

Translocations
International Perspectives on the Translocation of Cultural Assets

Lecture Series (Ringvorlesung), Winter Semester 2025-6

Montag, 16 Uhr – 18 Uhr c.t. (Deutsche Zeit) /
Monday, 4.15 pm to 5.45 pm (German time)

Online

(ENG) This online English-language lecture series ("Ringvorlesung") is offered as part of the master's program "Provenance Research and History of Collecting", but is also open to all interested parties.

Provenance research examines the physical and ownership histories of objects through various historical contexts. The basis of this work is the reconstruction of various object movements, also termed "translocations". The lecture series considers the translocation of cultural objects over the last five centuries. Why do objects come into motion, what meanings are ascribed to such objects, and what role do they play in the various contexts they move through? How can we reconstruct and interpret object translocations? And which kinds of movement should be considered problematic today? In this lecture series, international figures from museums, the art trade, universities and other research bodies will provide insights into their work on the topic of object translocations.

The lecture series will start on Monday 20 October 2025. The lectures will take place in English (with the exception of Lecture 10 on 12 January, which will take place in German). All lectures will take place online over Zoom. The following link can be used for all lectures in the series:

<https://uni-bonn.zoom-x.de/j/67687859801?pwd=hrZurT4X4a3aKVj1JvjlQbst89fTb7.1>

(DE) Diese Online-Ringvorlesung wird im Rahmen des Masterstudiengangs "Provenienzforschung und Geschichte des Sammelns" angeboten, steht aber auch allen Interessierten offen.

Provenienzforschung untersucht die Eigentumsverhältnisse und -geschichte von Objekten in unterschiedlichen historischen Kontexten. Grundlage dieser Arbeit ist die Rekonstruktion verschiedener Objektbewegungen, die auch als ‚Translokationen‘ bezeichnet werden. Die Ringvorlesung befasst sich mit der Translokation von Kulturgütern in den letzten fünf Jahrhunderten. Warum kommen Objekte in Bewegung, welche Bedeutungen werden ihnen zugeschrieben und welche Rolle spielen sie in den verschiedenen Kontexten, in denen sie sich bewegen? Wie können wir Objekttranslokationen rekonstruieren und interpretieren? Und welche Arten von Objektbewegungen sind heute als problematisch zu betrachten? In dieser Ringvorlesung geben internationale Persönlichkeiten aus Museen, Kunsthandel, Universitäten und anderen Forschungseinrichtungen Einblicke in ihre Arbeit zum Thema Objekttranslokationen.

Die Ringvorlesung startet am Montag, den 20. Oktober 2025. Die Vorträge finden in englischer Sprache statt (mit Ausnahme der Vorlesung am 12. Januar, die in deutscher Sprache stattfindet). Alle Vorträge finden online über Zoom statt. Der folgende Zoom-Link kann für alle Termine in der Reihe verwendet werden:

<https://uni-bonn.zoom-x.de/j/67687859801?pwd=hrZurT4X4a3aKVj1JvjlQbst89fTb7.1>



Dr. David Gilks, Associate Professor in Modern European History, School of History and Art History, University of East Anglia

Art Plunder and Restitution during the Revolutionary-Napoleonic Wars, 1792 – 1815

David Gilks is a scholar of the long Eighteenth Century. A historian of the Enlightenment and French Revolution, his interests include the history of political culture, conservation and collecting, art and architecture, and discoveries and knowledge-making. He is the author of *Quatremère de Quincy: Art and Politics during the French Revolution* (OUP) and articles including 'Attitudes to the displacement of cultural property during the Wars of the French Revolution and Napoleon' (*Historical Journal*). His translation of Quatremère's *Letters on the plan to abduct the monuments of Italy* made a foundational text of heritage studies accessible to Anglophone readers. His current book-project is called *How to become a French revolutionary hero: successful and unsuccessful pantheonizations, 1791-1804*. Before coming to UEA, David Gilks was a Junior Research Fellow at Christ Church, Oxford, and a Leverhulme Early Career Fellow at QMUL.

<https://research-portal.uea.ac.uk/en/persons/david-gilks>

Image: Benjamin Zix, *Cortège nuptial de Napoléon et de Marie Louise d'Autriche* (1810), detail. Louvre.



