

Decoding the Records of Cultural Plunder:

Al, Linked Data, and Nazi-era Looted Art

We invite you to come with us on our digital journey of unlocking and decoding historical evidence that provides a more complete picture of the largest cultural plunder campaign in history. Discover how archival material helps trace the fates of looted objects and rescue biographies of forgotten Jewish contributors to European cultural life.

Such examples help us learn more about what was stolen, by whom, where it was taken, and the fate of the objects and their owners. With this information, we can reconstruct and recover long forgotten cultural legacies of Holocaust victims.

MARGINALIZING JEWS AND SUPPRESSING JEWISH LIFE

Following the National Socialist takeover of power in Germany on January 30, 1933, the government instituted numerous antisemitic laws and regulations that stripped Jews of their rights, livelihoods, and societal presence. Jews were forced to sell or give away their businesses, homes, and personal property, including art, household furnishings, musical instruments, libraries, and Jewish religious objects.

The active Jewish presence in the cultural world was brought to a crashing halt with forced resignations and regulations abruptly ending Jewish participation in cultural life. Jewish artists, writers, musicians, actors, and directors were dismissed from their positions and professional engagements for their alleged corrosive influence on German art. One antisemitic regulation after the next robbed Jews of ever more layers of cultural identity and human dignity.

The Nazis made no secret of their desire to suppress and ban Jewish life and culture from German society, ultimately annihilating all traces of Jewish life and identity. The Nazi plunder of Jewish-owned cultural property was the prelude to the genocide of the Jews of Europe.

DOCUMENTING THE LOOTING OF JEWISH CULTURAL PROPERTY

Following the end of the war, the significant role of cultural theft in the Holocaust was largely ignored. The perpetrators suffered limited consequences, many quickly regaining prewar positions of distinction and prominence. Although large amounts of the stolen property were recovered by Allied Forces, experts estimate hundreds of thousands of artworks remain missing.

Far more research of archival material is needed to understand the unprecedented scale and consequences of the Nazi looting campaign of Jewish cultural property. Although many records were burnt and lost during the war, the theft remains a well-documented crime. However, the evidence is buried in hundreds of archives scattered across Europe and beyond, largely inaccessible to those without expertise or the time and means to visit multiple archives.

Many documents have been scanned and are available online. However, this material is not easily searchable for specific details; a major hurdle to researchers, given that the information on cultural property is primarily *within* the documents. Instead, computer transcriptions of scanned records into machine-readable documents allow both cross-archival research and research at the individual document level.

DECODING THE RECORDS OF CULTURAL PLUNDER

Advanced computer technology, including Artificial Intelligence (AI), poses growing risks in research fields, such as increasingly sophisticated AI-generated Holocaust distortion material. However, AI also opens new opportunities to put previously difficult-to-access archival material online. Technological advancements are allowing the Jewish Digital Cultural Recovery Project (JDCRP) for the first time to create a transnational online digital platform that will facilitate the linking and matching of documents for provenance research on stolen objects and their owners. While a similar digitization process has begun in some archives documenting the murder that took place in the Shoah, the JDCRP Foundation is presumably the first to do this for the documentation of the theft that preceded and accompanied that murder.



The Theft:

The Greatest Robbery of Cultural Property in History

Pursuant to their racial ideology, in 1933 the National Socialists began gradually to deprive Jewish citizens of their rights, seize their assets, eradicate Jewish culture, and eliminate evidence of Jewish participation in German and in European culture generally. This theft, along with the murder of millions, was carried out by Germans, who looted rapaciously in Germany and in countries they annexed and occupied, as well as by the governments and nationals of countries throughout Europe that were allied and in collaboration with Nazi Germany. Thus, Austria, Belgium, Croatia, France, Hungary, Italy, Luxembourg, Netherlands, Norway, Romania, Slovakia, were also involved. [1] [2] [3] [4]

For Alfred Rosenberg, the founder of the pseudo-scientific Institute for the Study of the Jewish Question, the theft served to collect information about the Jews and Judaism, while Otto Kümmel, head of the German museums, sought the return of German art to Germany. But ultimately simple greed prevailed.

Top art and museum experts identified major Jewish collections in countries the Nazis planned to occupy in preparation for looting raids in the homes of Jewish collectors to take place parallel to the invasions. In addition to outright property confiscation, in the wake of persecution, large numbers of Jews were forced to sell cultural property to finance flight and/or emigration plans for their survival. Cultural property was also seized by Nazi officials after Jews were deported to concentration and extermination camps. The Nazi government auctioned some of the most valuable pieces of art, both within Germany and elsewhere in Europe, to obtain foreign currency, while distributing other objects to government offices and public institutions. Adolf Hitler and Hermann Göring amassed huge collections of art, prompting others in the Nazi elite to collect as much as possible, thereby creating a Nazi market in looted art throughout Europe. [5] [6]

In Western Europe, the methodically executed theft was carried out principally against major Jewish private art collections and libraries, as well as Jewish institutions. With the Nazi invasion of the Soviet Union, the theft was performed chiefly against museums, libraries, archives, and palaces, given the already nationalized collections and the notion that Jew = Bolshevik. [7]



ESTIMATES OF CULTURAL PROPERTY THEFT

The theft of cultural property such as paintings, sculptures, ritual Judaica, libraries, archives, musical instruments and scores, involved millions of objects. The Western Allied Forces returned a significant number of plundered items to their rightful owners or to their countries of origin. Nonetheless, many objects could not be recovered. At the 1998 Washington Conference on Holocaust-Era Assets, art historian Jonathan Petropoulos estimated that approximately 650,000 paintings were seized throughout Europe, of which around 200,000 remain missing. However, this is only a guess. Greater accessibility to archival information will help provide more accurate estimates. [8] [9] [10] [11]

THE GEOGRAPHICALLY DISPERSED ARCHIVES OF THE THEFT

At the end of World War II, the archival records of the cultural looting were geographically scattered, due both to the enormous territory occupied by Germany and its allies, as well as efforts by the perpetrators to move their looted property away from the front lines and to hide evidence. In the immediate postwar years, the Soviet Trophy Brigades essentially took all archives and properties (cultural or otherwise) that were in their path. Documents relating to cultural looting are found today in many institutions across numerous countries. Thus, the records of the Einsatzstab Reichsleiter Rosenberg (ERR), the main German looting agency, can be found in over 40 archives in some 10 countries. Records of the Holocaust in general are in 2,316 archives in some 60 countries, but these do not include hundreds, if not thousands, libraries, archives, auction houses, galleries, banks, etc., worldwide that contain records on Nazi cultural plunder. [12] [13]



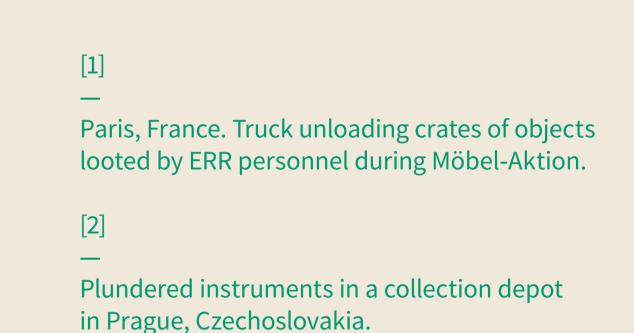












[3] — ERR-Lager Paris, Bildermagazin (1942/1943 ca.).

Members of the ERR, Kiev, Ukraine.

[5]

—
Göring and Hitler admire a painting.

[6]

—
Processing of looted cultural property in one of the

M-Aktion camps (either Austerlitz or Bassano).

[7]

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A page listing the archives confiscated by the ERR in occupied USSR territories.

Confiscation of Jewish Sabbath candlesticks,
Warsaw, Poland.

[9]

ERR personnel sorting libraries in Riga, Latvia.

[10]

Looted paintings at the Jeu-de-Paume Museum,
Paris.

[11]

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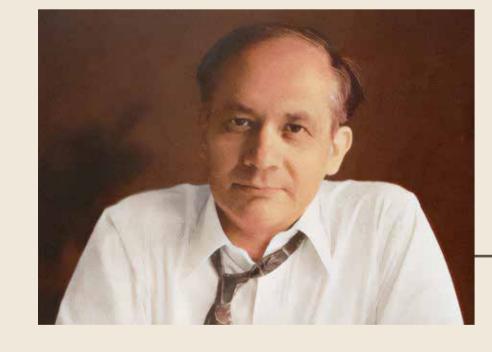
Miscellaneous objets d'art, ERR depot
in Neuschwanstein, Germany.

— Map showing the activities of the ERR in occupied Europe.
[13]
— Restitution of property after the war, postwar period.

[14] — Raphael Lemkin, 1950.



