



K-12 Teach EU Studies Bootcamp Summer 2023

What Happened to the Jewish Owned Looted Art?

Mary Love
Haines City High School, FL

Social Studies, Grades 8-12



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission support for this program does not constitute an endorsement of the contents which reflect the views of the instructor, and the Commission cannot be held responsible for any use which may be made of the information given.

What happened to the Jewish owned art that was stolen by the Nazis?

Rationale:

When studying the Holocaust, I always try to mention the looting/theft of the precious art that was owned by the Jewish community and various museums through out Europe that was stolen by the Nazis. In our class about European Heritage, Kristin Hausler spoke about contested heritage, focusing on imperialism and what do with the art the European countries brought back to their national museums that really belong in their former colonies. This fascinated me, but I found myself making the connection between the Nazis looting and the missing art from World War II. This leads me to the idea of what is the EU doing to help with the return of the looted art?

Please note this lesson is geared for a high school classroom.

Previous Knowledge:

This lesson is best taught at the end of the World War II and Holocaust Unit. Students will need background on what was the Holocaust and the crimes committed by the Nazis including the confiscation of valuables from Jewish citizens. Some topics that would be helpful to cover would be Kristallnacht, the Ghettos, the Death Squads, Concentration Camps including extermination camps, and we starting to discuss the recovery.

Academic Vocabulary:

| | | | |
|---------|---------------|----------------|-------------------|
| Looting | Provence | Confiscate | Cultural Heritage |
| Art | Monuments Men | European Union | |

Florida High School Standards:

- SS.912.A.6.3 – Analyze the impact of the Holocaust during World
- SS.912.H.1.3 – Relate works in the arts to various cultures
- SS.912.A.6.1 – Examine causes, course, and consequences on the United States and the world
- SS.912.W.7.8 – Explain the causes, events, and effects of the Holocaust
- SS.912.W.7.11 – Describe the effects of World War II

Materials Needed:

- PowerPoint or Google Slides (both for information and for a student project)
- Internet
- YouTube
- Small pieces of Chart paper
- Markers
- Copies of worksheet

Prior to Day 1:

- Define cultural heritage
 - Have examples of different ideas of cultural heritage and have students discuss if this is an example of cultural heritage. Why or why not? Have them come up with three specific examples of American cultural heritage.

Day 1:

- Introduce the topic – The Nazi's forced the Jewish people and community to list all of their valuables prior to the war starting. Why would the Nazi's do this? Make note of their answers.

After discussing, one of the coveted items was various pieces of art – not just paintings, but sculptures, figurines, vases and other vessels, anything really considered art. Why would the Nazi's want this art? Make note of their answers.

- PowerPoint on the background of the looting/theft of art. (Guided note-taking worksheet attached)
- What happened to the non-stolen art? How were Europeans able to keep artwork safe? What steps did they have to take? For example, the Mona Lisa was never stolen by the Germans. What happened to her?

This is a video about what happened to the art of the Louvre before and during World War II.

Have students take notes after the video of important concepts they find during the video.

“Art is the heritage of humanity”: The race to save Louvre art during World War II by France24 English

<https://www.youtube.com/watch?v=rhEgaYVH6lg>

- PowerPoint notes on the types of art Nazi's were looking for and continuing the why they were doing so. (Guided note-taking worksheet attached)
Video about Hitler and why the Nazis were collecting all of this art and where they were storing it.

“Where the Nazis hid \$3.5 billion of stolen art” by the Smithsonian Channel (4:41)

https://www.youtube.com/watch?v=dVtNyd-U_Fo

Have students answer the following questions on their worksheet.

1. Where did they store the art?
 2. Why there?
 3. Why was Hitler gathering so much art? What did he want to do with it?
 4. What was the most important thing you think you learned from the video?
- For the exit ticket, there have been several paintings shown in the PowerPoint. Have students answer, why is this art shown in the PowerPoint so important? Collect. All of the art shown is looted art.

Day 2:

- Bell Work is the 3, 2, 1 in the PowerPoint
- Now let's jump ahead to the end of the war. Review the previous days lesson and make some predictions of what challenges the Allies will run into. Make note of students' thoughts about what problems the Allies will run into about the art when its discovered. Make sure one of them comes up with the idea of what to do with art when the owners were killed in the Holocaust.
- PowerPoint notes of the idea of Provenances, have students write a paragraph about why the Nazis didn't keep detailed information on where art came from?
- Introduce the Monument's Men
"The Real Monuments Men" by Liberty Treehouse (5:09)
<https://www.youtube.com/watch?v=ImKpxVba0lc>
Have students answer the following questions on their worksheet.
 1. What did the Monuments Men do?
 2. What country did they come from?
 3. Why do you think the Monuments Men came from this country? Why not one in Europe?
 4. How successful were they?
- PowerPoint notes about the collections of art after they were found
 - What about the art they did find – who did they return it to? What about the ones where the owners were dead?
 - Chart of the different agencies that have been developed to help find the owners.
 - Washington Conference on Holocaust Era Assets
 - The Council of Europe
 - Commission for Looted Art in Europe
 - Vilnius Forum Declaration
 - What is the EU doing? Passage for the students to read.
 - Why has it taken so long for the EU to do something?
 - Note: the two page document is in the attached PDF titled *Jewish Art Collections – Nazi Looting* pages 9 and 10

Day 3:

- Discuss the EU and what steps it has taken to assist in locating this missing art.
- Final video to watch: "70 years on, searching for artwork looted by the Nazis" by PBS NewsHour (10:11)
<https://www.youtube.com/watch?v=6sV63ujPUUg>
Assign for the students: Write a paragraph summarizing the video. What were the main points? Did the people find their art? What is going on now?
- What about the art that was never found?
Using the WWII Most Wanted Art list (<https://www.monumentsmenandwomenfnd.org/wwii-most-wanted>) have students research the various pieces of art that are known to have been looted, but now know one knows where they are located. As the pieces of art are in a deck of cards, have students pick a card as they come into the classroom. That playing card will

correspond with the art they are to research. All of the information is on the website. Each student will create a single PowerPoint slide (or Google slide) with the picture of the art, description of it (title, artist, date) and then a summary of what happened to the art. They will then present their slide to the class

- Final Reflection
 - In a couple paragraphs, explain to me why do you think the Germans wanted so much art? What was their end goal? Also, why is it so important that we get this art back to the original family?

Works Cited:

- All artwork pictures came from The Monuments Men website
“WWII Most Wanted Art.” Monuments Men and Women Foundation. 2023.
<https://www.monumentsmenandwomenfnd.org/wwii-most-wanted>

- Content

European Union. *Jewish Art Collections – Nazi Looting*. 2022

[https://www.europarl.europa.eu/RegData/etudes/BRIE/2022/698872/EPRS_BRI\(2022\)698872_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2022/698872/EPRS_BRI(2022)698872_EN.pdf)

Extension activities:

The TV Show Expedition Unknown has a couple episodes about art that has disappeared due to Nazi looting.

Season 1, Episode 3 – “World’s 8th Wonder” about the Russian Amber Room

Season 10, Episodes 1 and 2 – “Nazi Buried Secrets” specifically about missing and looted art

Have students research the idea of provenance and what steps museums must take to protect the idea that the art is not stolen.

Jewish art collections – Nazi looting

SUMMARY

When the Nazis grabbed power in Germany, they had clear ideas about what art is. The persecution of Jews allowed them to seize Jewish property, forbid Jews from running art galleries, push them out of their countries to exile, and send them to camps and death. All this enabled some prominent Nazis to start their own art collections. However, most of the looted valuable classical artworks were destined for existing or planned museums.

Nazis and their collaborators looted art collections and moved them from annexed or occupied countries most often to Germany and Austria. This helped trade in looted art flourish not only in Paris but also in the United States. Due to cataloguing needs, storage requirements and Allied Forces' bombings, looted cultural property was displaced many times and finally moved to cellars and salt caves in southern Germany and Austria.

Similar developments took place at the Eastern Front, leading to double looting. The Soviet army seized art looted by the Nazis in the territories it conquered and occupied, claiming them as war trophies, and further displaced artworks across the parts of eastern Europe it held. The division of Germany among the four occupying forces and the establishment of the Iron Curtain further complicated the task of locating looted art, as catalogues were scattered across the continent.

Due to the huge efforts of the liberating armies, works of art found in Western-occupied zones were returned to the countries from which they had been seized. In their turn, the governments were expected to hand these items over to their rightful owners. However, this did not always happen; owners and their heirs, or the artworks they were searching for, were not always located.