Dr. Niko Munz, Junior Research Fellow, Christ Church, University of Oxford

What was Provenance in the Early Modern Era? The Case of Charles I's Art Collection

Niko is currently a Junior Research Fellow at Christ Church, University of Oxford, working on the Renaissance history of image rights. He studied History of Art at the University of Cambridge and University of York, where he completed a PhD on interior scenes in early Netherlandish painting. He has also held curatorial positions at the Royal Collection Trust and more recently the J. Paul Getty Museum's Paintings Department. He has undertaken fellowships at the Humboldt-Universität zu Berlin and Freie Universität, Berlin. As well as continuing to publish primary materials relating to the 17th-century history of the royal collection—most recently, on Artemisia Gentileschi's time in England—Niko works on a long-term collaborative digital project on Charles I. It provides a 3D reconstruction of several rooms at Whitehall Palace c.1639 and republishes the collection inventories online, tracing the locations of many significant early modern paintings previously thought lost.

<https://www.chch.ox.ac.uk/people/dr-niko-munz>

Image: Anthony van Dyck, *Portrait of Thomas Wentworth, 1st Earl of Strafford (1593-1641)* (1637), reverse, detail showing the brand of King Charles I of England.



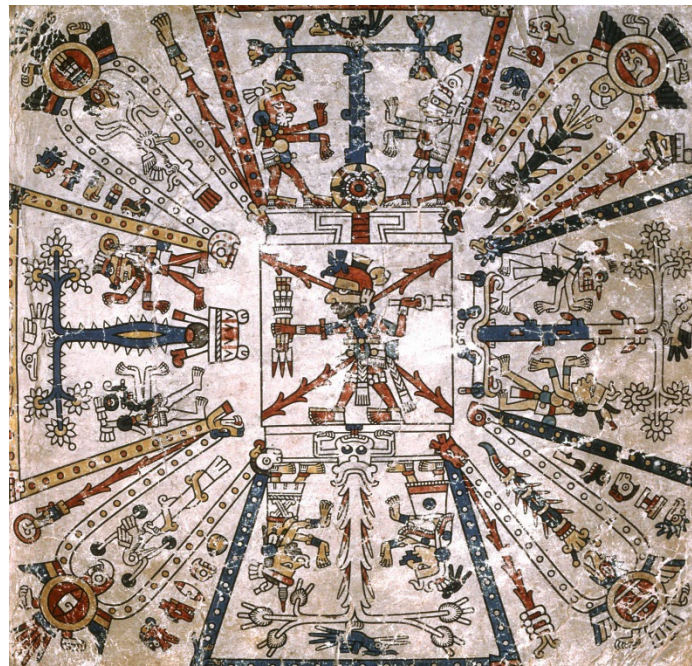
Dr. Joanna M. Gohmann, Associate Curator of Provenance Research & Object Histories, Smithsonian's National Museum of Asian Art

Translocations of Asian Art: Examples from the Smithsonian's National Museum of Asian Art

Dr. Joanna M. Gohmann is the Associate Curator of Provenance Research and Object Histories at the Smithsonian's National Museum of Asian Art (NMAA). She leads provenance research across collection areas and coordinates the museum's ongoing collaboration with Stiftung Preußischer Kulturbesitz's Museum of Asian Art and Central Archives in Berlin. Gohmann integrates provenance into NMAA's web presence and gallery installations. Most recently, her work appeared in the exhibition *Freer's Global Network: Artists, Collectors, Dealers*, which explored in detail the history of the Freer Gallery, part of the NMAA. Gohmann holds a PhD in the history of art from the University of North Carolina at Chapel Hill. She is particularly interested in the histories of collecting and the market for Asian art in eighteenth- and nineteenth-century France. She has held positions at the Walters Art Museum in Baltimore, Offices of Historic Alexandria, Ackland Art Museum in Chapel Hill North Carolina, and the National Gallery of Art in Washington DC. Her scholarship has appeared in various publications, including *Eighteenth-Century Fiction* and *Orientations*.

<https://asia-archive.si.edu/press-release/smithsonians-national-museum-of-asian-art-announces-first-full-time-provenance-researcher-and-object-historian/>

Image: Interior view of the exhibition *Freer's Global Network: Artists, Collectors, Dealers* which opened at the Freer Gallery of Art at the Smithsonian's National Museum of Asian Art in October 2022.