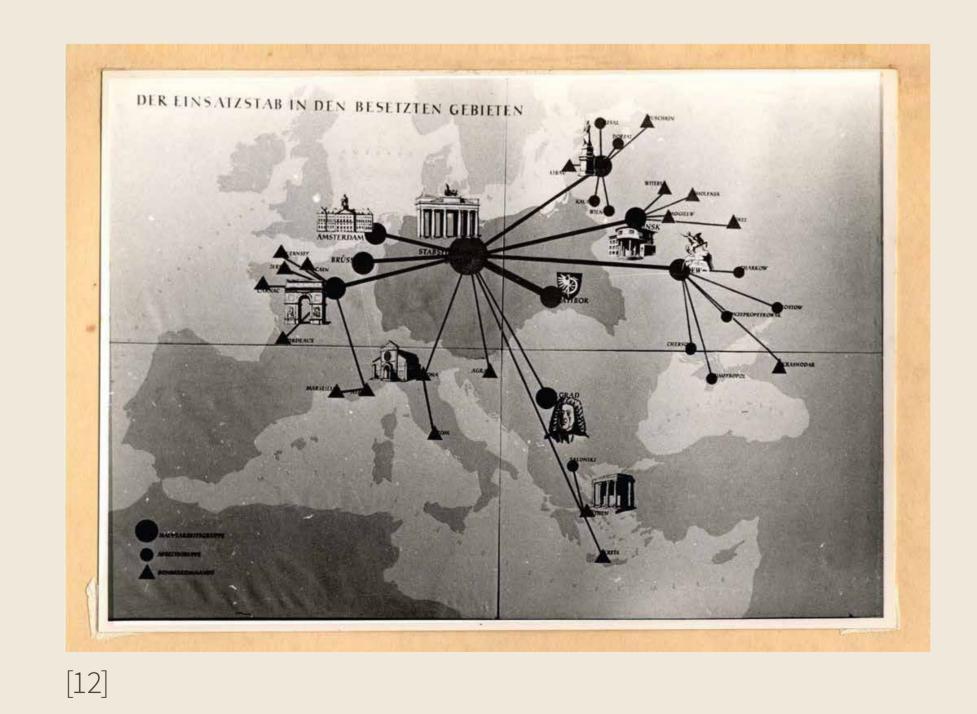




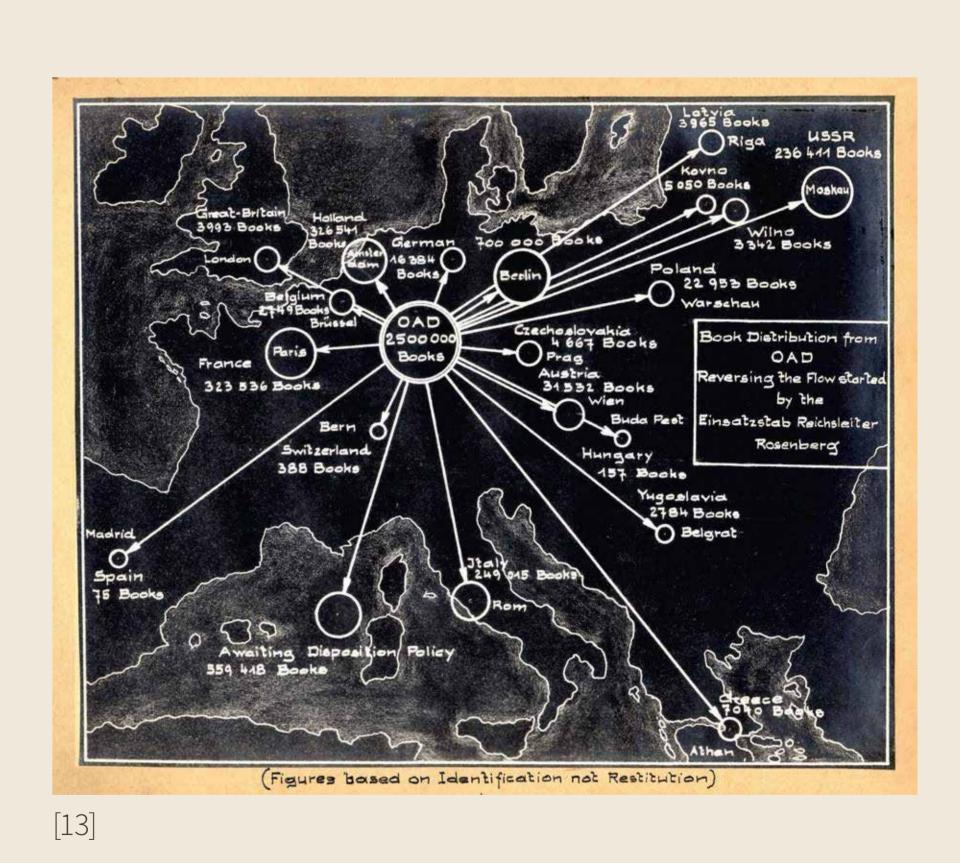
Raphael Lemkin (1900-1959)
coined the word *genocide* in 1944
and was a key force behind the United
Nations Genocide Convention of 1948.
He recognized that attacking a culture
was a way of committing genocide,

but he failed to have cultural erasure included in the definition of genocide, even though cultural theft regularly precedes or accompanies genocides. Although the study of the Holocaust focuses on the murder of the six million Jews, cultural theft and attempts to erase the culture of the victims played an enormous role.













The Documents:

The Main Types of Relevant Archival Records



TYPES OF ARCHIVAL RECORDS THAT DOCUMENT THE THEFT

The largest theft of cultural objects in history was methodically documented by both the perpetrators and the rescuers of looted Jewish-owned property. The main questions – what was stolen, by whom, from where, and from whom – can be investigated with the

- help of documents from three main categories of archival records.
 Documentation by the perpetrators of the looting: the National Socialists, their allies and collaborators.
- Documentation by the Allied Forces of their recovery of looted cultural property in Germany and beyond. [1]
- Documentation by the victims of their losses, which they identified in postwar restitution and compensation claims.

PERPETRATOR DOCUMENTS:

The main Nazi government looting agency, the Einsatzstab Reichsleiter Rosenberg (ERR), produced meticulous records of the theft. For example, at its Paris headquarters at the Jeu-de-Paume Museum, the ERR took photographs and inventoried most of the looted objects on index cards. These documents are available online on the Jeu-de-Paume Database Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg [2] [3]

Other documents, such as lists produced by the ERR, provide details of the theft itself. For example, there is an inventory list that records the seizure of the Hugo Daniel Andriesse Collection in Brussels on December 3, 1941, and its subsequent transport to the Jeu-de-Paume Museum in Paris. [4]

ALLIED FORCES DOCUMENTS:

After liberatio n, the Allied Forces set up dozens of repositories for recovered objects in Germany. U.S. forces in 1946 merged the repositories in their occupation zone into four Central Collecting Points (CCPs) to safeguard looted objects and to restitute them, when possible, ideally to the original owners or to the countries where the theft occurred. Staff at the CCPs photographed and inventoried recovered objects on property cards before sending them to their owners and/or countries of origin. [5] [6]

Other documents that were produced at the Central Collecting Points enable researchers to trace the further trajectory of the looted objects, as the example demonstrates. This outshipment list of the Central Collecting Point in Wiesbaden documents the restitution of the Madonna, WIE 1790, to Karl Haberstock on February 28, 1950. [7]

HOLOCAUST VICTIM DOCUMENTATION:

Survivors of the Shoah frequently had no personal possessions, documents, or evidence of property ownership after World War II. Their own recollections of what happened and what was stolen from them are documented in postwar claims found in compensation and restitution files. [8] [9]

OTHER DOCUMENTS

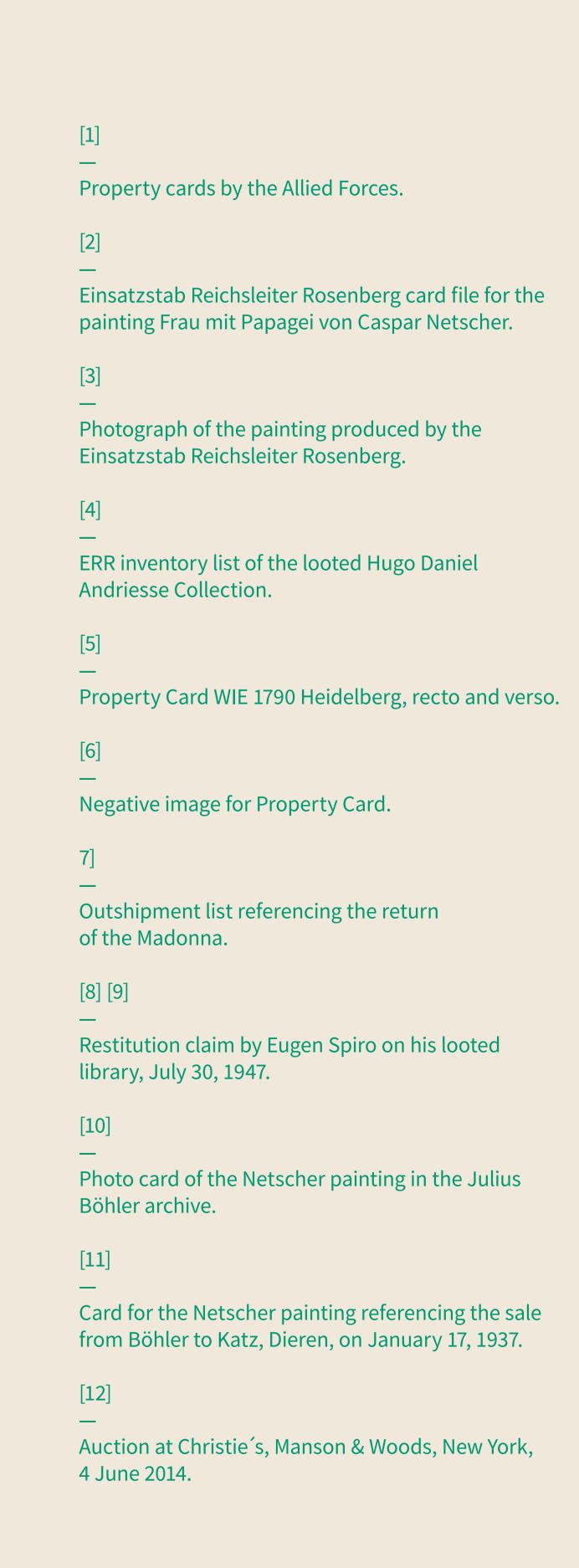
Many other types of documents, such as tax records, auction catalogues, shipping documents, museum and library acquisition records, and correspondence bear important evidence of the looting. The examples in this panel demonstrate how the combination of such sources can add verifiable details to the whereabouts of the objects in question both before and after the looting took place. The sources outlined here refer to the painting by Caspar Netscher, *A Woman Feeding a Parrot*, with a Page, 1666.