More than 50 years after WWII, to address the fact that the owners of many artworks had still not been identified, the international community adopted the Washington Principles, the Vilnius Forum Declaration and the Terezin Declaration, as a signal that progress towards resolving this difficult task requires museum searches and international cooperation. The aim is to help the few Holocaust survivors still alive, or their heirs, retrieve their artworks. Restitution of cultural property looted by Nazis and their collaborators is not only an act of justice. It is also a gesture of recognition of the Jewish contribution to flourishing cultural and artistic life in Europe.



Exhibition on Importance of Provenance Research and Cultural Heritage Protection, EP, 2015.

IN THIS BRIEFING

- Background
- Restitution of looted art
- International fora and conventions in the 1990s
- EU efforts and contribution
- Nazi looting – An attempt to erase all traces of Jewish life

Background

When the Nazis took power in Germany in 1933, they had clear [ideas about art](#). The first thing they did was to eliminate the Weimar era's [degenerate art](#) (about 16 000 items) from public institutions and places, or to close art schools such as the [Bauhaus](#). German museums were stripped of modern artworks considered degenerate, some of which were [private property](#). The fate of such artworks is often uncertain or unknown; some of them were destroyed, others were sent abroad or sold. Degenerate artworks removed from museums were shown at degenerate art exhibitions or sold in neutral states' auction halls to collect funding for the war machine. In 1939, the Fischer Galerie in Lucerne, Switzerland auctioned off 126 such artworks, among them works by van Gogh and Matisse.

After this prelude and the adoption of a series of anti-Semitic laws, a first wave of confiscation of art works by Jewish artists and from Jewish art collections followed. In 1938, after the Anschluss (Austria's annexation by the German Reich), artworks and artefacts from private Jewish owners or art houses, auction halls and art galleries were confiscated across Austria and Germany. Their owners, while hastily preparing their emigration or escape, or while trying to buy their security, were [forced](#) to sell them at prices much below their real value.

The outbreak of WWII

The looting of Jewish property in Poland started right after the country's invasion in September 1939; across the country, artworks from non-Jewish collections were also confiscated, acquired through extortion or plundered. The German army looted art objects and other cultural property belonging to aristocrats and wealthy owners in Poland, the Protectorate of Bohemia and Moravia, Hungary, and the then Soviet Union; in the case of the latter, there was an additional focus on communist archives and cultural goods. Cultural property belonging to museums, libraries or archives in eastern European countries was looted whenever its owners or museum managers had not managed to hide it away.

Religious property, irrespective of whether Christian or Jewish, as well as that of Freemasons, was also looted. Synagogues were plundered and Judaica (Jewish ceremonial art) from libraries and book collections was stolen together with ritual objects and sacred books.

The looting pattern was replicated across all Nazi-occupied territories. Looting in western Europe was limited to Jewish property, as was the case in Austria and Germany; in parts of eastern Europe, however, the advance of the Eastern Front followed the Polish pattern described above. The different treatment resulted from the Nazi vision of eastern Europeans as inferior and therefore destined to be 'Germanised' and turned into enslaved labour. Western Europe was to be cleansed of Jews, rich Jewish art collections were to be stolen, and degenerate art was to be destroyed.

Prominent Nazis showed a strong interest in classical works of art both for their private collections and for German museums' art collections. The [Führermuseum](#) – which Hitler dreamt of creating in his hometown of Linz, Austria – was a major beneficiary of confiscated art. Looted pieces of art were

Flourishing art market

The items stolen from Jewish owners poured onto the art market for sale in auction houses. Paris was the most active market due to the German occupiers' heightened interest in acquiring art in such a prestigious place.

From 1941 to 1942, Nazis, German fine art connoisseurs, *nouveaux riches*, who made fortunes on the black market and speculation, purchased about [2 million pieces of art](#) there.

The Netherlands was another popular place to buy art of dubious provenance. The Italian fascist regime took advantage of its Nazi allies' interest in classical art items, grabbing some artworks for itself.

Source: Based on text from an exhibition documenting the reality of the [art market under the Occupation](#). Keeping the record of looted cultural objects, French Culture Ministry, 18 March 2019.

Keeping a record of looted cultural objects

Rose Valland, a French curator in the Jeu de Paume Museum in Paris, played a decisive role in the rescue of more than 60 000 works of art stolen by the Nazis during the Occupation. In 1940, she started recording the movement of works taken from Jewish families and public collections that passed through the museum. She registered the origin and destination of the plundered works, and thus helped reconstitute looted pieces of art.

Source: [Rose Valland](#), Getting a share of the Schloss Collection culture, 18 November 2019.

auctioned off at very low prices to unscrupulous art lovers. One of them, Hermann Göring, had acquired approximately 200 art objects in 1939, and by 1945, his collection included [over 2 000](#) such objects, among them over 1 300 paintings. Confiscated artworks were the main source of his collection, and roughly half of it consisted of works of art from enemies of the Reich.

In 1940, the prominent Nazi ideologist, [Alfred Rosenberg](#), founded the [Einsatzstab Reichsleiter Rosenberg](#) (ERR) in Paris, dedicated to appropriating works of art. Rosenberg operated across a huge area covering France, Belgium, the Netherlands, Luxemburg, Poland, Czechoslovakia, the Baltic States, the Soviet Union, Belarus, Ukraine, Norway and Greece, seizing or destroying artworks, archives, libraries, religious books and objects. The ERR also briefly operated in Hungary and Italy between 1943 and 1944.

The ERRs' looting focused on art from [France and Belgium](#), generally avoiding state museums. Over 22 000 art objects from over 200 private Jewish collections were seized and moved to Germany and Austria.

The ERR was [not the only Nazi entity engaged in looting](#). Nazi plundering was systematic and well documented; each item was catalogued and its movements tracked. Such catalogues are proof of the scale of looting and the orderly method of the procedure. Nowadays, these catalogues help trace the provenance of cultural goods in museums, collections or auction houses and find cultural property lost during the Nazi era and the massive post-war displacements of populations.

Displacing the collections

Artworks looted or confiscated by the Nazis were moved from one place to another. Artworks looted in Poland could first be moved to France to be stored and catalogued, and then shifted to [Munich](#) or elsewhere. Nazis shipped huge numbers of such artworks to Germany and Austria. Munich, [Füssen](#) and the Bavarian castle of Neuschwanstein at the Austrian border, and locations near Linz in Austria, received the biggest share of looted artworks. As the artworks needed to be stored in spaces at the correct temperature and humidity and to be protected from bombings, they were finally moved to safe places such as caves and salt mines, such as the one above Altaussee in Austria.

Sharing out the Schloss Collection

Adolphe Schloss, of Jewish origin, gathered an impressive collection of 333 paintings, mainly by Dutch and Flemish old masters, who were held in high regard by the Nazi regime. At the outbreak of WWII, his heirs moved the world-renowned collection from Paris and hid it in the non-occupied zone (NOZ) to protect it from looting. Nevertheless, the Nazi and French police managed to find the Schloss heirs and to locate the collection. In 1943, Nazi officials illegally proceeded with the spoliation, as the NOZ was a French territory.

The collection's artistic merit and beauty attracted the attention of the highest Nazi officials. In parallel, the Louvre Museum tried to exercise its pre-emption right. The fight over the collection resulted in a trade-off between the Vichy and the Nazi regimes, which attributed 49 paintings to the Louvre, 262 paintings to the Führerbau in Munich (most of them destined for Hitler's Linz Museum project, with 22 for Göring's collection). The Louvre acquisitions were transferred to a French museum depot in Souches. The 262 paintings for the Führermuseum were handed over by the Jeu de Paume, where curator and resistance fighter Rose Valland put them on record.

Source: What Happened to [the Adolphe Schloss Collection?](#), JDCRP pilot project, The Fate of the Adolphe Schloss Collection, European Commission, CAR, CJMCAG 2021.

The Herzog Collection, Hungary, Germany, Russia, Poland and...

The Herzog collection in Budapest included more than 2 000 fine art works gathered by a passionate Jewish art lover. The situation of Jews in Hungary, a part of the Axis, changed in March 1944, when Germany invaded the country. At that moment, Nazis found the [collection hidden](#) in one of their factories.

Eichmann arrived in person in Budapest to supervise the deportation of several hundred thousand Jews and had a look at the Herzog Collection in his headquarters in the Majestic Hotel, to where it was moved. He transferred the collection to Germany, probably to Berlin.

