

Appendix

Short Biographies of the Authors

Professor Dr. Magdalena Bushart

Magdalena Bushart studied art history in Berlin, Vienna, and London. She received her doctorate from the Freie Universität Berlin in 1989 (*Der Geist der Gotik und die expressionistische Kunst*, Munich 1990) and her post-doctoral degree from the Technical University of Munich in 2002 (*Sehen und Erkennen. Albrecht Altdorfer's religiöse Bilder*, Munich 2004). From 2006 to 2008, she was a professor at the University of Stuttgart. Since 2008, she has been the head of the Department of Art History of the Institute for Art History and Historical Urban Studies at the Technical University of Berlin. She is the spokesperson of the research group “Dimensions of Techne in the Fine Arts. Manifestations/Systems/Narratives,” funded by the German Research Foundation. Her research focuses on the visual arts of the early modern period, art discourses of the classical modernist period, and the interdependencies between formative processes and artistic techniques.

Ambra Frank M. A.

After completing her master's degree in art history and theater studies at the Ludwig Maximilian University of Munich, Ambra Frank worked as a freelancer for Kunstraum München and the publishing house edition metzel until 2019. From 2020 to 2022, she was a research associate at the Deutsches Historisches Museum in Berlin for the exhibition “Divinely Gifted.” *National Socialism's Favoured Artists in the Federal Republic*. She currently manages the office of Kunstraum München and is writing her dissertation on the exhibition *Kunst im 3. Reich. Dokumente der Unterwerfung* (Frankfurter Kunstverein, 1974).

Professor Dr. Christian Fuhrmeister

After completing his teaching degree in Oldenburg, Christian Fuhrmeister received his doctorate in Hamburg in 1998. Following an assistance curatorship at the Sprengel Museum Hannover, he held a position in the Department Kunstwissenschaften at LMU Munich. He has been a staff member of the Zentralinstitut für Kunstgeschichte since 2003 and received his post-doctoral degree from the LMU Munich in 2013 (since 2020: professor without tenure). His work focuses on the nineteenth to the twenty-first centuries, including art under National Socialism, the transfer of cultural property, and provenance research. Further information is available at <https://www.zikg.eu/personen/fuhrmeister> [last accessed July 17, 2023]; publications are listed in Kubikat.

Jan Giebel M. A.

Jan Giebel studied art history and history at Osnabrück University. Since 2014, he has worked first as a research assistant and then as a research associate at the Georg Kolbe Museum in Berlin, where he co-curated an exhibition on sculptors at the Flechtheim Gallery in 2017. From 2017 to 2021, he was a research assistant at the Institute of Art History at Osnabrück University. Since 2021, he has been a provenance researcher at the Gustav Lübcke Museum, Hamm.

Dr. Arie Hartog

Arie Hartog is the director of the Gerhard Marcks House in Bremen. He is the chairman of the Arbeitsgemeinschaft Bildhauermuseen und Skulpturensammlungen, and researches the history of sculpture in the twentieth century and the posthumous development of sculptural oeuvres of the classical modernist period. His publications include *Hans Arp. Skulpturen – eine kritische Bestandsaufnahme* (Ostfildern-Ruit 2012); Marc Gundel, Arie Hartog, and Frank Schmidt (eds.), *Bildhauerinnen in Deutschland* (Cologne 2019); and *Prager Skulpturen* (Cologne 2022).

Dr. Christina Irrgang

Christina Irrgang is an art and media scholar, author, and musician. She received her doctorate from the Karlsruhe University of Art and Design with a thesis on photographic image strategies in National Socialism. Since 2010, she has been writing and publishing texts on contemporary art. Her most recent publications include *Durch Fotografie denken. Christina Irrgang und Detlef Orlopp im Gespräch* (Berlin 2022) and *Hitlers Fotograf. Heinrich Hoffmann und die nationalsozialistische Bildpolitik* (Bielefeld 2020).

Dr. Gesa Jeuthe Vietzen

Gesa Jeuthe Vietzen studied art history and business administration, completing her doctoral studies in 2008. From 2008 to 2016, she worked for Coordination Office for Provenance Research in Berlin, the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, and the Degenerate Art Research Center at the University of Hamburg. From 2017 to 2020, she held the Liebelt Endowed Professorship for Provenance Research at the University of Hamburg. Since 2020, she has been an advisor to the office of the Advisory Commission on the return of cultural property seized as a result of Nazi persecution, especially Jewish property; and since 2023, she has been the academic coordinator of the research project “Law without Law. Past and Present of the Restitution of Nazi-Confiscated art” at the Chair of Civil Law and Modern Legal History at the European University Viadrina, Frankfurt (Oder).