The first source is the record for the painting in the archive of art dealer Julius Böhler in Munich. It documents the painting's distinguished provenance from the collection of the Bavarian State Painting Collections, from where Böhler had purchased it on August 31, 1936. It also documents the subsequent sale in January 1937, only four months later, to the Dutch art dealer Katz in Dieren, from whom the Andriesses purchased the painting. [10] [11]

The second source, an auction sales catalog, documents the sale of the Netcher painting on June 4, 2014, by the auction house Christie's, Manson & Woods, New York. The ERR documents within the Jeu-de-Paume Database made it possible to prove that this painting had been looted from the Andriesses' collection. After its subsequent restitution to Andriesse family heirs, it was sold at Christie's for \$5,093,000. [12]

Such examples demonstrate the possibilities of reconstructing the ownership and subsequent journeys of stolen cultural plunder. While many key records in the above categories are concentrated in the German Federal Archives and the United States National Archives and Records Administration, records and source material of potential relevance for the provenance of individual stolen objects can be widely scattered across archives in numerous countries. Thanks to JDCRP'S partnership with key archival repositories in numerous countries, the future JDCRP archival platform will make many of these documents accessible and searchable for content at a document level from a central digital access point.







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JDCRP History:

Assembling Internationally Dispersed Documents

The need for centralized information on cultural objects stolen largely from Jewish owners during the Nazi era has been acknowledged since the end of World War II. However, it was only in 1998, with 44 countries' endorsement of the Washington Conference Principles on Nazi-Confiscated Art, and the development in subsequent years of more advanced computer technology, that this became a real possibility. Initially, the focus was on collecting national registries of Holocaust-era cultural plunder and information on the collections known to be in government museums, but some international sources of information were established. [1]

The Conference on Jewish Material Claims Against Germany and the World Jewish Restitution Organization became concerned that sight of the much larger picture of the spread of movable cultural property around the world was being lost, and the decision was made to return to the original archives of the theft, beginning with the records of the Einsatzstab Reichsleiter Rosenberg (ERR), the main Nazi looting agency. This took time to do, but by 2010 identification and scanning of the principal collections of ERR archives were in place. This research led to the open access Database of Art Objects at the Jeu-de-Paume, bringing together, for the first time in searchable form, the original registration cards and photographs of art objects taken from Jews in German-occupied

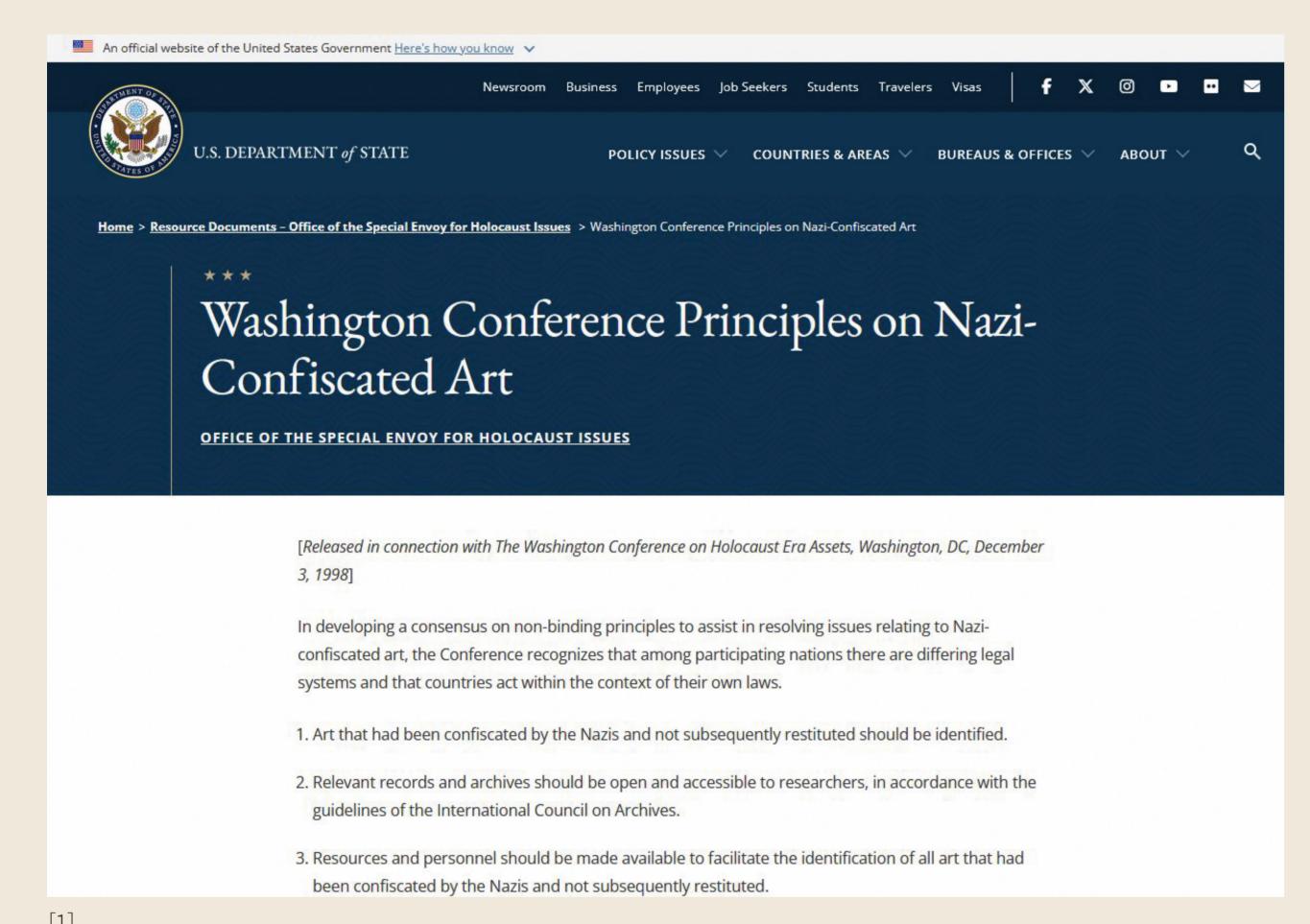
France and, to a lesser extent, in Belgium. With the international help of numerous archival partners, the database made it possible to see what was taken, from whom, and the fate of the objects for an important part of the vast seizure of cultural property that was integral to the Holocaust. [2]

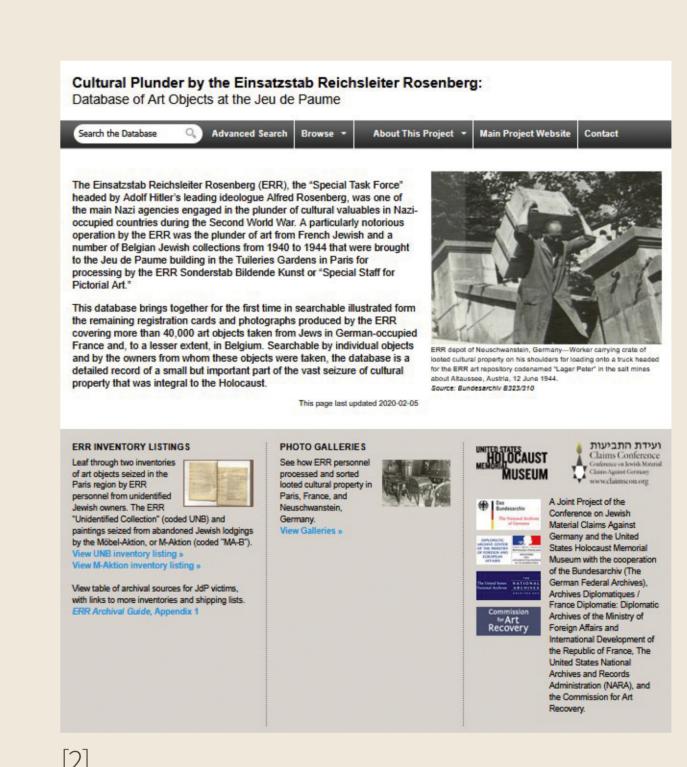
Interest in the creation of a larger-scale database was spurred by the development of provenance research, important restitution cases, and increasing public interest in looted art, boosted by the 2012 discovery of the Gurlitt trove of artworks from one of Hitler's former art dealers. In 2016, representatives of the main relevant archives and art history institutions in Western Europe and the United States met in Paris to discuss a broader initiative, based on the experience of the Database of Art Objects at the Jeu-de-Paume. As a result, by the end of 2019, the Claims Conference and the Commission for Art Recovery established the Jewish Digital Cultural Recovery Project (JDCRP) as a separate foundation, headquartered in Berlin. [3]