The Soviet Trophy Brigades seized at least a part of the original collection, since some of its artworks are on display in Russian state museums. Some artworks were located in Poland and then Czechoslovakia.

Source: Statement of [Martha Nierenberg](#), 10 February 2000.

With the Eastern Front moving back and forth, eastern and central European countries were looted first by the Nazis and then by the Soviet army. The [Soviet Trophy Brigades](#) took art works from invaded German territories as compensation for their war losses. Their trophies included many objects looted from Jews by the Nazis and their allies.

Looting of and a black market in works of art have been common practice during wartime, when impoverished populations from war-stricken territories connect with art collectors from war-spared territories. WWII was no different – an extraordinary level of art trafficking went on while the war raged, [via Switzerland to US museums](#). Looted cultural property has been discovered in [Argentina, Brazil and Venezuela](#), which have only recently started inquiring into their own involvement in the illegal entry of looted art into their territories.

Looting during WWII happened through organised action by Nazi officials but also by spontaneous plundering by officers and soldiers from the German or other armies.

The temptation for the soldiers from the Allied Forces liberating Europe to steal unguarded works of art found on their way was also high. Between 1944 and 1945, it was crucial for the [Monuments Men](#) (the Monuments, Fine Arts, and Archives (MFA&A) Section of the US Army) to keep the Allied Forces from 'taking artworks and sending them home to friends and family'. The use of 'off-limits' warning signs or even white tape indicating the existence of unexploded mines could help prevent such practices. News about the massive looting of cultural property across war-torn Europe prompted the US to create, as early as 1943, the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (the [Roberts Commission](#)), initiator of the Monuments Men.

Restitution of looted art

The complex history of Nazi looting in Europe is further complicated by post-war events. According to an art historian, for 10 whole years covering WWII and the years immediately after the war, the [US](#) was the only place where one could sell art on the global art market, which only added to the difficulty of searching for looted artworks. Having Germany divided among four occupation zones made it all the more difficult to locate and restitute looted art. Criminal law proceedings against Nazis resulted in further dispersal of documents and catalogues among occupation zones and respective tribunals. As these documents did not cover looted objects that were later stolen by other people, or were destroyed or sold locally, this further complicated the tracing of artefacts. Moreover, objects taken from museums and repositories in Germany and other states that were enemies of the Soviet Union during the war are not subject to restitution under Russian legislation.

Tracing and returning looted artworks

Despite the detailed documents on the looting committed by Nazi officials, the [precise number of stolen objects remains unknown](#). However, in 1945, there were more than [1 500](#) 'documented repositories throughout Germany and Austria, all storing Nazi confiscated goods'. Among the collection points established by the Allies in the western occupation zones, the [Munich Central Collecting Point](#) received art objects from the ERR and other Nazi looting agencies as well as from

German and Austrian public and private collections moved for safeguarding purposes. The [Offenbach Archival Depot](#) housed Jewish manuscripts, books and archives; a [French Central Collection](#) point was established in Baden-Baden.

Artefacts recovered in Germany or Austria immediately after the war were sent back to the country they were taken from to be given back to the owners or their heirs. As the catalogues were dispersed among various archives and tribunals, [many](#) have not yet found their original owners.

Restituting looted art is a daunting task, and even more so as regards private collections, particularly those of Jewish owners killed during the Holocaust. It also happened that after WWII the [Bavarian government](#) returned stolen works of art to the Nazi families that had stolen them, instead of returning them to the [war survivors](#) to whom they belonged.

According to one estimate, 50 % of the works of art found in mines, warehouses, trucks and trains abandoned by the Nazis across what used to be territories of the German Reich, have been returned to the countries from which they had been removed. However, about [110 000](#) items are still missing and are in private hands or in state museums. Tracing them is a complicated task, as shown by the example of France. After 150 000 works of art stayed unclaimed after the war, 2 000 were selected for French museums and were therefore properly documented; the remaining items were auctioned off with no trace kept of the sales records.

In post-war times, efforts related to finding and tracing looted cultural goods, as well as determining their original owners, were focused on art hidden in mines or other hiding places used by the Nazis. Jewish property that had been 'officially' looted by the Nazis in Germany, Austria, France, Belgium and the Netherlands was documented in catalogues featuring a description and sometimes a photograph of the item together with the name of its owner. However, spelling and other mistakes in these catalogues pose the risk that the information they contain might be misinterpreted.

The Schloss Collection

According to Rose Valland's records, back in November 1943 only 230 out of 262 paintings for Hitler's museum were shipped to their transit point in Munich and deposited in the Führerbau, meaning 32 were missing. Officials involved in lengthy negotiations between the Nazis and the Vichy regime, which was interested in keeping the collection for France, left the storage premises with paintings under their arms. Göring, who fell into disgrace, failed to acquire the 22 masterpieces earmarked for him from his master's favourite collection. However, they were sold (but never paid for) to a would-be Dutch art dealer.

On 29 April 1945, the Nazi supervisors and [security forces abandoned](#) the Führerbau and its valuable collections. Locals took hold of the premises in search of food and alcohol, but instead found thousands of paintings, furniture and art objects. Over 1 000 paintings, part of them from the Schloss Collection, fell into their hands.

Source: The looting, Schloss Collection, Non-restituted works looted 1943-1998, Diplomatie française.

New opportunities after the fall of the Berlin Wall

The Soviet domination in central and eastern Europe created additional difficulties in the search for cultural goods and cultural property in the areas behind the Iron Curtain. Thus, the fall of the Berlin Wall and the newly gained independence of the countries from the Soviet bloc opened new prospects before research and claims. The expiry of the 50-year period following WWII, after which state archives could be opened, also contributed to the increased research on Nazi-looted works of art and related information.

The Soviet Trophy Commission officers were instructed to bring all artworks to the Soviet Union as informal war reparations, and information on them, including from the German catalogues, was hidden or not available. When the Soviet army seized German catalogues together with looted items, it was impossible to establish what was missing, as no trace of the existence of these works was available outside the Soviet bloc and there were no survivors to claim them.

The Herzog Collection: A Cold War hostage?

After WWII, in compliance with the Allies' procedures, the recovered pieces from the collection were returned to their country of origin, Hungary, in order to be restituted to their rightful owners. Instead, they were made part of state museum collections and exhibited as the [Herzog Collection](#) in the Museum of Fine Arts and the National Museum in Budapest.

As the heirs had fled abroad and did not come back to communist Hungary, the Iron Curtain prevented them from pursuing their case, which is still pending despite international lawsuits.

Source: Statement of [Martha Nierenberg](#), 10 February 2000.

This was the case of precious [book collections](#) from Belgium, some belonging to prominent Jewish families. The records of looted books and paintings seized together with them were only discovered after the fall of the Soviet Union. The collections and catalogues were scattered across the Russian Federation, Ukraine, Belarus, Poland and then Czechoslovakia, making the claim very complicated.

The reunification of Germany allowed research to be carried out in former East German archives and museums from the 1990s onwards. This was a major step forward in gathering information that had previously been scattered across the two German states and the Soviet bloc.

International fora and conventions in the 1990s

[After the great bulk of objects](#) had been returned, and as the number of claims declined, both interest and funding diminished, leaving a quantity of works in the hands of European government agencies and museums, where many remain. These works come from many sources, not always related to the Holocaust. Some objects were not returned to their original owners because they had allegedly been sold willingly to the Nazis. However, the notion of 'willingly selling' a valuable object much below its price under life-threatening conditions is questionable.

Other items were abandoned by collaborationist dealers and may or may not have been confiscated. A great many are works confiscated from Jewish collections both known and unknown. Why certain works from known collections, sometimes very prominent ones, were not claimed or returned, is unclear.

The current location of looted works of art that were catalogued can still be unknown, since they often changed hands and places, not always legally. Cooperation among researchers and museum archive specialists is needed to track the records and find the location of each item, since many artefacts are in museum collections or stock rooms.

Depending on the origin of the looted cultural goods, searches launched by or on behalf of their owners follow different paths. One of these paths is to study the database of records created by Nazi officials looting cultural property in Europe; the other is to study the databases created in various European countries listing missing items that were removed from their territory or destroyed. In this situation, the Jewish community, decimated in the Holocaust and then dispersed all over the world, needed to establish a common approach to the Jewish cultural property looted during the Nazi era, in an effort to recover their property or that of their ancestors.

Concerning Jewish cultural property looted during the Nazi era, the heirs of the former owners have centralised their endeavours, operating mainly from the US, where many legal claims have been drawn up and lodged; research and conferences have been organised having as their main focus the looting in the context of the Holocaust.

