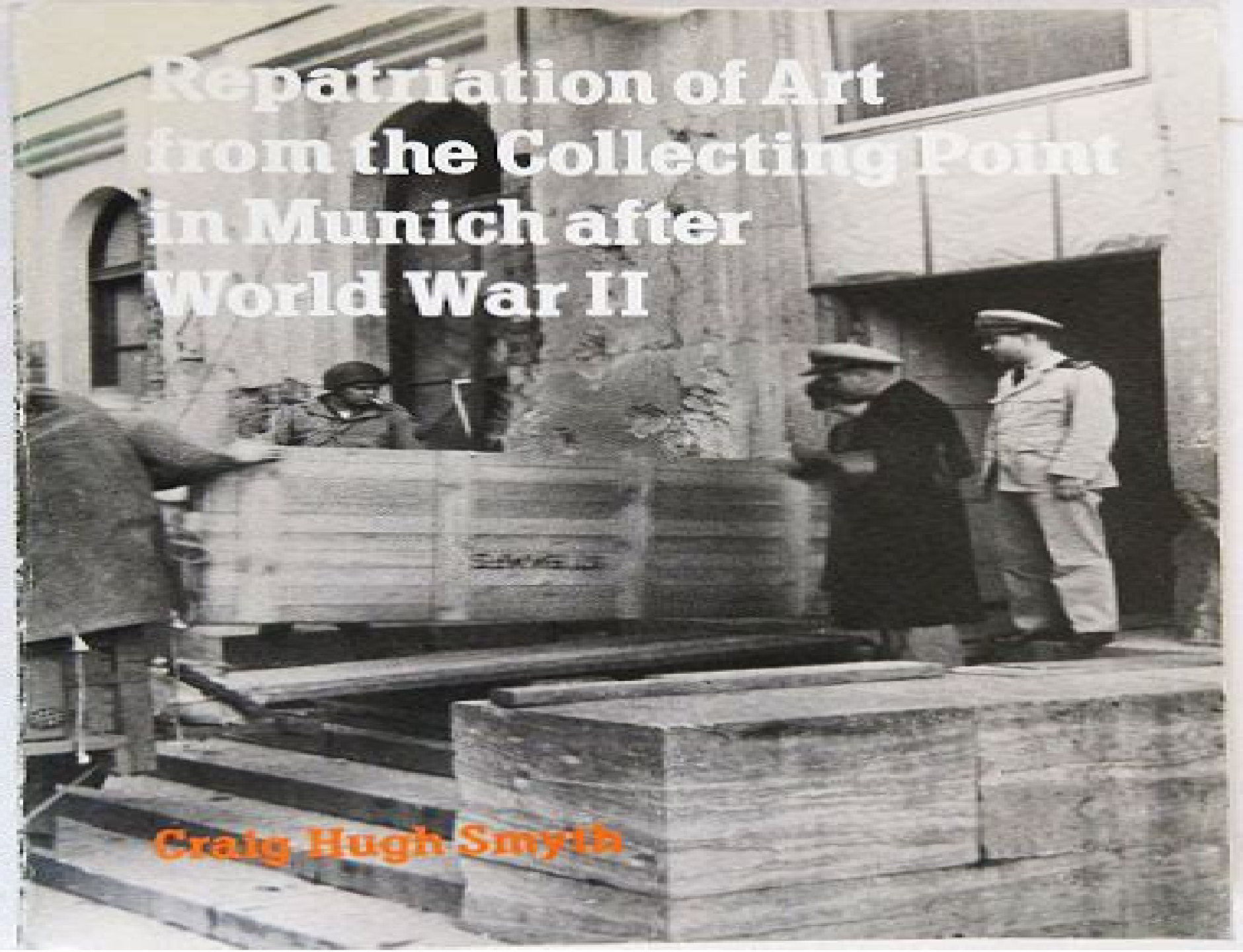


# Repatriation of Art from the Collecting Point in Munich after World War II

Craig Hugh Smyth



# Repatriation Of Art From The Collecting Point In Munich After World War Ii

**Frank Gunderson, Robert C.  
Lancefield, Bret Woods**



## **Repatriation Of Art From The Collecting Point In Munich After World War II:**

Repatriation of Art from the Collecting Point in Munich After World War II Craig Hugh Smyth, 1988-11-01      **Central Collecting Point in Munich, The** Iris Lauterbach, 2019-01-08 A compelling exploration of the many issues surrounding the restoration and restitution of Nazi stolen art at the end of World War II At the end of World War II the US Office of Military Government for Germany and Bavaria through its Monuments Fine Arts and Archives division was responsible for the repatriation of most of the tens of thousands of artwork looted by the Nazis in the countries they had occupied With the help of the US Army's Monuments Men the name given to a hand picked group of art historians and museum professionals commissioned for this important duty massive numbers of objects were retrieved from their wartime hiding places and inventoried for repatriation Iris Lauterbach's fascinating history documents the story of the Allies Central Collecting Point CCP set up in the former Nazi Party headquarters at Königsplatz in Munich where the confiscated works were transported to be identified and sorted for restitution This book presents her archival research on the events people new facts and intrigue with meticulous attention to the official systems frameworks and logistical and bureaucratic enterprise of the Munich CCP in the years from 1945 to 1949 She uncovers the stories of the people who worked there at a time of lingering political suspicions narrates the research conservation and restitution process and investigates how the works of art were managed and returned to their owners      *Repatriation of Art from the Collecting Point in Munich After World War II* Craig Hugh Smyth, 1986      *The Preservation of Art and Culture in Times of War* Claire Oakes Finkelstein, Derek Gillman, Frederik Rosén, 2022 This book seeks to deepen our understanding of the evolving nexus between cultural heritage and security in the twenty first century It offers a collection of chapters that aims to open new horizons for thinking about the relationship between cultural heritage security and international law Coming from a variety of disciplines and perspectives the chapters examine a complicated set of relationships between on the one hand deliberate violence to cultural heritage in times of conflict and on the other basic societal values legal principles protection and security concerns      **The Oxford Handbook of Musical Repatriation** Frank Gunderson, Robert C. Lancefield, Bret Woods, 2019-09-09 The Oxford Handbook of Musical Repatriation is a significant edited volume that critically explores issues surrounding musical repatriation chiefly of recordings from audiovisual archives The Handbook provides a dynamic and richly layered collection of stories and critical questions for anyone engaged or interested in repatriation or archival work Repatriation often is overtly guided by an ethical mandate to return something to where it belongs by such means as working to provide reconnection and Indigenous control and access to cultural materials Essential as these mandates can be this remarkable volume reveals dimensions to repatriation beyond those which can be understood as simple acts of giving back or returning an archive to its homeland Musical repatriation can entail subjective negotiations involving living subjects intangible elements of cultural heritage and complex histories situated in intersecting webs of power relations and manifold other contexts The forty eight expert authors