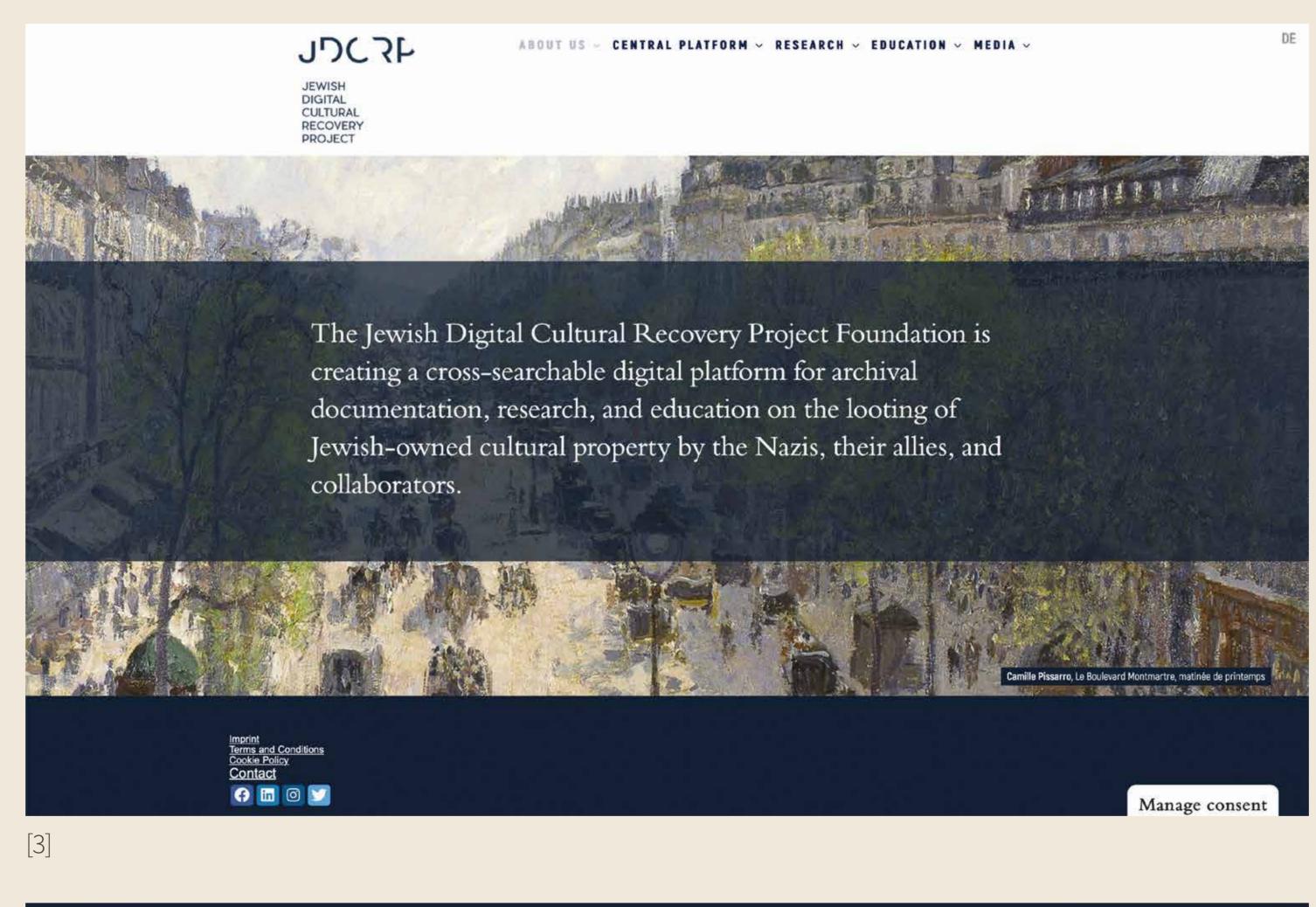
The project began with an EU co-funded pilot project on the Adolphe Schloss collection, which had been seized by representatives of both Nazi Germany and Vichy France. This work demonstrated digital possibilities for linked archival information to trace the history of the looters and looting agencies and the lives of the owners, as well as the fate of the individual objects. It also showed the need for balance between handling massive amounts of archival data and the examination of individual cases. [4]

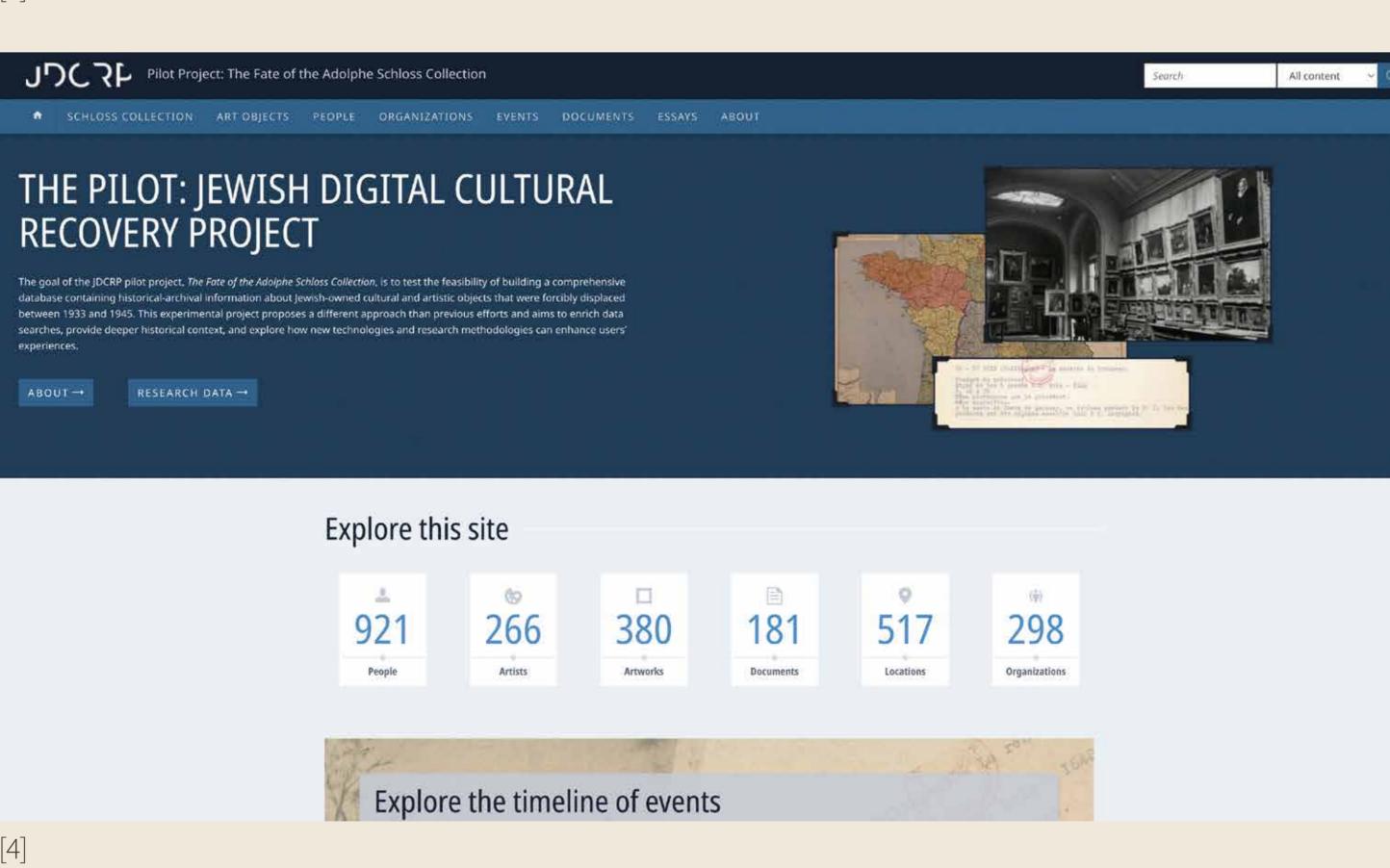
The Foundation compiles archival information on the robbery of Jewish-owned cultural assets and enables cross-archival searches for information on the document level. The organization has a comprehensive transnational agenda that includes research and educational material to give context and meaning to the documents, to highlight the scope and impact of the theft, and to foster an innovative entry point into Holocaust education.

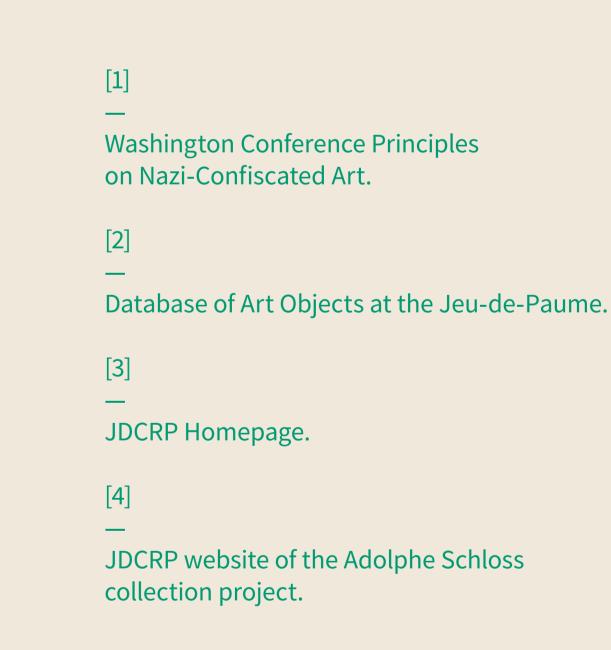
The Foundation recaptures vanished histories and reclaims
European Jewish fates from obscurity. In doing so, it helps restore
the history of European Jewish culture and identity, deepening
understanding of the integral role of cultural theft in genocide.















The Archives:

The Importance of Global Cooperation

The work of JDCRP would be impossible without the involvement of a large number of organizations in the countries of the European Union and beyond. In creating the Database of Art Objects at the Jeu-de-Paume that preceded JDCRP, the Claims Conference-WJRO was helped significantly by the Bundesarchiv/German Federal Archives; the Archives Diplomatiques/France Diplomatie: Diplomatic Archives of the Ministry of Foreign Affairs and International Development of the Republic of France; the United States National Archives and Records Administration/NARA; the United States Holocaust Memorial Museum; and the Commission for Art Recovery.