Meghan O'Brien Backhouse, Lead Curator, Global Cultures Collections, National Museums Liverpool

The World in Liverpool. Contexts of Collection, Acquisition, and Representation in Liverpool's World Museum (National Museums Liverpool, UK)

Meghan O'Brien Backhouse (Meghan.Backhouse@liverpoolmuseums.org.uk) is Lead Curator of the Global Cultures collections at National Museums Liverpool, based in the World Museum. She is also Chair of the Museum Ethnographers Group, and a Board Member of the Commonwealth Association of Museums. Meghan has many years of experience in Collections Management, Documentation and Research in addition to her curatorial work. Her professional interests include research relating to collections history/historic collections, and the ethics of collecting, as well as the creation and the material expression of identity. In addition to working on collections policies and procedures informed by originating communities and decolonial practice, she is currently working on two collections-based projects. One, funded by the Museums Association (UK) Esmée Fairbairn Collections Fund, entitled *Cuerpos del Tiempo*, focusses on Latin American collections and communities. The other, titled *Rethinking Relationships*, is a multi-museum project funded by the Arts Council England which focuses on Nigerian collections and communities, primarily Yoruba and Igbo. <https://www.liverpoolmuseums.org.uk/world-museum>

Image: The Codex Fejérváry Mayer (Amoxhtli Tezcatlipoca) (before 1521). World Museum Liverpool / National Museums Liverpool.



Antonia V. Bartoli, Curator of Provenance Research, Yale University Art Gallery

Legacies of Nazi Looting: The Schaefer Collection at Yale

Antonia V. Bartoli is Curator of Provenance Research at the Yale University Art Gallery, where she is leading Yale's first strategic provenance research initiative. In this role, she assists with the development of provenance research related policy, process and procedure, and is responsible for reviewing provenance research conducted on the Gallery's acquisitions and loans, conducting provenance research across the Gallery's eleven curatorial departments, including claims research and resolution, and coordinating public outreach and engagement around provenance findings and related topics. Since starting at the Gallery in 2020, she has assisted in the successful restitution or repatriation of objects ranging from a European painting lost during the Second World War, to Native American funerary items, to a group of South and Southeast Asian sculpture. Antonia has been conducting provenance research within museums, libraries, the art market, and on behalf of private collections and claimants since 2010, including at the Museum of Fine Arts, Boston, Christie's, New York, and British Library, London. While her work now encompasses a broad range of collection topics, as a specialist in the Nazi period, she lectures internationally and has published on the Italian art market and the spoliation of books, manuscripts, and fine and decorative art in continental Europe between the years 1933-45. She has undergraduate and graduate degrees in the History of Art from the University of St. Andrews, in Scotland, and Institute of Fine Arts, in New York.

Image: Jan Griffier the Elder, *Rheinlandschaft*, ca. 1705, Kunsthistorisches Museum Wien, Gemäldegalerie, Vienna, GG 648



Richard Aronowitz, Global Head of Restitution, Christie's

Lost & Found: The Work of an International Auction House's Restitution Department

Richard Aronowitz is the Global Head of Restitution at Christie's and a member of the UK Government's Advisory Group on Spoliation Matters. He began his career in the art world as a furniture porter at Bonhams in 1993, then joined Sotheby's as an Impressionist & Modern Art specialist in 1997, before leaving to become Director of the Ben Uri Gallery in 2003. He re-joined Sotheby's as European Head of Restitution in 2006, then moved to Christie's in March 2022 as Global Head of Restitution. Richard is the author of the novels *Five Amber Beads*, *It's Just the Beating of my Heart*, *An American Decade*, and *Night Comes Down*, as well as a book of poetry, *Life Lessons*.

www.richardaronowitz.com

Image: An American soldier photographed on 24 April 1945 at the Schlosskirche Ellingen, Bavaria, with a store of art looted by the National Socialists. Department of Defense / Department of the Army / Office of the Chief Signal Officer.