Washington Principles

In this context, the [Washington Conference on Holocaust Era Assets](#), hosted by the United States Department of State and the United States Holocaust Memorial Museum, took place in Washington DC between 30 November and 3 December 1998. It resulted in the adoption of a set of non-binding

principles on art works confiscated in the Nazi era, known as the [Washington Principles](#). They recommended inter alia that:

- artworks not yet restituted should be identified;
- relevant records and archives should be open and accessible to researchers;
- gaps and ambiguities in records concerning the origin should be duly taken into consideration in the context of the Holocaust era;
- a central registry of such information should be established;
- due publicity of artworks stolen during WWII is needed to try to locate their pre-war owners.

The Council of Europe

The Washington Principles were followed by [Resolution 1205](#) of the Parliamentary Assembly of the Council of Europe, adopted in November 1999. Having stated that a considerable amount of art looted from the Jewish community in Europe has not been returned to its rightful owners and remains scattered among private owners and public institutions, it called for the removal of all barriers preventing access to archives, both public and private, sales and purchase records, import and export records. The aim is to access all information revealing the ownership history of a given artwork (provenance). It called for a European conference to be organised and dedicated to this matter.

The same year the [Commission for Looted Art in Europe](#) was established and mandated to represent the [European Council of Jewish Communities](#) and the [Conference of European Rabbis](#). This international non-profit body researches, identifies and recovers looted property on behalf of families, communities, institutions and governments worldwide. It negotiates policies and procedures with governments and cultural institutions and promotes the identification of looted cultural property and the tracing of its rightful owners. In 2001, it created a [Central Registry of Information on Looted Cultural Property 1933-1945](#).

Vilnius Forum Declaration

In October 2000, under the auspices of the Council of Europe, an international conference was held as a follow-up to the Washington Conference of 1998. It adopted the [Vilnius Forum Declaration](#). The document called upon 'governments, museums, the art trade and other relevant agencies to provide all information necessary to such restitution. This will include the identification of looted assets; the identification and provision of access to archives, public and commercial; and the provision of all data on claims from the Holocaust era until today. Governments and other bodies as mentioned above are asked to make such information available on publicly accessible websites and further to co-operate in establishing hyperlinks to a centralized website in association with the Council of Europe. The Forum further encourages governments, museums, the art trade and other relevant agencies to co-operate and share information to ensure that archives remain open and

Provenance research in German museums

After the adoption of the Washington Principles, provenance research started across European museums. Since 1999, the Bavarian State Painting Collections ([Pinakotheken](#)) has inspected its collections at the Pinakothek and affiliated museums in an effort to establish if any item was obtained by expropriation of its Jewish owners during the period of National Socialism. It has conducted research into the [provenance of artworks](#) that were acquired or catalogued from 1933 onwards and whose ownership history is unclear.

This effort resulted in the discovery of 125 works from the Göring Collection and the publication of a catalogue of these items in 2004. In 2006, the investigated works in this report were reported to the [Lost Art Database](#). The latter was created by the Federal Government to register cultural objects seized specifically from Jewish owners because of persecutions under the Nazi dictatorship and the Second World War, and consequently relocated.

In 2008, it established its own department for provenance research where a full-time conservation specialist has been examining the provenance of artworks acquired by the museum between 1933 and 1945.

Source: Die Pinakotheken, The Bayerische Staatsgemäldesammlungen.

accessible and operate in as transparent a manner as possible'. It also asked 'each government to maintain or establish a central reference and point of inquiry to provide information and help on any query regarding looted cultural assets, archives and claims in each country'.

Claims Conference

The Conference on Jewish Material Claims against Germany ([Claims Conference](#), set up in 1951) and the [World Jewish Restitution Organization \(WJRO\)](#) joined forces in the [Holocaust Looted Art and Cultural Property Initiative](#) to conduct public institutional provenance research. This research aims to reconstruct archival records leading to the establishment of a list of goods plundered by the Nazis and their allies, then to extract restituted cultural goods from that list, and finally to obtain listings of outstanding cultural property to be returned. The publication '[Reconstructing the Record of Nazi Cultural Plunder: A Survey of the Dispersed Archives of the Einsatzstab Reichsleiter Rosenberg \(ERR\)](#)' by [Patricia Kennedy Grimsted](#) for the Claims Conference was first published in 2011. Its current version – 'Reconstructing the Record of Nazi Cultural Plunder: A [Guide to the Dispersed Archives](#) of the Einsatzstab Reichsleiter Rosenberg (ERR) and the Post-war Retrieval of ERR Loot' – is a work in progress. The research covers records of the ERR files in Kyiv, Moscow, Vilnius, Germany (Berlin, Koblenz), Amsterdam, Paris, New York, and Washington, as well as Israel, to make them generally available.

Cooperation with ICOM

The Claims Conference-WJRO, along with the [Commission for Art Recovery](#), cooperated with the [International Council of Museums \(ICOM\)](#) on the establishment by the [International Association of Provenance Researchers](#), of provenance [guidelines](#) and standards, as well as the provision of education and training in the field. Such guidelines are of particular importance due to [recent ownership claims](#) by heirs of Holocaust victims whose art works were looted or otherwise misappropriated during the Nazi era. Claims by foreign 'source' countries for objects they believe were exported in violation of patrimony or export laws were also taken into account.

The ICOM ([International Council of Museums](#)) issued a [recommendation](#) concerning the Return of Works of Art Belonging to Jewish Owners on 14 January 1999. In September 2014, the ICOM Museum and Politics Conference in St Petersburg reviewed the [progress](#) in provenance research and restitution in previous years. It recognised that 'countries that have done the most in regard to provenance research on Nazi-era art are countries that have established a centralized mechanism for ensuring that provenance research is independent and of high quality'. It recommended the establishment of an international association of provenance researchers and listed its potential participants. The document includes summaries of the progress according to the participating countries.

The Commission for Looted Art in Europe

Between 1999, when it was founded, and 2013, the [Commission for Looted Art](#) in Europe (CLEA) contributed to the restitution of over 3 500 Nazi-looted objects, paintings, drawings, silver, books and manuscripts to their rightful owners.

This international expert non-profit representative body researches, identifies and recovers looted property on behalf of families, communities, institutions and governments worldwide. It contributes to the establishment of policies and procedures and promotes the identification of looted cultural property and the tracing of its owners.

It provides a Central Registry of Information on Looted Cultural Property 1933-1945 at www.lootedart.com, in accordance with Washington Principle VI on the creation of such a repository of information. The CLEA endeavours continue and [still bear fruit](#).

Source: The Commission for Looted Art in Europe. (CLAE).

EU efforts and contribution

In June 2009, a [Holocaust Era Assets Conference](#) on Jews and other victims of Nazi persecution in Czechia, held during the Czech Presidency of the Council of the EU, resulted in the [Terezin Declaration](#) on Holocaust Era Assets and Related Issues.

The declaration includes a section on 'Nazi-Confiscated and Looted Art', and stresses (point 2) 'the importance for all stakeholders to continue and support intensified systematic provenance research, with due regard to legislation, in both public and private archives, and where relevant to make the results of this research, including ongoing updates, available via the internet, with due regard to privacy rules and regulations'.

It recommended future actions, among which the establishment of a [European Shoah Legacy Institute](#) in Terezin (Terezin Institute), which would 'develop websites to facilitate sharing of information, particularly in the fields of art provenance'. The Terezin Institute organised comprehensive training within the framework of the Provenance Research Training Programme, covering legal aspects as well as war and art history aspects of provenance research. It stopped its activities in August 2017 since 'ESLI services as an umbrella organization are no longer in demand'.

A Joint EU-Czech declaration resulting from the conference stated the European Commission and the Czech EU Presidency were ready to make efforts and create an effective approach to support provenance research of looted art, and recognised the need for a better international and European networking and multilingual approach.

Expert conclusions from the conference covered various matters, among them a special working group on looted art. Its recommendations for the participating states concerning provenance include:

- Where they have not done so, institutions and states should be encouraged to undertake provenance research. Adequate funding for provenance research is needed, including grants to institutions and independent researchers. States should ensure the ongoing internet publication of provenance information, including full details of looted objects and those of unclear provenance.
- Access to archives and documentation should be unhindered for all parties. States should encourage private institutions and individuals (e.g. auction houses, art dealers, galleries and banks) to also provide access to their records. Funding should be given to private entities to support the accessibility of archives.
- States should enact or modify restitution legislation to facilitate the identification and recovery of looted cultural assets by the original owners or their legal successors.