These organizations were among the founders and early partners of JDCRP in 2019. JDCRP looks forward to continuing to consult regularly with these organizations and with others of its partner organizations and consulting institutions through in-person and video meetings, which also allow its partner organizations to be in touch with one another.

Both formal partner organizations and other relevant institutions have been and continue to be essential to specific projects.

For example:

- Institutions in France were indispensable for research on the pilot project "The Fate of the Adolphe Schloss Collection" (e.g., Archives Nationales, Centre allemand d'histoire de l'art Paris, Commission pour l'indemnisation des victims de spoliation—CIVS, Institute national d'histoire de l'art—INHA, Ministère de la Culture et de la Communication, Archives de France and Service interministèriel des Archives de France), as well as institutions from the Netherlands (e.g., RKD-Netherlands Institute for Art History) and Germany (e.g., Bundesarchiv, Zentralinstitut für Kunstgeschichte).
- Preparation for the exhibition "The Fate of the Andriesse Collection" was made possible by institutions in Belgium (e.g., the Jewish Museum of Belgium, FPS Economy the Economy Ministry of Belgium, the Belgian State Archives, the Kazerne-Dossin), as well as archives in the Netherlands (e.g., NIOD), Germany, Ukraine, the United Kingdom, and the United States.

Cooperation is beneficial not only for JDCRP but also for the partner organizations. For example:

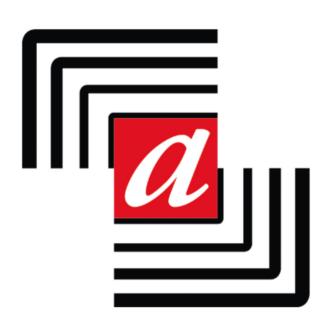
- The photo archive of the Zentralinstitut für Kunstgeschichte (ZI) in Munich has now been completely scanned by ZI and JDCRP.
- Similarly, the photo negatives from the Wiesbaden Central Collecting Point housed at the National Archives and Records Administration in College Park, Maryland, have now been completely scanned.

International efforts are also making it possible to have much fuller information in the JDCRP Persecuted Jewish Collectors and Persecuted Jewish Artists Lists with the help of such organizations as the Documentation Centre for Property Transfers of the Cultural Assets of WWII Victims, the Commission for Provenance Research of Austria, the German Lost Art Foundation (DZK), and many others.

As the digital aggregator of archival datasets housed in various archives, JDCRP is most grateful for ongoing assistance from its partner organizations and additional consulting institutions.











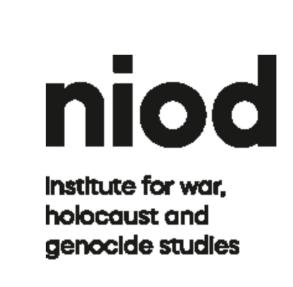


CHRISTIE'S













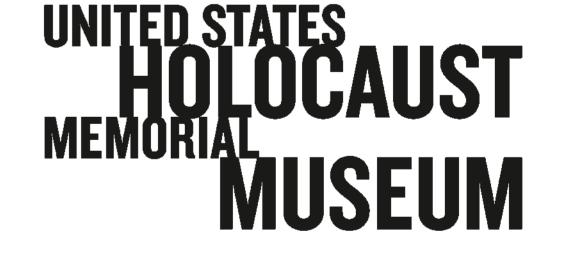








Sotheby's











Provenance Research:

How Archival Documents Support the Recovery of Legacies

Provenance research uses archival documentation to reconstruct the history and fate of objects. First, JDCRP conducted a successful pilot provenance project on the theft and journey of looted paintings from the Adolphe Schloss collection. In a second phase, JDCRP launched projects on persecuted Jewish collectors to highlight the victims of the theft. The following in-depth case study, conducted by JDCRP Research and Documentation Officer Anne Uhrlandt, shows how provenance research can uncover the forgotten destinies of stolen objects and their owners. The research drew on archival evidence from 24 different archives in six countries.

ELISABETH ANDRIESSE, NÉE SPANJAARD (1871-1963) AND HUGO DANIEL ANDRIESSE (1867-1942)

The looted art collection of Elisabeth Andriesse, née Spanjaard (April 26, 1871, Borne, the Netherlands-March 1, 1963, New York, USA) and her husband Hugo Daniel Andriesse (April 9, 1867, Vlissingen, the Netherlands-June 12, 1942, New York, USA) exemplifies the pan-European dimension of the cultural theft of the Nazis. There are 60 entries of objects in their collection stolen by the Einsatzstab Reichsleiter Rosenberg (ERR), the chief Nazi looting agency, in the Jeu-de-Paume database, serving

i looting agency, in the Jeu-de-Paume database, serving looted art





The biographical research allowed a detailed reconstruction of the lives of Dutch-born Elisabeth and Hugo Daniel Andriesse, who lived for over 40 years in Brussels, Belgium, close to the van den Bergh Ltd margarine factory that Hugo Andriesse directed. They were a prominent and charitable society couple, often donating funds to needy recipients. Their private home in Brussels was richly decorated with paintings, chiefly Old Master artworks, valuable wall tapestries, Oriental carpets, and antiques.

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The Andriesses escaped Belgium in February 1940 to the United States, via an adventurous route through France and Portugal. [3] They deposited their art and textile collection for safekeeping in the vaults of the Musées royaux d'Art et d'Histoire in Brussels. However, the Nazis discovered their collection, and it was seized by the Nazi looting agency Devisenschutzkommando Belgien in November 1941. It was then transported to Paris, where it was inventoried by the Einsatzstab Reichsleiter Rosenberg with some objects selected by Commander-in-Chief of the Luftwaffe Hermann Goering for his private collection. After the war, Allied Forces recovered many of the objects, which were subsequently restituted to Elisabeth Andriesse. However, some of them remain missing.

The exhibition "Stolen Jewish Legacies: The Fate of the Andriesse Collection" presented the results of the research at the Jewish Museum of Belgium on November 7, 2024, in Brussels, the former hometown of the Andriesses. The exhibition, the first in Belgium to focus on the widespread looting by Nazi occupation forces of Jewish art collections, elicited strong public interest in the fate of the once socially prominent couple. The exhibition opening brought together for the first time six family descendants from the United States and Belgium. Family representative Sabra Anckner spoke movingly about the importance for descendants of tracing stolen objects, thus creating opportunities to reconnect with family history largely lost due to the Holocaust. [4] The Kazerne Dossin, the Holocaust Museum of Belgium in Mechelen, hosted a second

showing of the exhibition for a more extended period in February 2025. The opening event was attended by Elisabeth Andriesse, another family descendant from the United States/the Netherlands, who contributed personal memories of meeting Elisabeth Andriesse during her childhood. [5]

The fate of the Andriesse and related van den Bergh families was detailed by several experts, including Geert Sels, author of the book *Kunst voor das Reich: op zoek naar nazirookunst uit België* [Art for the Reich: In Search of Nazi-Looted Art from Belgium] (2022). Ingrid Vander Veken, author of the book Verloren [Lost] (2023), also recalled the fates of family members who did not survive the Holocaust. The research unexpectedly brought forth several looted objects that were shown during the exhibition. The Ministry of Economics of Belgium loaned to the exhibition a Dutch-language novel from the personal collection of Elisabeth Andriesse, bearing her handwritten signature, which first landed in the Soviet Union, then in the Netherlands, before being returned to the Belgian government, which is planning its restitution to the heirs of the Andriesses.

Exhibition research led to the discovery of a presumed lost wall tapestry once owned by Elisabeth and Hugo Andriesse. It was acquired after the theft by Hermann Goering and restituted post war to Elisabeth Andriesse, who donated it back to the museum in 1948, in appreciation for the museum's assistance helping her recover some stolen artworks. The tapestry, now in fragile condition, was exhibited at the Musées royaux d'Art et d'Histoire in Brussels in February 2025, accompanying the Andriesse exhibition at Kazerne Dossin. A label referenced the looting story of the object and its donation by Elisabeth Andriesse in memory of her late husband Hugo Andriesse. [6]

Both the research and the exhibition demonstrated how archival-based evidence from provenance research can recover the stories of Holocaust victims forgotten for more than 80 years. Due to extensive media coverage, the lives and fates of Hugo and Elisabeth Andriesse, whose social and philanthropic activities were often reported in the news, were once again in the press, where articles paid tribute to their stolen Jewish legacy. The aim of JDCRP is to bring together in a central digital location archival material that will enable far more such research into the fates of victims of Nazi cultural plunder.

Elisabeth Jacoba Andriesse, née Spanjaard (April 26, 1871, Borne, the Netherlands-March 1, 1963, New York, U.S.A.). Hugo Daniel Andriesse (April 9, 1867, Vlissingen, the Netherlands-June 12, 1942, New York, U.S.A.). Visualization of the escape route of Elisabeth and Hugo Daniel Andriesse from Brussels to Nice to Lisbon, and to New York. Opening of the exhibition at the Jewish Museum of Belgium on November 7, 2024. From left to right: Barbara Cuglietta, Dr. Wesley Fisher, Anne Uhrlandt, Baroness Regina Suchowolski-Sluszny, Deidre Berger, Sabra Anckner, Serene Andriesse Victor, Nomi Victor, Ingrid Vander Veken, Michael Victor, Walter de Schampheleire, Martine Marneffe, Greg Irwin. Photo: Michael Chia. Opening of the exhibition at Kazerne Dossin, Mechelen, on February 2, 2025. From left to right: Geert Sels, Deidre Berger, Baroness Regina Suchowolski-Sluszny, Elisabeth Andriesse, Veerle Vanden Daelen, Anne Uhrlandt, Sylvie Paesen, Ingrid Vander Veken. Photo: Alun Foster. Visit to the Musées royaux d'Art et d'Histoire's special exhibition of the tapestry "Winter" on February 1, 2025. From left to right: Karin Theunis, Veerle Vanden Daelen, Sylvie Paesen, Deidre Berger, Anne Uhrlandt.