Professor Dr. Bernhard Maaz

Bernhard Maaz studied art history, among other subjects, and has been on the staff of the Nationalgalerie der Staatlichen Museen zu Berlin since 1986, ultimately serving as the deputy director of the Nationalgalerie. In 2010, he was appointed director of the

Kupferstich-Kabinet and the Gemäldegalerie Alte Meister in Dresden. Since 2015, he has been the general director of the Bayerische Staatsgemäldesammlungen in Munich. He has published various source texts on the nineteenth and twentieth centuries as well as texts on museum construction and history, on nineteenth-century art with a special focus on sculpture from the French Revolution to the First World War (Nationalgalerie collection catalog 2006, overview 2010), and on painting and drawing from the Middle Ages to the present.

Professor Dr. Olaf Peters

Olaf Peters studied art history, philosophy, and modern history at the Ruhr University Bochum. In 1996, he received his doctorate with a dissertation on New Objectivity and National Socialism. From 1998 to 2004, he was an assistant at the Institute of Art History at the University of Bonn, and in 2002/03, he was a member of the Institute for Advanced Study in Princeton, New Jersey. In 2004, he completed his postgraduate studies at the University of Bonn with a thesis on Max Beckmann. From 2004 to 2006, he was a senior assistant at the Institute of Art History at the University of Bonn. Since 2006, he has held the chair for modern and contemporary art history at the Martin Luther University of Halle-Wittenberg. He is a member of the Board of Trustees of the Neue Galerie New York – Museum for German and Austrian Art, and has curated exhibitions at the Staatliche Gemäldesammlungen Dresden, the Kunstmuseum Moritzburg, Halle (Saale), and the Neue Galerie New York. He is currently working on a book about art in the so-called Third Reich.

Dr. Kathleen Reinhardt

Kathleen Reinhardt studied literature, cultural studies and aesthetics, and Black studies at the University of Bayreuth and the University of California, Los Angeles. She wrote her doctoral dissertation on African-American art at the Freie Universität Berlin and the University of California, Santa Cruz. She has been the director of the Georg Kolbe Museum in Berlin since late 2022. Previously, she was curator of contemporary art at the Albertinum, Staatliche Kunstsammlungen Dresden. She has taught at the Braunschweig University of Art, the Freie Universität Berlin, and the Berlin University of the Arts, among others, and writes for *ARTMargins*. She has received grants for her scholarly work from the Terra Foundation for American Art and the Fulbright Commission.

Dr. Wolfgang Schöddert

Wolfgang Schöddert is a research associate for provenance and art market research at the Berlinische Galerie. He studied art history, urban planning, and European ethnology in Bonn, and received his doctorate from the Technical University of Berlin. In 1993, his first research on the art trade under National Socialism resulted from his collaboration with the French artist Christian Boltanski. Since 2021, he has been involved in the development and implementation of the project “German Sales Primary Market. Gallery Publications in the German-Speaking Countries (1871–1949),” funded by the German Research Foundation.

Dr. Dorothea Schöne

Dorothea Schöne studied art history and political science at the University of Leipzig. From 2005 to 2006, she was a Fulbright Scholar at the University of California, Riverside; and from 2006 to 2009, she worked at the LA County Museum of Art (LACMA) as a curatorial assistant for the exhibition *Art of Two Germanys/Cold War Cultures*. From 2010 to 2014, she worked as a freelance curator and art critic. In 2015, she received her doctorate in art history with a dissertation on postwar modernism in Berlin. For her research, she received a Robert R. Rifkind Scholar-in-Residence grant (2019), a Doina Popescu Postdoctoral Fellowship at Ryerson University, Toronto (2015), a Getty Library Research Grant, and a DAAD travel grant (2011). In 2012, she was a fellow at the German Historical Institute in Washington, D.C., and in 2018, she was a guest curator at the HOW Art Museum in Shanghai. In 2021, she was awarded the Hans and Lea Grundig Prize. Since February 2014, she has been the artistic director of the Kunsthaus Dahlem in Berlin.