of this book's thirty eight chapters engage with multifaceted aspects of musical repatriation situating it as a concept encompassing widely ranging modes of cultural work that can be both profoundly interdisciplinary and embedded at the core of ethnographic and historical scholarship. These authors explore a rich variety of these processes many streams making the volume a compelling space for critical analysis of musical repatriation and its wider significance. The Handbook presents these chapters in a way that offers numerous emergent perspectives depending on one's chosen trajectory through the volume. From retracing the paths of archived collections to exploring memory performance research goals institutional power curation preservation pedagogy and method media and transmission digital rights and access policy and privilege intellectual property ideology and the evolving institutional norms that have marked the preservation and ownership of musical archives. The Oxford Handbook of Musical Repatriation addresses these key topics and more in a deep richly detailed and diverse exploration.

**Allied Looting in World War II** Kenneth D. Alford, 2014-01-10 Looting has long been recognized as one of the crimes committed by the Third Reich during World War II a crime which stripped economic wealth and artistic treasures from the populations the Nazis terrorized. This historical text reveals the shocking extent of looting by Allied forces exploring their thievery against the Germans and others. It follows the journey of the Hungarian Crown Treasure from a muddy oil drum in Austria to Fort Knox and back to Hungary and discusses numerous lost treasures ranging from priceless art works to rare manuscripts including the earliest known printing by the Gutenberg press.

**The Safekeepers** Walter I. Farmer, 2015-06-03 No detailed description available for The Safekeepers.

**Archaeology, Cultural Property, and the Military** Laurie W. Rush, Laurie Rush, 2012 Aims to set out the obligations to protect cultural heritage under international conventions and domestic laws provide case studies of current military practices with regard to cultural heritage develop models for academic partnership for military education and planning and offer insight into ways and means of working productively with the military for the benefit of achieving shared goals.

**Hermann Goring and the Nazi Art Collection** Kenneth D. Alford, 2014-01-10 During World War II the Nazis plundered from occupied countries millions of items of incalculable value estimated in the hundreds of millions of dollars. Spearheaded by Hermann Goring the looting program quickly created the largest private art collection in the world exceeding the collections amassed by the Metropolitan in New York the British Museum in London the Louvre in Paris and the Tretyakov Gallery in Moscow. By the end of the war the Nazis had stolen roughly one fifth of the entire art treasures of the world. This book explores the formation of the Nazi art collection and the methods used by Goring and his party to strip occupied Europe of a large part of its artistic heritage.