Artificial Intelligence:

The Role of Al in Decoding the Evidence

UNLOCKING THE RECORDS: WHERE TO FIND THEM, **HOW TO READ THEM**

Researching archives worldwide for evidence of Nazi-era cultural plunder is enormously challenging. Knowing where to start and how to determine which archive contains what information is a research project of its own.

Many of the archival repositories lack scanned or digitized copies of their records, making them unavailable online. Viewing the documents to trace the journey of specific looted objects can require costly in-person visits to archives in multiple locations.

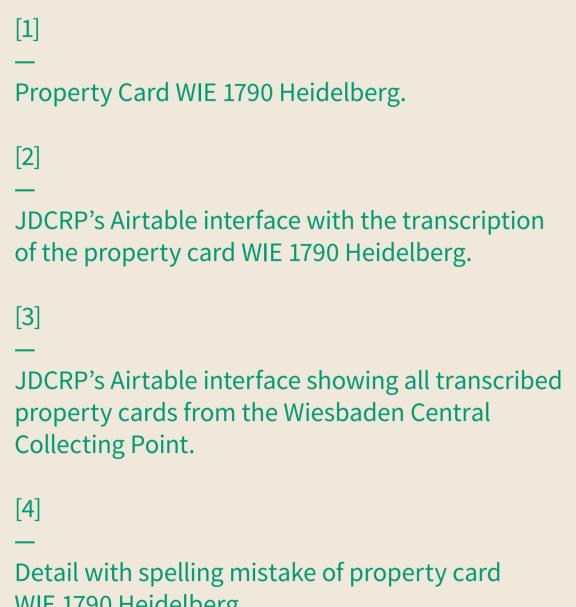
Some archives have posted datasets online, but only with metadata that summarizes the contents of the material. Even the digitized documentation available online often is not machine-readable, due to less advanced computer technology, making document-level content searches impossible.

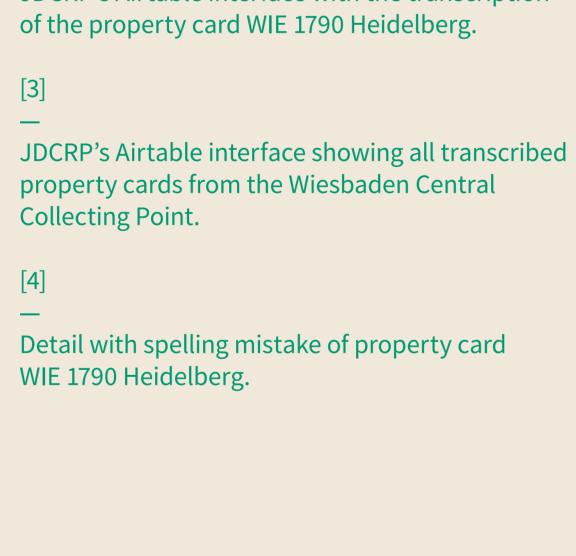
Once the documents are obtained, it can be challenging to read them. Documents related to a single object are often in different languages, sometimes with difficult-to-decipher handwritten passages. Many records contain faded ink, scribbled notes in margins, stamps, and complex structures that make them difficult to understand.

To address these challenges, JDCRP is bringing together documents from various international archives on one online platform that is being launched with four different document sets:

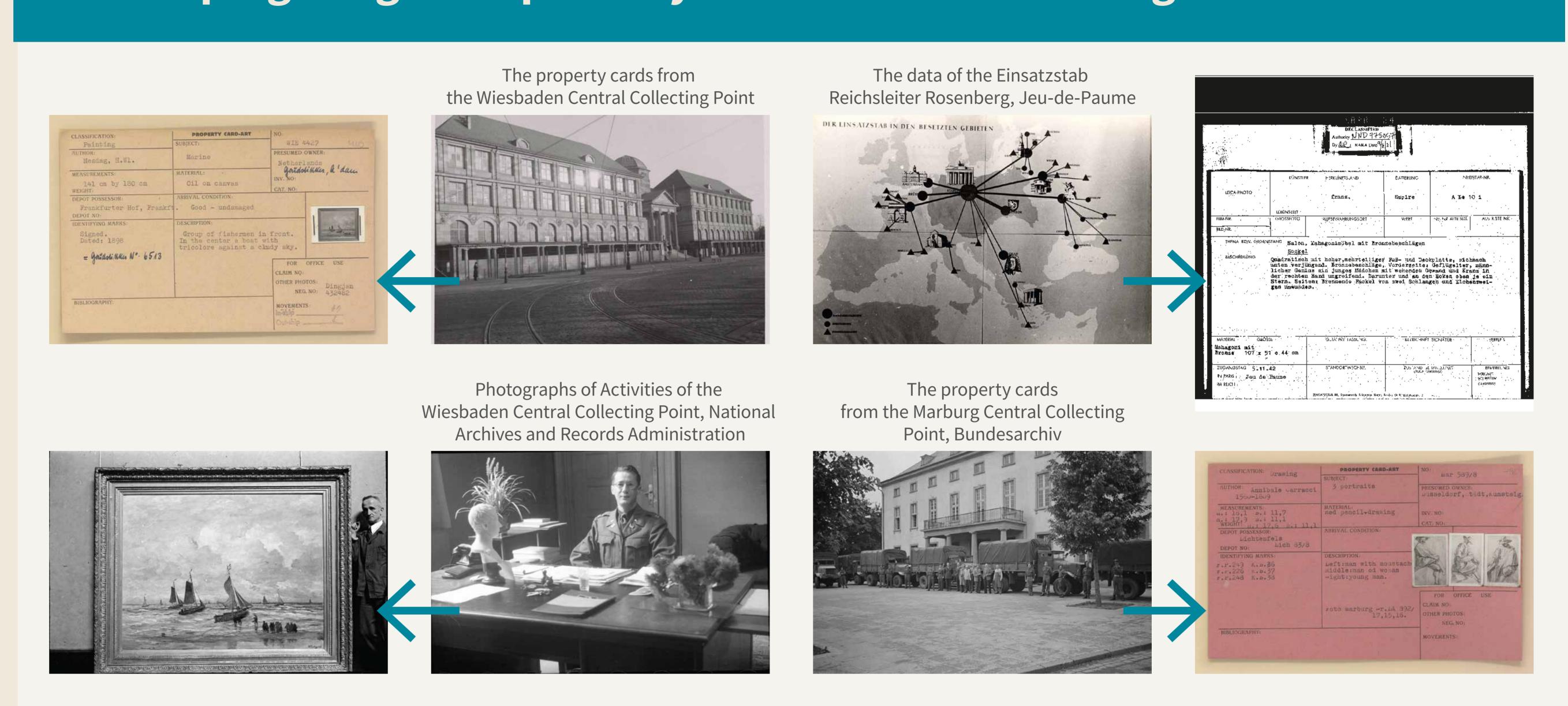
- Bundesarchiv Koblenz: The property cards from the Wiesbaden Central Collecting Point.
- National Archives and Records Administration: Photographs that were taken at the Wiesbaden Central Collecting Point.
- Bundesarchiv Koblenz: The property cards from the Marburg Central Collecting Point.
- Jeu-de-Paume Database: The records of the looting agency Einsatzstab Reichsleiter Rosenberg.

The archival documents are digitized in high resolution to enable the users to zoom in on details.





Developing a digital repository for documents relating to the Nazi Theft



THE JDCRP AI-ENHANCED OCR SOLUTION

The next challenge is converting these document scans into searchable text. A specially developed conversion process is applied: Optical Character Recognition (OCR) software incorporates generative AI technology similar to Chat GPT that "reads" the documents and transcribes the content. The Al technology is a language model that enhances the ability of the OCR software to "understand" what it reads. The Al-driven software is programmed to transcribe documents and generate new data, such as texts and images. With the guidance of external AI experts, JDCRP's IT and Data Officer Jonathan Blok coordinated and refined an OCR process that allows a computer to understand the complex structure of documents and produce logical correlations, such as reading the contents of a data field within a chart from top to bottom, instead of from left to right across the document.