Dr. Shir Kochavi, Assistant Curator of Prints and Drawings, Tel Aviv Museum of Art

Heirless Objects and the Question of Israel as Successor

Shir Kochavi is an art historian with extensive expertise in curatorial work and provenance research. She received her PhD from the University of Leeds and holds an MA in the History and Business of Art and Collection from the Institut d'Etudes Supérieures des Arts, Paris and a second MA in Law Studies from the Bar Ilan University, Israel. She has published several articles on material cultural and provenance research and book *Museums in Israel after the Holocaust* was published with Routledge Press in 2024. She is currently teaching at Bar Ilan University while working on a post-doc project that focuses on the post Holocaust period within the framework of art markets, collecting cultural heritage and commemoration. Her research interests include twentieth-century Jewish history, gender studies, Jewish ritual objects, museology, and the history of collecting.

Image: Mordechai Narkiss, then-director of the Bezalel Museum in Jerusalem (back row, with glasses, standing in front of the column), with the staff of the Allied Central Collecting Point in Wiesbaden, photographed in Wiesbaden, 1947. Courtesy of the Central Zionist Archives, Jerusalem



Dr. Wolf Burchard, Curator of the British Galleries, the Metropolitan Museum of Art, New York

Provenance Research and the Savonnerie Carpets of Louis XIV: Tracing the Fragments of a Royal Commission

Wolf Burchard is Curator of the British Galleries at the Metropolitan Museum of Art in New York. He joined the Met in 2019 and was previously Furniture Research Curator at the National Trust and Curatorial Assistant at the Royal Collection. He studied at the Universities of Tübingen and Vienna and earned his MA and PhD in art history from the Courtauld Institute in London, while co-curating the exhibition *The First Georgians: Art & Monarchy, 1714-1760* at the Queens Gallery, Buckingham Palace (2014). He is the author of *The Sovereign Artist: Charles Le Brun and the Image of Louis XIV* (2016) and curated *Inspiring Walt Disney: The Animation of French Decorative Arts* (2021) shown at the Met, the Wallace Collection in London and the Huntington in San Marino California. He is a trustee of the Attingham Trust, sat on the executive committees of the Furniture History Society, the Georgian Group, and on advisory boards at the Château de Versailles and the Mobilier national in Paris. Together with the Mobilier national, he is currently preparing an exhibition and publication on Louis XIV's Grande Galerie Savonnerie carpets.

Image: Savonnerie manufactory, Grande Galerie carpet, knotted wool, Paris, 1680, the Metropolitan Museum of Art



Dr. Jana Gajdošová, Medieval Art Specialist, Sam Fogg

Medieval Objects and Provenance Research: Experiences from the Art Market

Jana Gajdošová is a medieval art specialist at Sam Fogg in London, the world's leading dealer in the art of the European Middle Ages. She completed her MA at the Courtauld Institute of Art in London and her PhD at Birkbeck, University of London with a focus on the Charles Bridge in Prague. She has since published articles on the topic in the *Journal of the British Archaeological Association* and the *Zeitschrift für Kunstgeschichte*. Her wider scholarly interests, including the evolution of late Gothic design, and the relationship between memory and medieval architecture, have been published in *Decorated Revisited: English Architectural Style in Context, 1250-1400* (2017), *Lateness and Modernity in Medieval Architecture* (2022) and the journal *GESTA* (2022). Jana teaches on a variety of courses for the Bartlett School of Architecture and the Victoria & Albert Museum. In 2023 she was appointed Director of the British Archeological Association.

Image: Interior view of the exhibition *Stone Heads*, Sam Fogg London, 2024



Prof. Dr. Gilbert Lupfer, Technische Universität Dresden, Ehem. Vorstand des Deutschen Zentrum Kulturgutverluste

Sozialistisch handeln: Die Entziehung von Kunstwerken in den Sowjetischen Besatzungszone und in der DDR **Lecture in German / Vorlesung auf Deutsch**