**Nazi-Era Provenance of Museum Collections** Jacques Schuhmacher, 2024-05-23 When we look at the artworks on display in museums there is always a real possibility that some of these objects once belonged to victims of the Nazis a possibility that has remained unacknowledged for far too long. Countless artworks were seized or forcibly sold with many ending up in museum collections around the world even in countries which actively fought to defeat Nazi Germany. Nazi Era Provenance of

Museum Collections equips readers with the knowledge and strategies essential for confronting the shadow of the Nazi past in museum collections Jacques Schuhmacher provides the vital historical orientation required to understand the Nazis complex campaign of systematic dispossession and extermination and highlights the current environment in which museum based Nazi era provenance research takes place This book introduces readers to the research methods and resources that can be used to reveal the moving stories behind the objects highlighting the absorbing work of provenance researchers as it plays out in practice Provenance research not only seeks to recover erased names and experiences and to reinsert them into a historical record but also to ensure that the Nazis actions and worldview do not remain unchallenged in the galleries and storerooms of our museums today Praise for Nazi Era Provenance of Museum Collections Jacques Schuhmacher has written a hugely powerful instructive and important book tracing the historic responsibility of the museum world in addressing the legacy of Nazi era loot Fluently combining extensive historical scholarship with his expert understanding of investigative tools this study uses compelling examples of restitution cases to show how provenance research should be done and crucially why it must be done Dr Tristram Hunt Director of the V A A timely work drawing upon first hand experience in Nazi era provenance research providing a unique insight into the difficulties thrown up by the period This book is sure to become a point of reference for those working in the field His Honour Judge Baumgartner Deputy Chair UK Spoliation Advisory Panel It is crucially important that we continue researching the history of ownership of our museum collections Only then can historic wrongs begin to be rectified By providing both a broad overview and individual case studies Schuhmacher offers invaluable guidance on the complexities of Nazi era provenance research Gabriele Finaldi Director of the National Gallery A timely and user friendly addition to the Provenance literature Schuhmacher provides a how to manual complete with website addresses and a much needed clarification of immediate post war restitution efforts A must have for all museum and art world professionals Lynn H Nicholas author of The Rape of Europa The Fate of Europe s Treasures in the Third Reich and the Second World War Allowing readers to understand the complex world of Nazi era provenance research this book is both a guide and a moving work of research in its own right Jacques Schuhmacher is uniquely placed to write this book and to further the goal of material restitution Professor Dan Stone Director of the Holocaust Research Institute Royal Holloway University of London This is the place to start for anyone wanting to know about provenance research into looted Nazi era works of art or wanting to do the research themselves Lord Inglewood Chairman of the UK Advisory Group on Spoliation Matters

**Museums in Israel after the Holocaust** Shir Gal Kochavi, 2024-06-28 Museums in Israel After the Holocaust explores the influence of the traumatic events of the Holocaust on the formation of a cultural heritage policy during the foundational years of the State of Israel Based on primary research the book offers a new understanding of cultural practices after the Second World War while analyzing the role of key Jewish cultural representatives who shaped museum collections that emerged during this period The book investigates the ways Israel has dealt with the complicated history of heirless

Jewish cultural objects and questions of ownership by providing a detailed examination of the process of allocation of heirless Jewish cultural property handled by two American Jewish organizations the Jewish Restitution Successor Organization JRSO and the Jewish Cultural Reconstruction JCR in the immediate years following the Second World War The book takes a material culture approach which explores the meanings and values attached to an object over the course of time and during its transition between different owners Museums in Israel After the Holocaust is essential reading for academics students and professionals working on and interested in Holocaust and Israel studies art history material culture studies museum studies cultural heritage and Middle Eastern studies      **Art as Politics in the Third Reich** Jonathan

Petropoulos,1999-02-01 The political elite of Nazi Germany perceived itself as a cultural elite as well In Art as Politics in the Third Reich Jonathan Petropoulos explores the elite s cultural aspirations by examining both the formulation of a national aesthetic policy      **Comparative Criticism: Volume 23, Humanist Traditions in the Twentieth Century** E. S.