With its AI-Enhanced OCR solution, JDCRP has developed computer capabilities to read highly diverse historical documents, transcribed with an unusually low rate of error. The documents are now fully searchable. [1] [2] [3]

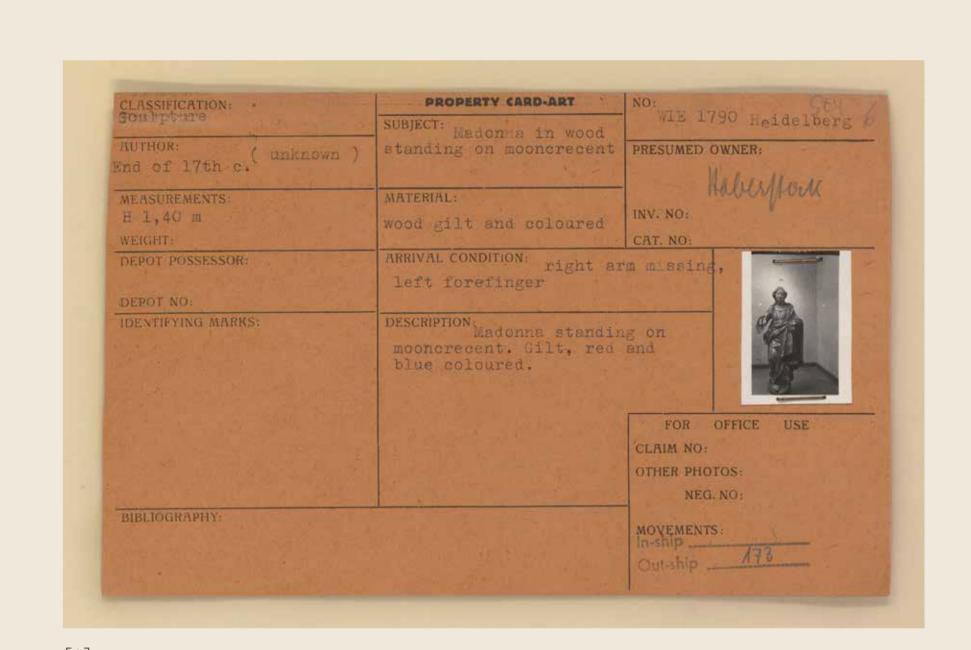
HUMAN REVIEW ENHANCING DIGITAL RECORDS

At each step of this complex process, JDCRP maintains the principle of sticking to the source. Any information that is added, inferred, or curated is always marked as such and must remain clearly distinguishable from OCR data that represents the original source document.

Following the processing of the archival record with JDCRP's unique OCR procedure, a trained team of students carefully reviews the AI-generated results, searching for computer errors that might be missed. This includes reviews for unwanted computer corrections of mistakes in the original sources, in order to preserve the errors in the source material. Their corrections are fed back into the AI system, allowing it to continuously improve its language recognition abilities and reduce the need for manual review over time.

As an example of an error in the source material, the word "mooncrecent" was wrongly corrected by the computer and reversed through manual review to the original error in the source. [4]

This AI-powered OCR process is the foundation of the JDCRP archival platform. By creating accurate, structured, and searchable records, JDCRP has taken a significant step forward in decoding and making accessible the voluminous evidence of Nazi-era theft of Jewish-owned cultural property.



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Madonna in wood standing on mooncrecent





The JDCRP Archival Platform:

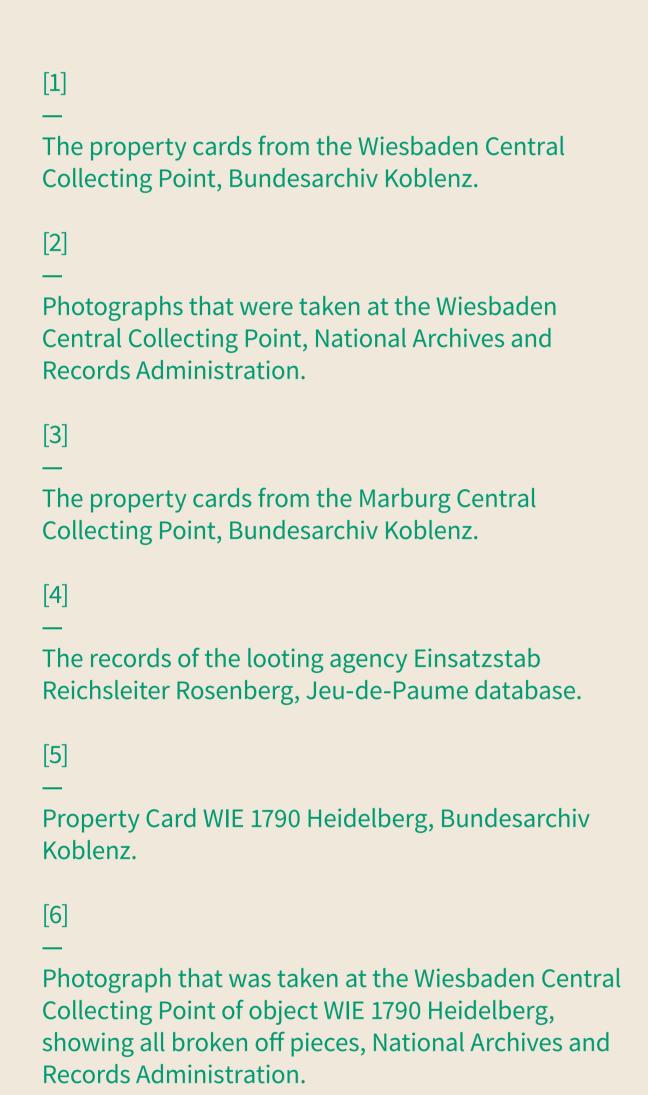
How It Works and How to Use It

Thanks to steady advancements in computer technology, JDCRP is bringing to fruition a long-harbored dream of experts: The creation of a central international registry for archival documents on Nazi-era looted art. To do so, JDCRP works with its worldwide network of archival partners to create broad accessibility to relevant sets of records from a single digital platform. By bringing together physically scattered source documents on a single platform, it will help chart a much fuller scope of the theft. The archival information assembled on the platform can help rewrite the neglected history of the Jewish cultural contribution to European heritage.

WHAT THE PLATFORM OFFERS

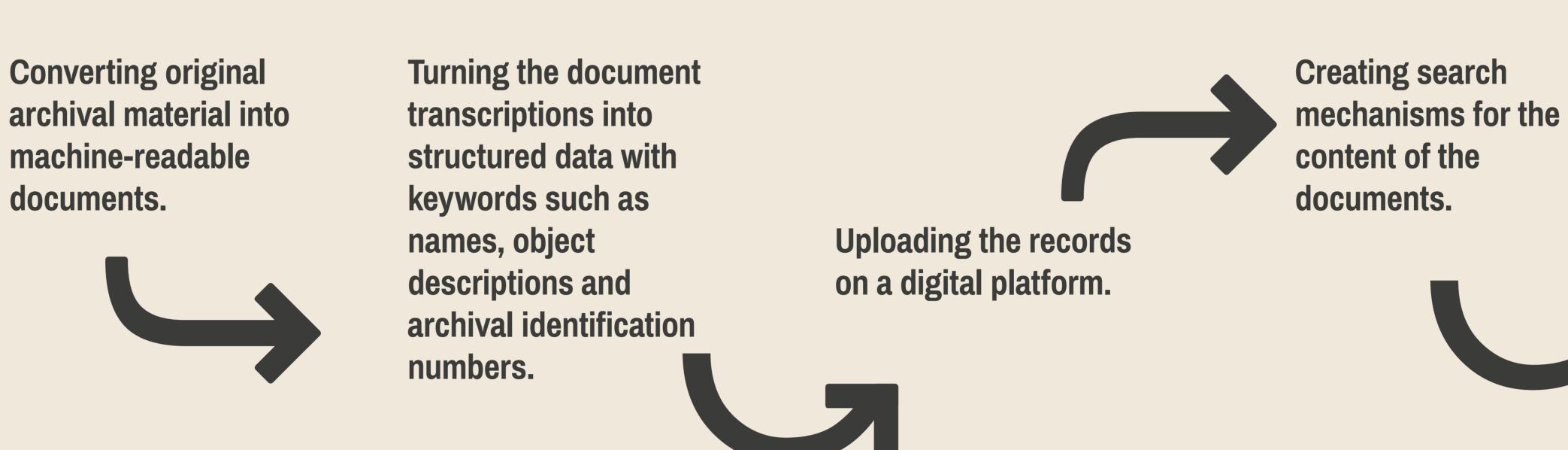
The JDCRP platform opens up exciting new possibilities for users to identify documents relevant to the objects they are researching:

- Linkage of documents from various archives
- Cross-archival search functionality
- Fully searchable content within documents
- Transcriptions of original records true to the source, with unchanged content
- Online access to previously unavailable source material



MAKING THE DOCUMENTS AVAILABLE

PUTTING ORIGINAL SOURCE MATERIAL ONLINE REQUIRES A MULTI-STEP PROCESS:



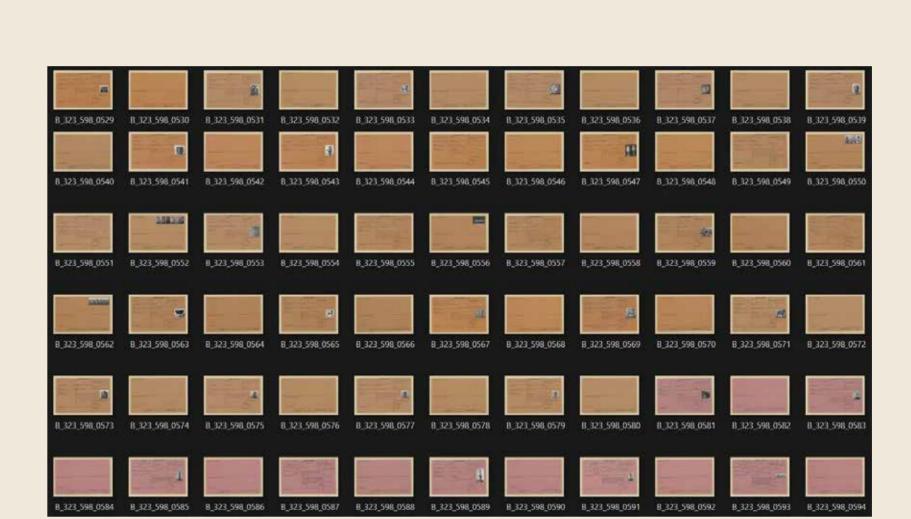
Enabling users to have digital access to documents physically scattered in various archives.

