

Symposium

“Collecting art – dealing in art”

Call for papers

Organiser: Commission for Provenance Research
Federal Ministry of Education, Art and Culture

Date: 23rd to 25th of March 2011

Venue: Vienna

Deadline: 1st October 2010

Since 1998 the members of the Commission for Provenance Research of the Austrian Federal Ministry of Education, Art and Culture in Vienna have been examining the provenance of objects in federal museums and collections in accordance with the provisions of the Austrian Art Restitution Act of 1998.

In this context, research into the role of the central European art market has proved to be particularly important. It is now well established that the art market was deeply implicated in the Nazi plundering of art and culture – which may in turn be seen as part of the Nazi persecution, expulsion and extermination policy.

Art and antique dealerships owned by Jews were aryanised, confiscated or forcibly liquidated, the stocks sold and collections broken up. Persecuted Jews were obliged to sell privately owned artworks and libraries to dealers at well below their real value so as to pay for their flight and the discriminatory taxes and levies. The art market was one of the greatest beneficiaries of this coercive racist redistribution. The aim of this seminar is to investigate the key role of the art market in this process and to identify the conditions for and consequences of this development up to the present day.

For this reason the Commission for Provenance Research is organising an international symposium from 23 to 25 March 2011 in Vienna to enable participants to exchange information about the latest research and new approaches to the subject of collecting and dealing in art and to offer an academic framework for discussion.

Key themes will be:

- **The European art market and art collections in the 1920s and 1930s**
 - creation of collections / the process of collecting art
 - networks and actors: artists – collectors – art dealers – antique dealers – museums

- **Transformation of the European art market and art collections in the 1930s and 1940s**
 - confiscation, aryanisation, change of ownership
 - role of the art market in the Nazi art policy and confiscation of property: victims, actors, beneficiaries
 - change in networks
 - role of the Reich Chamber of Culture (*Reichskulturkammer*), Property Control Office (*Vermögensverkehrsstelle*), monument authorities (*Denkmalbehörden*), Dorotheum, etc.
 - role of the European art market in the Nazi collection policy (Special Commission Linz [*Sonderauftrag Linz*]), collection mania of the Nazi elite, Brown House [*Braunes Haus*], Obersalzberg, etc.)
 - conflict between Altreich and Ostmark: special developments, export prohibition legislation, dealing with “degenerate art”, power struggle between Austrian and German art dealers on the Austrian art market from March 1938
 - situation in the art market and art collections in the countries occupied by the German Reich and satellite countries
 - economics and aesthetics
 - acquisition of foreign exchange, sale of confiscated works by the Nazi leadership to acquire foreign currency, continuity of contacts with exiled and expelled art dealers
 - change in the European art market through the removal of collections abroad; flight and exile of art collectors and dealers

- **Art market and art collections after 1945**
 - continuity and disruption
 - networks
 - restitution and compensation

Submission

Papers should be submitted by complete panels but can also be submitted individually. With panel submissions, attention should be paid to gender parity.

Panel composition

- Each panel should consist of three speakers.
- The moderators/chairs should be proposed by the submitting panels; if not they will be appointed by the organisers

Panel structure

- Papers: twenty-five minutes, comments: ten minutes, closing discussion: twenty-five minutes
- Conference languages will be German and English. No interpretation will be supplied.

Submissions must be made by 1st October 2010 at the latest.

The submission should consist of an 800-word abstract for each paper. For panel submissions a short 400-word description of the panel subject should be provided together with summary CVs of the speakers (maximum 300 words)

The papers will be published by the Commission for Provenance Research.

Contact and address for submissions

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