It also recommended that the current owners of a presumably looted artwork share the burden of proving the rightfulness of their possessions. Following the adoption of the Terezin Declaration, fewer than 40 paintings had been restituted by US museums by 2017.

An International Research Portal for Records Related to Nazi-Era Cultural Property is a collaboration of national and other archival institutions as a follow-up to the Washington Conference, Vilnius Forum and Terezin declarations. The European Holocaust Research Infrastructure (EHRI), established in 2010, hosts the webpage developed by the University of Maryland, which includes links to 18 important archives in Germany, the UK, France, Ukraine, Belgium and the Netherlands. The EHRI, funded by the EU Horizon 2020 research programme funds, enables online access to information about Holocaust sources from the world's 27 leading Holocaust archives, libraries, museums and research institutions. The EHRI is planned to become a permanent, independent European infrastructure for Holocaust research by 2025.

The Jewish Digital Cultural Recovery Project (JDCRP) is a joint initiative of the Commission for Art Recovery and the Conference on Jewish Material Claims against Germany. Its aim is the creation of a comprehensive listing of Jewish-owned cultural objects plundered by the Nazis and their allies

from the time of their spoliation to the present. Since 2019, it has benefitted from EU funding to establish and coordinate a network of archival and research institutions related to Jewish-owned cultural objects plundered from 1933 to 1945 by the Nazis, their allies and collaborators. The resulting comprehensive, open-source platform will assemble archival material from across Europe on such items. Thanks to the most advanced technology, the prospective database will expose the gaps in European cultural heritage left by the Nazi looting of artworks. The resulting material will enrich the educational resources for Holocaust curricula. The work will help to 'reconstruct the lives and fates of the owners, lending dignity and moral justice to survivors and heirs'.

The research work will expand its area of investigation outside Germany, Austria and France, known for their renowned art collections belonging to Jews. It will also cover the Netherlands, Belgium, Italy, Hungary, the former Czechoslovakia and Poland, which were home to [significant numbers](#) of Jewish collections of fine art.

The first pilot project was devoted to the fate of the [Adolphe Schloss Collection](#). The resulting [database](#) allows users to do research on particular items, on the history of the collection and its wartime fate. A second such project is currently under way, tracing in detail the history of the conflicting interests of prominent Nazi and Vichy regime figures in these works of art.

The working method of both projects uses an event-based data model in a graph database environment. It focuses on objects as well as on the events and relationships. The historical data are extracted from varied sources, mostly archival and historical documents – inventories, correspondence, reports and forms as well as auction and exhibition catalogues and dealer stock books. The first pilot project tested the feasibility of building a comprehensive database containing historical-archival information and artistic objects. It proposed an experimental, interdisciplinary approach, aiming to enrich data searches, provide deeper historical context, and explore how new technologies and research methodologies can enhance users' experiences. It can inspire future similar projects. The Commission on Art Recovery (CAR) and the Conference on Jewish Material Claims against Germany (Claims Conference) co-funded the project, which involved staff in six countries.

The October 2021 Commission communication on an EU Strategy on [Combating Antisemitism](#) and Fostering Jewish Life (2021-2030) confirmed the continuation of the Jewish digital cultural recovery project that resulted in the digitisation and research of the Adolphe Schloss Collection.

The European Parliament

In 2015, the European Shoah Legacy Institute, in cooperation with the European Parliament (EP) Committee on Legal Affairs organised an exhibition in the EP premises in Brussels entitled the 'Importance of [provenance research](#) to cultural heritage protection', accompanying a conference on the same subject. The concluding remarks were devoted to the role the European Parliament can play in combatting the trafficking of plundered cultural heritage.

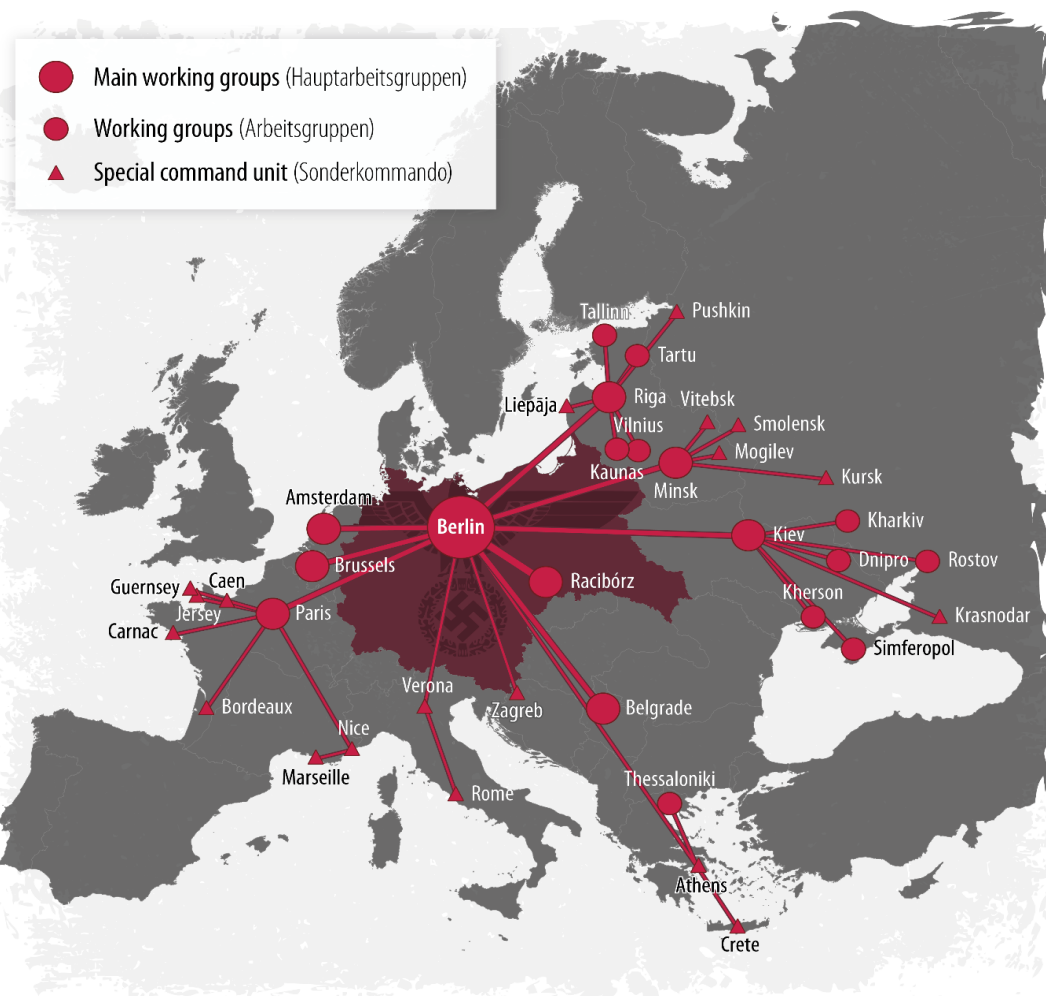
One of the consequences of this reflection was a European Parliament resolution on cross-border [restitution claims of works of art](#) and [cultural goods looted in armed conflicts](#) and was adopted in January 2019. In it, the EP urged the Commission to support a cataloguing system, to be used by public entities and private art collections for gathering data on the situation of looted, stolen or illegally obtained cultural goods, and the exact status of existing claims. The above-mentioned project shows that the Commission responded positively to the report's call for it to support digitisation projects that would establish digital databases or connect existing ones in order to facilitate the exchange of such data and provenance research. The document highlights the difficulties faced by the heirs of Nazi looted artworks claiming restitution and cites the 2016 US [Holocaust Expropriated Art Recovery Act](#) as an example of a legal solution for restitution claims. The act expires on 1 January 2027 and sets a six-year limit for bringing a claim from the moment of the discovery of an expropriated piece of art.

An earlier European Parliament resolution of 2003, on a legal framework for free movement within the internal market of [goods whose ownership is likely to be contested](#), recognised the efforts of concerned countries, in particular the Russian Federation and the US, and the technical and legal difficulties in resolving restitution claims and provenance research. It called on the Commission to establish a common cataloguing system, as well as adopt common principles on how public or private archives should be accessed and ownership or title should be established, on the prescription, on the standards of proof, and on the possible dispute resolution mechanisms.