(DE) Gilbert Lupfer wurde in Stuttgart geboren. Er studierte Kunstgeschichte, Geschichte und Empirische Kulturwissenschaft an der Universität Tübingen und der Freien Universität Berlin. Er promovierte 1995 an der Universität Tübingen mit einer Studie zur Architektur in den 1950er Jahren. 2002 habilitierte er sich an der Technischen Universität Dresden über figurative Malerei von den 1960er bis zu den 1980er Jahren. Von 1993 bis 2002 war er als wissenschaftlicher Assistent an der TU Dresden tätig, ab 2007 als außerplanmäßiger Professor für Kunstgeschichte. Von 2002 bis 2021 arbeitete er an den Staatlichen Kunstsammlungen Dresden, ab 2008 als Leiter des Provenienzforschungs-, Erfassungs- und Inventur-Projekts "Daphne". Ab 2013 leitete er die Abteilung Forschung und wissenschaftliche Kooperation. Ab 2017 war er ehrenamtlicher wissenschaftlicher Vorstand des Deutschen Zentrums Kulturgutverluste, von 2020 bis 2025 hauptamtlicher Vorstand. Er hat zahlreiche Publikationen zur Architektur des 19. und 20. Jahrhunderts sowie zu Museologie, Museumsgeschichte, Provenienzforschung und Restitution veröffentlicht.

(ENG) Gilbert Lupfer was born in Stuttgart. He studied art history, history and cultural anthropology at the university of Tübingen and the Freie Universität Berlin. He received his PhD in 1995 at the University of Tübingen with a study of architecture in the 1950s. He completed his habilitation in 2002 at the Technical University of Dresden on figurative painting between the 1960s and the 1980s. From 1993 to 2002 he worked as a research assistant at the TU Dresden, from 2007 onwards as an adjunct professor in art history. From 2002 to 2021 he worked at the Staatliche Kunstsammlungen Dresden, from 2008 as head of the provenance research and of the inventory project "Daphne". From 2013 he headed the department for research and academic cooperation. From 2017 he served as honorary chair of the German Lost Art Foundation, from 2020 to 2025 as full chair. He has published widely in the fields of nineteenth- and twentieth-century architecture, museology, museum history, provenance research and restitution.

Image: Sales room of the Kunst und Antiquitäten GmbH in Mühlenbeck near Berlin, ca. 1986/7 © Bundesarchiv Berlin



Lubava Illyenko MA, University of Augsburg

Cultural Heritage in the Service of the Empire: Looting and Appropriation of Ukrainian Artifacts by Russia from the 19th Century to Today

Lubava Illyenko is an art historian and provenance researcher from Ukraine, based in Germany, where she is a doctoral candidate at the University of Augsburg. Her PhD investigates the Ukrainian Soviet heritage in public space: monuments and mosaic decorations. Her work in progress addresses the themes related to the preservation of Ukrainian cultural heritage, including expropriated and looted art. She also worked in Izolyatsia. Platform of Cultural Initiatives in Donetsk and Kyiv, and was co-founder of the open online archive www.sovietmosaicsinukraine.org.

Image: St. Demetrius of Thessalonica, mosaic, Kyiv (1108-13). From: Igor Grabar (Hrsg.), *Geschichte der russischen Kunst*. Band 1. Verlag der Kunst Dresden, 1957, ill. 123



Alexander Herman, MA BCL LLB, Director, Institute of Art and Law (UK)

The Translocation of the Parthenon Marbles

Alexander Herman is the Director of the Institute of Art and Law. He has written, taught and presented on an array of topics in relation to art, law and cultural property. His writing appears regularly in *The Art Newspaper* and he has been quoted widely in the press on art law topics (including in *The Guardian*, *The New York Times*, *The Atlantic*, *The Economist*, *The Telegraph*, *ArtNET*, *The Financial Times* and *The Globe & Mail*). His books include *Restitution: The Return of Cultural Artefacts* (Lund Humphries, 2021) and *The Parthenon Marbles Dispute: Heritage, Law, Politics* (Hart Publishing, 2023). His work has also been cited in the UK House of Lords and in an *amicus curiae* brief before the US Supreme Court. He trained in both common law and civil law legal systems at McGill University and practised law in Montreal, Canada. He is Programme Co-Director of the Art, Business and Law LLM and is a frequent contributor to the IAL blog (<https://ial.uk.com/author/alex/>). Find him on X @artlawalex and LinkedIn.

Image: Unknown artist, Head of a horse from Selene's chariot, Parthenon east pediment (ca. 447-433 BC). Photo: Marie-Lan Nguyen / Wikimedia Commons