Shaffer,2001-10-04 Comparative Criticism addresses itself to the questions of literary theory and criticism This new volume looks at the Humanist Tradition in the Twentieth Century and articles will include The Book in the Totalitarian Context Lorenzo Valla and Changing Perceptions of Renaissance Humanism Hitler s Berlin Civilisation and barbarism an anthropological approach Walter Pater to Adrian Stokes psychoanalysis and humanism Art History and Humanist Tradition in the Stefan George Circle The winning entries in the 1999 2000 BCLA BCLT translation competition are also published

*The Rape of Europa* Lynn H. Nicholas,2009-12-22 Winner of the National Book Critics Circle Award The real story behind the major motion picture The Monuments Men The cast of characters includes Hitler and Goering Gertrude Stein and Marc Chagall not to mention works by artists from Leonardo da Vinci to Pablo Picasso And the story told in this superbly researched and suspenseful book is that of the Third Reich s war on European culture and the Allies desperate effort to preserve it From the Nazi purges of Degenerate Art and Goering s shopping sprees in occupied Paris to the perilous journey of the Mona Lisa from Paris and the painstaking reclamation of the priceless treasures of liberated Italy The Rape of Europa is a sweeping narrative of greed philistinism and heroism that combines superlative scholarship with a compelling drama

**The Grove Encyclopedia of Medieval Art and Architecture** Colum Hourihane,2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture      **The Greatest Treasure Hunt in History: The Story of the Monuments Men (Scholastic Focus)** Robert M. Edsel,2019-01-29 Robert M Edsel brings the story of his 1 NYT bestseller for adults The Monuments Men to young readers for the first time in this dynamic narrative nonfiction project packed with photos Robert M Edsel 1 New York Times bestselling author of The Monuments Men brings

this story to young readers for the first time in a sweeping dynamic adventure detailing history's greatest treasure hunt. As the most destructive war in history ravaged Europe, many of the world's most cherished cultural objects were in harm's way. The Greatest Treasure Hunt in History recounts the astonishing true story of 11 men and one woman who risked their lives amidst the bloodshed of World War II to preserve churches, libraries, monuments, and works of art that for centuries defined the heritage of Western civilization. As the war raged, these American and British volunteers, museum curators, art scholars, and educators, architects, archivists, and artists known as the Monuments Men found themselves in a desperate race against time to locate and save the many priceless treasures and works of art stolen by Adolf Hitler and the Nazis. Stealing the Mystic Lamb Noah Charney, 2010-10-05 Jan van Eyck's Ghent Altarpiece is on any art historian's list of the ten most important paintings ever made. Often referred to by the subject of its central panel, The Adoration of the Mystic Lamb, it represents the fulcrum between the Middle Ages and the Renaissance. It is also the most frequently stolen artwork of all time. Since its completion in 1432, this twelve-panel oil painting has been looted in three different wars, burned, dismembered, forged, smuggled, illegally sold, censored, hidden, attacked by iconoclasts, hunted by the Nazis, and Napoleon used as a diplomatic tool, ransomed, rescued by Austrian double agents, and stolen a total of thirteen times. In this fast-paced real-life thriller, art historian Noah Charney unravels the stories of each of these thefts. In the process, he illuminates the whole fascinating history of art crime and the psychological, ideological, religious, political, and social motivations that have led many men to covet this one masterpiece above all others. *Prologue*, 2015 *Repatriation of Art from the Collecting Point in Munich After World War II* Craig Hugh Smyth, 1988 Potential History Ariella Aïsha Azoulay, 2019-11-19 In this theoretical tour de force, renowned scholar Ariella Aïsha Azoulay calls on us to recognize the imperial foundations of knowledge and to refuse its strictures and its many violences. Azoulay argues that the institutions that make our world, from archives and museums to ideas of sovereignty and human rights to history itself, are all dependent on imperial modes of thinking. Imperialism has segmented populations into differentially governed groups, continually emphasised the possibility of progress while trying to destroy what came before, and voraciously sought out the new by sealing the past away in dusty archival boxes and the glass vitrines of museums. By practising what she calls potential history, Azoulay argues that we can still refuse the imperial violence that shattered communities, lives, and worlds, from native peoples in the Americas to the Congo ruled by Belgium's brutal King Leopold II, from dispossessed Palestinians in 1948 to displaced refugees in our own day. In *Potential History*, Azoulay travels alongside historical companions: an old Palestinian man who refused to leave his village in 1948, an anonymous woman in war-ravaged Berlin, looted objects and documents torn from their worlds and now housed in archives and museums, to chart the ways imperialism has sought to order time, space, and politics. Rather than looking for a new future, Azoulay calls upon us to rewind history and unlearn our imperial rights to continue to refuse imperial violence by making present what was invented as past and making the repair of torn worlds the substance of politics.

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