Nazi looting – An attempt to erase all traces of Jewish life

A large share of the works of art looted during WWII belonged to art collections acquired by connoisseurs of Jewish origin. Like other Jews, they were persecuted, denounced by neighbours and sent to their death, whenever they had not been able to hide or flee to a safe place. They were forced to sell their property, including their collections, or to see it plundered. Today, behind every case involving restitution lies a painful story of lives shattered by blind hatred, greed and jealousy that the Nazi totalitarian dictatorship only helped reinforce. Restitution to the heirs of what once belonged to their ancestors represents not only justice, but also the recognition of the contribution of Jews to cultural life in Europe. The map (Figure 1) gives an idea of the scale of the looting of

Figure 1 – Map showing the activities of the ERR in occupied Europe



Data source: [US Holocaust Memorial Museum](#), courtesy of Yad Vashem Photo Archives.

Jewish-owned art and cultural objects across Europe. It shows only a part of the massive looting of cultural goods by various groups.

As [Charles Dellheim](#), professor of history and director of the Kilachand Honours College at Boston University, put it: 'There is good reason to welcome the long postponed recovery of Nazi stolen art. But the danger is that this quest may distract us from remembering stolen lives. The darkly enthralling story of how Nazis got their hands on Jewish-owned art collections should not obscure what their owners accomplished as collectors, dealers, critics and arbiters of great art. The story of *Water Lilies*, 1904 reminds us that [Jews were actors in European civilization](#), not simply its victims'.

Not only paintings but also other works of art, sculptures, fine furniture, rugs, books, archives, ritual objects and sacred books were looted. Some items were moved to Nazi museums or private collections, others were sold to finance the war effort or were simply destroyed. Looting was a part of the persecution of the Jews, and as such its ultimate goal was erasing even the tiniest trace of Jewishness in Europe and the contribution of Jewish art connoisseurs and promoters to European cultural life. The recent research work in provenance and restitution of Nazi lootings of Jewish-owned art collections has helped realise this truth.

The majority of the Holocaust victims were Polish Jews. The massive destruction that WWII brought upon Poland, the changes in its borders and its subsequent status of Soviet satellite state further complicated the research on Jewish-owned artworks and collections. Such endeavours have been undertaken recently and research in German restitution archives provides evidence about the role of Polish Jews in [promoting Polish painters](#) as well as collecting foreign art. The names of these art collectors as well as the works of art they owned have long been forgotten. Once again, the work started with the Washington Principles helps reveal the contribution of Jews to the development of art across our continent.

DISCLAIMER AND COPYRIGHT

This document is prepared for, and addressed to, the Members and staff of the European Parliament as background material to assist them in their parliamentary work. The content of the document is the sole responsibility of its author(s) and any opinions expressed herein should not be taken to represent an official position of the Parliament.

Reproduction and translation for non-commercial purposes are authorised, provided the source is acknowledged and the European Parliament is given prior notice and sent a copy.

© European Union, 2022.

Photo credits: © European Union, 2015 / European Parliament – Thierry Roge.

eprs@ep.europa.eu (contact)

www.eprs.ep.parl.union.eu (intranet)

www.europarl.europa.eu/thinktank (internet)

<http://epthinktank.eu> (blog)





What happened to the Jewish owned art looted by the Nazis?


Mary Love

Introduction

- We know the Germans made the Jewish population list all of their valuables in 1938.
- On the scrap paper on your table answer, **why would the Nazis do this?**

Camille Pissaro
*Banks of the Oise, Saint-Ouen-
l'Aumone (1876)*





Albrecht Durer
*Saint Christopher Carrying
the Baby Jesus* (1471-1493)

One of the coveted items were various pieces of art – not just paintings, but sculptures, figurines, vases and other vessels, anything really considered art.

Continue on your scrap paper, **Why would the Nazis want all of this art?**

What does looting mean?

Looting/Theft of the Art

Looting - the act of stealing goods from a place, typically during war or a riot

When did it start?

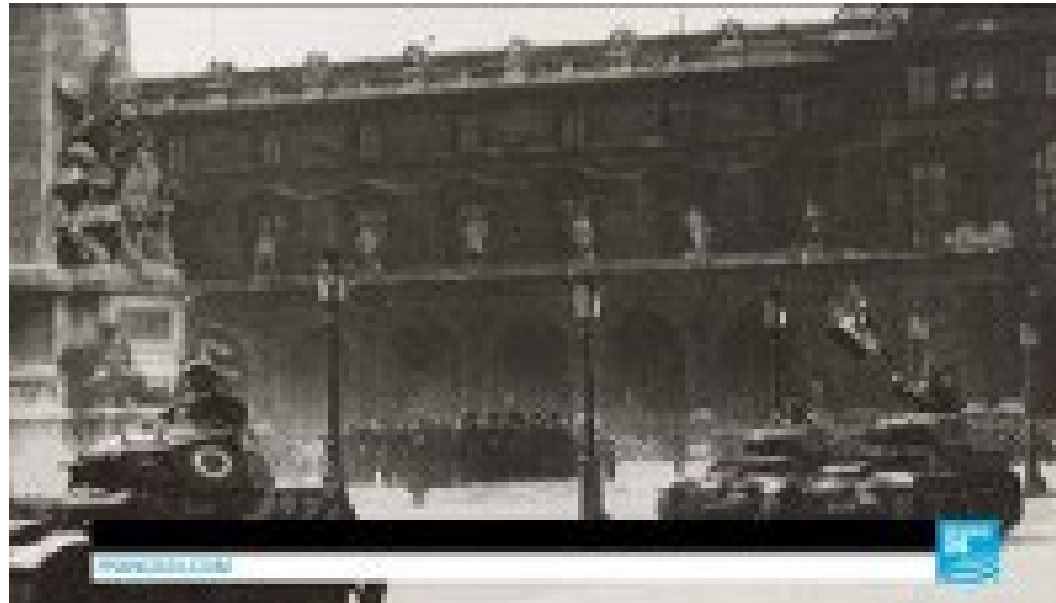
- Following the Anschluss, artwork was confiscated by the Germans. This art was:
 - Made by Jewish artists
 - Owned by Jewish people
 - Art from art houses, auction halls, and art galleries
- Really nothing was safe.
- Many people fleeing the area had to sell their art at reduced value

Start of the war

- Property of the Polish Jewish community was looted right after the invasion of 1939.
- But the Germans didn't stop at Jewish owned art, everything was up for grabs
 - Cultural property from all walks of life
 - Museums, libraries, archives
 - Religious property
 - Christian
 - Jewish
 - Freemason
 - Book collections
- This pattern will be replicated everywhere the Nazis invade

What happened to the non-stolen art?

- We know that Mona Lisa was never in Germany's hands. How did the Louvre keep it and all of the other artwork safe?



"Art is the heritage of humanity": The race to save Louvre art during World War II by France24 English (6:42)

<https://www.youtube.com/watch?v=rhEgaYVH6lg>

But why?

- Germany was trying to show how the eastern Europeans were “inferior” and were destined for enslaved labor.
- The rest of Europe was destined to be “cleaned up” from Jewish influences.
- But what happened to all of this art?
 - There was a flourishing art market from 1941 – 1942 where the Germans were selling any art from the Jewish population that the Germans deemed inferior
 - Paris and the Netherlands
 - Many prominent Nazis bought classic works for their private collections (yes, bought)
 - Hitler bought most of his collection. Granted at a much reduced rate, but he did pay for it
 - Hermann Goring had over 200 pieces – about half of it came from art confiscated from the enemies of the Reich