Dr. des. Paula Schwerdtfeger

Paula Schwerdtfeger studied art history in Göttingen and Munich. In 2020, she received her doctorate from the Ludwig Maximilian University of Munich. After an assistance curatorship at the Sprengel Museum Hannover, she has been working as a freelance art historian and curator. She has been publishing texts on twentieth-century art since 2011. She curated, amongst others, the exhibition *Formen, die ihr Wesen treiben* (2021) and co-curated *Gegeben sind. Reuterswärd, Fahlström, Duchamp* (2022), both in conjunction with the Sprengel Museum Hannover. At the end of 2023, her publication *Raum – Zeit – Ordnung. Kunstaustellungen im Nationalsozialismus* will be published, as the ninth volume in the series *Brüche und Kontinuitäten. Forschungen zu Kunst und Kunstgeschichte im Nationalsozialismus*.

Professor Dr. Aya Soika

Aya Soika teaches at Bard College Berlin; her research centres on 20th century art. She co-curated the 2019 exhibition *Emil Nolde – A German Legend. The Artist during the Nazi Regime* (Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin) and, in parallel, *Escape into Art? The Brücke Painters in the Nazi Period* (Brücke Museum, Berlin). In 2021/22, as part of her interest in the reception of non-European cultures by artists such as Emil Nolde and Max Pechstein, she was involved in the exhibition *Whose Expression? The Brücke Artists and Colonialism* at the Brücke Museum. The *Handbuch Werkverzeichnis – Œuvrekatalog – Catalogue raisonné* published with two colleagues in 2023 follows on from her work on the catalogue raisonné of Pechstein's paintings (2011).

Dr. Maike Steinkamp

Maike Steinkamp studied art history, German language and literature, and Romance studies in Bonn and Parma. In 2007, she completed her doctorate on the reception of “degenerate” art in the Soviet occupation zone and the early GDR. From 2001 to 2004, she worked at the Bundeskunsthalle in Bonn and the Deutsches Historisches Museum

in Berlin. From 2005 until 2012 she worked as an Assistant Professor at the Department of Art History of Hamburg. In 2009, she was a visiting professor at Smith College, Northampton, Massachusetts. From 2012 to 2017, she was a curator at the Arp Foundation, Berlin/Rolandswerth. Since the beginning of 2018, she is a curator at the Neue Nationalgalerie, Berlin. She has published numerous essays on twentieth-century art and art politics, especially on the 1930s and the postwar period.

Dr. Elisa Tamaschke

Elisa Tamaschke studied art history and Protestant theology in Leipzig. From 2011 to 2016, she was a research associate at the Institute of Art History at the Martin Luther University of Halle-Wittenberg, where she completed her doctorate with a dissertation on the Swiss artist Otto Meyer-Amden. After working as a research associate at the Georg Kolbe Museum and the Arp Foundation, Berlin/Rolandswerth, she is now Curator and Head of Exhibitions, Research and Publications at the Georg Kolbe Museum. Together with Julia Wallner, she chaired the conference for the present publication and is the project manager for the scholarly processing of the partial estate of Georg Kolbe, which the museum received from Canada. She publishes on modern and contemporary art.

Dr. Anja Tiedemann

Anja Tiedemann studied art history and received her doctorate from the University of Hamburg with a dissertation on “degenerate” modern art and its American market, focusing on Karl Buchholz and Curt Valentin as dealers in ostracized art. She is in charge of the digital catalogue raisonné of Max Beckmann’s paintings, the concept of which she was responsible for developing and implementing. She is an expert on the art trade under National Socialism, and has also been project coordinator of the Kaldewei Cultural Foundation since 2021.

Dr. Julia Wallner

Julia Wallner studied art history, literature, and political science in Marburg, Madrid, and Freiburg, and received her doctorate in 2006 with a dissertation on the texts of Jenny Holzer. After working as a curator at the Kunstmuseum Wolfsburg, she was director of the Georg Kolbe Museum in Berlin from 2013 to 2022. During this time, she was able to intensify contact with Georg Kolbe’s granddaughter, Maria von Tiesenhausen, and thus achieved the return of the partial estate of Georg Kolbe to the museum. Since the summer of 2022, she has been the director of the Arp Museum Bahnhof Rolandseck, Remagen. She has been responsible for numerous exhibitions and publications on art in the twentieth and twenty-first centuries, with a focus on sculpture in the context of contemporary historical issues and social dimensions, including Alberto Giacometti (2010), Jean Arp (2015), Auguste Rodin and Madame Hanako (2016), Alfred Flechtheim (2017), and Thomas Schütte (2021).