**But where
did they
keep it?
Everything
was being
bombed,
right?**



“Where the Nazis hid \$3.5 billion of stolen art” by the Smithsonian Channel (4:41)

https://www.youtube.com/watch?v=dVtNyd-U_Fo

Exit Ticket

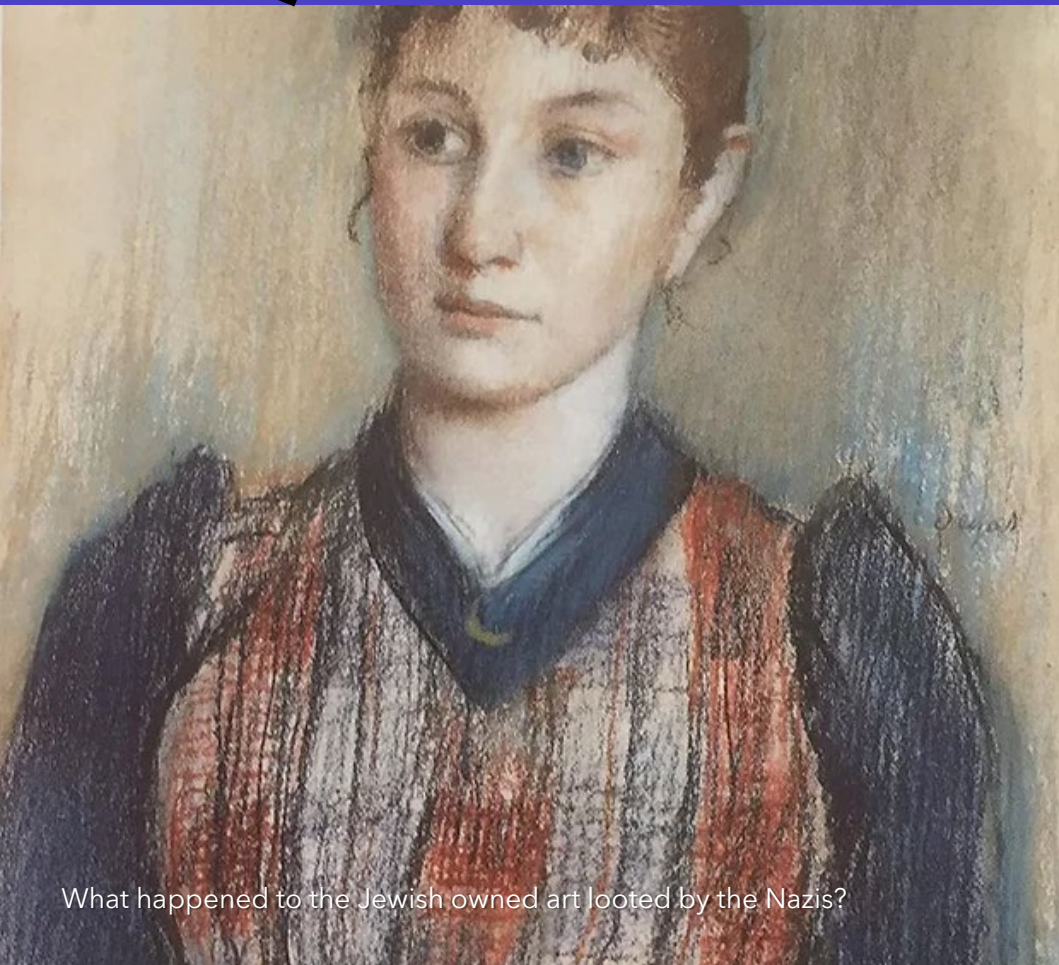


- In previous slides you have seen some pictures of art. Why do you think this art has been included in today's lesson? Why are they important?

Day 2

Edgar
Degas
Portrait of
Mlle.
Gabrielle
Diot
(1890)

Review from yesterday



Three

Give me three things you remember from yesterday

Two

Give me two things you are curious about

One

Give me one reason the Germans wanted all this art


OK, now the war is over!

We know what challenges the Allies run into in terms of the discovery of the concentration camps and the utter devastation of Europe.

But what about when they start discovering all of this art that has been stored in bunkers and salt mines. Come up with some ideas about the problems the Allies will face.



Jan Brueghel the Elder
A Garland of Flowers Surrounding a Picture of Flora



What happened to the Jewish-owned art looted by the Nazis?



What are provenances?

- First look at the first part of the word - prove
 - Now, make a guess on your worksheet
- Officially, provenances are the records of ownership of goods like physical property (like homes or land), art, antiques, and collectables
 - That's why you always want to make sure you have a certificate of authenticity for any autographs you purchase., just to prove it is a real autograph

Raphael
Portrait of a Young Man (1513/14)

How much art is stolen?

- The official amount is unknown, but in 1945, 1,500 known repositories for the art was known.
 - There were/are still locations being discovered today
- Artifacts discovered in Germany or Austria was sent back to the country it was stolen from
 - It was up to the country to find the owners
 - Much of the art is still in storage as they are still looking for the owners

Problems they ran into

- 6 million people died in the Holocaust, what do you do with art that belonged to a family that was all killed?
- The Bavarian government gave the art to the Germans that stole it in the first place instead of finding the original owners

The Monuments Men

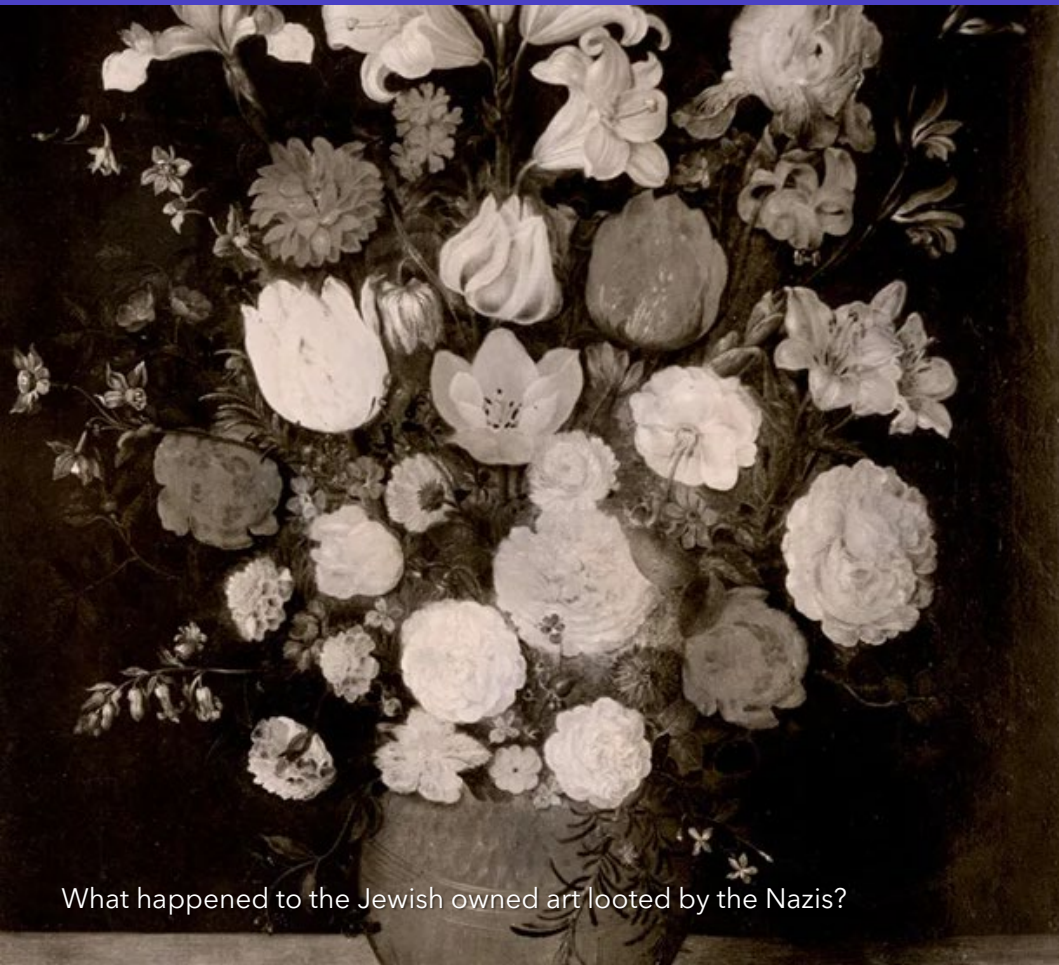
What happened to the Jewish owned art
looted by the Nazis?



"The Real Monuments Men" by Liberty Treehouse (5:09)
<https://www.youtube.com/watch?v=ImKpxVba0lc>

Jan Brueghel the Elder
Still Life with Flowers (1568 – 1625)

More Problems



- By one estimate 50% of art found in mines and warehouses in Germany have been returned to the country of origin
- But if that country couldn't determine who owned the art, they sold it. Most did not keep records of this.
- Lists were generated, but because of misspellings and other errors in the paperwork made things even more difficult

More Problems

- What's one thing that happened right after the War? (I'm talking about geographically)
 - The USSR took property - eastern Europe
 - Germany was divided into four parts
 - So, some of the missing art was in the USSR and they weren't giving it back. They wouldn't even admit they had it
 - Until the fall of the USSR in 1991

Did everything get found?

- Nope! Not everything was located. And not every owner was found. Several organizations were established to help figure out what was missing and who the art should go to.
 - “After a great bulk of objects had been returned, and as the number of claims declined, both interest and funding diminished, leaving a quantity of works in the hands of European government agencies and museums, where many remain. These works come from many sources, not always related to the Holocaust. Some objects were not returned to their original owners because they had allegedly been sold willingly to the Nazis. However, the notion of 'willingly selling' a valuable object much below its price under life-threatening conditions is questionable.” (“Jewish Art Collections - Nazi Looting)
- What have governments and non-governmental organizations done to try and help?

Vincent van Gogh
The Painter on the way to Tarascan
(1888)



Project

- You and your partner will pick an organization or piece of legislation from the basket to research. I want you to find the following information:
 - What country started the program?
 - Why did it start?
 - What does it do or what did it do?
 - Has it been successful?
 - Something interesting about the organization
- Now, you are to put the information on a piece of small chart paper (Please make sure you put the name of your organization on the paper)

What about the EU?

- For homework, I want you to read and annotate the two page document about the EU efforts and contribution

Day 3

Please take a card as you come into the classroom. Just hold on to it. No trading!

EU Efforts and Contribution

- What did you note about what the EU was doing?
- Do you feel it is successful?
- What is the Adolphe Schloss Collection?
- What countries is the research focusing on?
- Where is the historical data coming from? Why is this important?

The European Parliament

- In 2015, the EP with the European Shoah Legacy Institute organized an exhibit on the importance of provenance research to cultural heritage protection.
 - One of the things to come from this is a resolution on cross-border restitution claims of works of art and cultural goods looted in armed conflicts. This was adopted in 2019.
 - Support cataloging reported looted, stolen, or illegally obtained cultural goods.
 - Digitization of claims
 - There was a resolution in 2003 that established legal frameworks for any goods (not just art) whose ownership is possibly contested.

What about the art that was never found?



What happened to the Jewish owned art looted by the Nazis?

"70 years on, searching for artwork looted by the Nazis" by PBS NewsHour (10:11)
<https://www.youtube.com/watch?v=6sV63ujPUUg>

WWII Most Wanted Art

- You are now going to research a piece of missing art.
 - Go to <https://www.monumentsmenandwomenfnd.org/wwii-most-wanted>
 - You are going to find missing pieces of art that are formatted into a deck of cards. Your piece of art that you are to research is the one that matches your card. (No switching of cards!)
 - I want you to create a single PowerPoint (or Google) slide from the link I have sent to you all. On your slide I want:
 - Picture of the piece of art
 - Description of the art (title, artist, date created)
 - A two-sentence biography of the artist
 - A summary (multiple sentences, but no more than a paragraph) of what happened to the art
 - You will present your slide tomorrow in class.

Final Reflection

- In a couple paragraphs, explain to me why do you think the Germans wanted so much art? What was their end goal? Also, why is it so important that we get this art back to the original family?

Works Cited

- All artwork pictures came from The Monuments Men website

“WWII Most Wanted Art.” Monuments Men and Women Foundation. 2023.

<https://www.monumentsmenandwomenfnd.org/wwii-most-wanted>

- Content

European Union. *Jewish Art Collections - Nazi Looting*. 2022

[https://www.europarl.europa.eu/RegData/etudes/BRIE/2022/698872/EPRS_BRI\(2022\)698872_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2022/698872/EPRS_BRI(2022)698872_EN.pdf)

What happened to the Jewish owned looted art by the Nazis?

Guided Notes

Define looting:

When did it start?

- Following the _____, artwork was _____ by the Germans. This art was:

Made by Jewish _____

Owned by Jewish people

Art from _____, _____, and _____

- Really nothing was safe.
- Many people fleeing the area had to sell their art at _____ value

Start of the War

- Property of the _____ Jewish community was looted right after _____.
- But the Germans didn't stop at Jewish owned art, everything was up for grabs

_____ from all walks of life

Museums, libraries, _____

Religious property

Jewish

_____ collections

- This pattern will be replicated everywhere the Nazis invade

What happened to the non-stolen art?

As you watch the video, *"Art is the heritage of humanity", The race to save Louvre art during World War II*, write down anything you find interesting.

Why would the French spend so much effort to keep the art from Germans hands?

But why?

- Germany was trying to show how the _____ were “inferior” and were destined for _____ labor.
- The rest of Europe was destined to be “_____” from Jewish influences.
- But what happened to all of this art?

There was a flourishing art market from 1941 – 1942 where the Germans were _____ any art from the Jewish population that the Germans deemed inferior

Many prominent Nazis bought classic works for their private collections (yes, bought)

_____ bought most of his collection. Granted at a much reduced rate, but he did pay for it

_____ had over 200 pieces – about half of it came from art confiscated from the enemies of the Reich

But where did they keep it? Everything was being bombed right?

Watch the video *Where the Nazis hid \$3.5 billion of stolen art* and answer the questions.

1. Where did they store the art?
2. Why there?
3. Why was Hitler gathering so much art? What did he want to do with it?
4. What was the most important thing you think you learned from the video?

In the beginning of this PowerPoint you saw two paintings. Why do you think I had them in the PowerPoint? Why are they important?

Day 2

Give me three things you remember from yesterday.

- 1.
- 2.
- 3.

Give me two things you are still curious about.

- 1.
- 2.

Give me one reason the Germans wanted all this art.

- 1.

After the World War II is over, the Allies will discover bunkers and warehouses full of art. What are some problems they will have dealing with this art? Come up with three possible problems.

What are provenances?

Official definition:

How much art was stolen?

- The official amount is _____, but in 1945, _____ known repositories for the art was known.

There were/are still locations being discovered _____

- Artifacts discovered in Germany or Austria was sent back to _____ it was stolen from

It was up to the country to find the _____

Much of the art is still in storage as they are still looking for the owners

Problems they ran into

- 6 million people died in the Holocaust, what do you do with art that belonged to a family that was all killed?
- The Bavarian government gave the art to the Germans that stole it in the first place instead of finding the original owners

What are your thoughts on this?

Now watch the video *The Real Monuments Men* and answer the following questions.

1. What did the Monuments Men do?
2. What country did they come from?
3. Why do you think the Monuments Men came from this country? Why not one in Europe?
4. How successful were they?

More problems

List some of the problems we talk about in class.

What organizations tried to help?

Project

- You and your partner will pick an organization or piece of legislation from the basket to research. I want you to find the following information:

What country started the program?

Why did it start?

What does it do or what did it do?

Has it been successful? How?

Something interesting about the organization

- Now, you are to put the information on a piece of small chart paper (Please make sure you put the name of your organization on the paper)
- You must also submit a Works Cited page (on a separate piece of paper). Web address, author's name (if there is one), and title of the article is enough.

The organizations or legislation to be researched

Monuments Men post 1960

The Washington Principles

The Council of Europe Resolution 1205

Commission for Looted Art in Europe

Vilnius Forum Declaration

Holocaust Looted Art and Cultural Property Initiative

International Association of Provenance Researchers

International Council of Museums

After all the posters are put up around the room, I want you to pick three (plus your own) and fill in the information on the chart.

| Group Name | Country and when did it start? | What did it do? | Has it been successful? How? | Something interesting |
|------------|--------------------------------|-----------------|------------------------------|-----------------------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

EU Efforts and Contributions

Using the article you were to have read for homework, be prepared to discuss the following questions.

- What did you note about what the EU was doing?
- Do you feel it is successful?
- What is the Adolphe Schloss Collection?
- What countries is the research focusing on?
- Where is the historical data coming from? Why is this important?

Watch the video *70 years on, searching for artwork looted by the Nazis*.

Write a paragraph summarizing the video. What were the main points? Did the people find their art? What is going on now?

World War II Most Wanted Art

You are now going to research a piece of missing art. When you came into class today, I gave you a playing card. This is where that comes into play.

Go to <https://www.monumentsmenandwomenfnd.org/wwii-most-wanted>

You are going to find missing pieces of art that are made into a deck of cards. Your piece of art that you are to research is the one that matches your card. (No switching of cards!)

I want you to create a single PowerPoint (or Google) slide from the link I have sent to you all. On your slide I want:

Picture of the piece of art

Description of the art (title, artist, date created)

A two-sentence biography of the artist

A summary (multiple sentences, but no more than a paragraph) of what happened to the art

You will present your slide tomorrow in class.

Extra Credit opportunity

For homework, you can create a Wanted poster for your artwork. There must be a picture of your art, the amount of reward offered, where it was last seen, and any information about the owners you can find.