Once the documents are uploaded on the platform, a user interface known as the front-end, helps users access the material they are seeking.

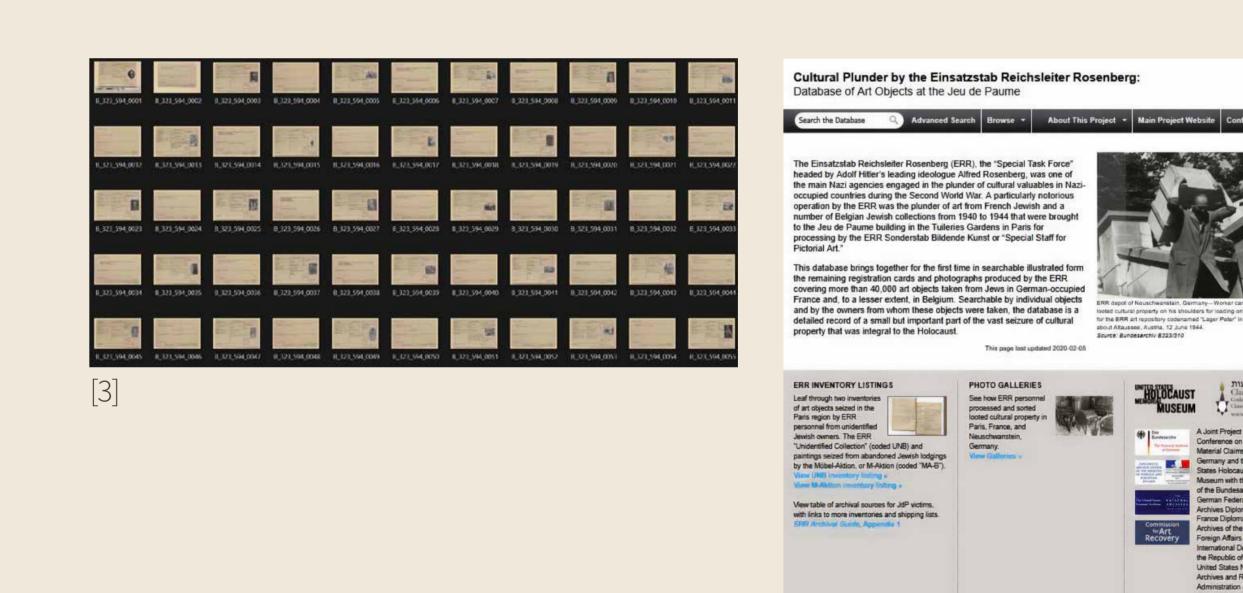
The JDCRP platform interface, designed by Norday, is intended as a user-friendly go-to research tool. It offers low-barrier steps to search for information and match records from various archives. Content searches will be possible using keywords, such as names, locations, and object descriptions.

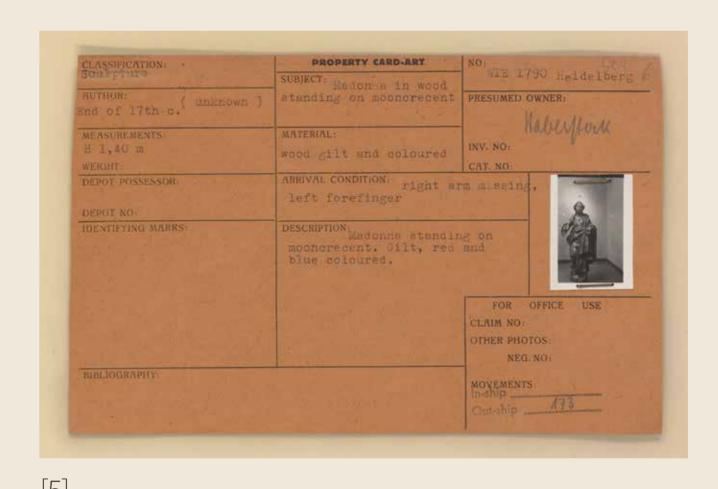
The first archival sets selected for testing, development, and user evaluation of the interface are four groups of documents, three of which are from the U.S. Armed Forces "Monuments Men" looted art recovery unit. Some of these documents are already available online but have now been made searchable on the document level, namely the property cards of the Wiesbaden and Marburg Central Collecting Points. The platform also includes archival material that has not been previously available online, the images that were preserved on Leica film rolls at the National Archives and Records Administration. The fourth group is the records of ERR looting agency activities in France. [1] [2] [3] [4]

Linking these four archival sets has already yielded discoveries, such as the missing parts of a wooden sculpture. On the property card of the Wiesbaden Central Collecting Point of a wooden Madonna sculpture, a note indicates that parts of the sculpture are missing. JDCRP later discovered a photograph from the U.S. National Archives and Record Administration that depicts the broken off pieces. The matching of these two documents provides new information about the fate of an object, an example of the benefit of cross-archival research with documents. [5] [6]







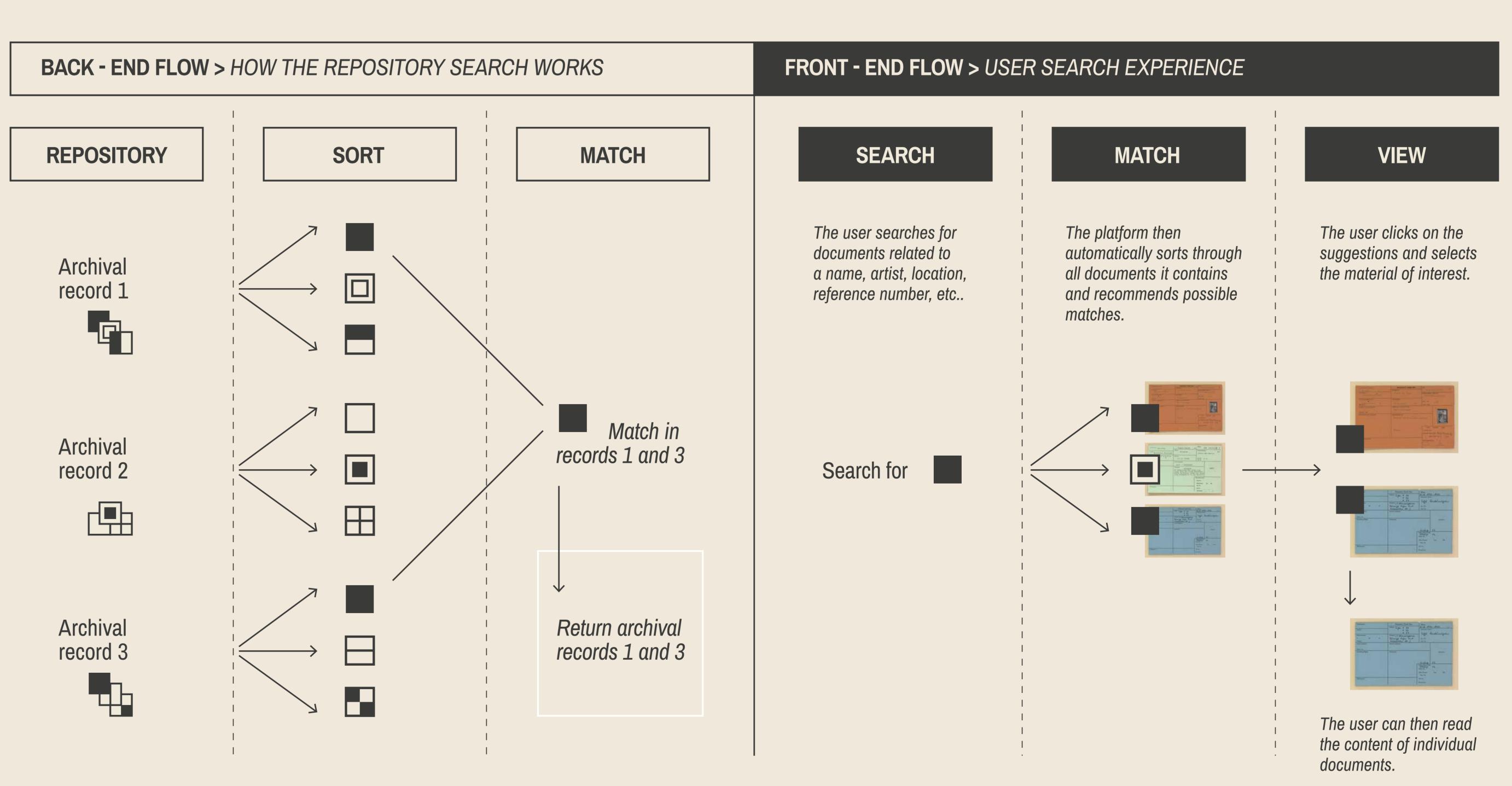




HOW THE PLATFORM WORKS

For art and provenance specialists, the data platform offers advanced tools to support in-depth research, such as domain-specific filters and tailored recommendations on documents of potential interest. Non-experts can explore documentation without domain-specific knowledge. For general users, the platform will provide a simple and intuitive way to find relevant archival documents. All users will be able to find results on specific search terms that may not come from one source alone but from several of the archival sources linked on the platform.

The expanded research possibilities of linked data can support rightful owners and their heirs in determining the magnitude of their losses and the fate of some of the missing property. The greater the integration of relevant documents on the JDCRP platform, the more possibilities users will have to explore, decode and uncover evidence of the theft and the subsequent fate of objects and their owners.







The Collectors:

Jewish Contributions to European Jewish Heritage

The Nazi looting campaign focused on the targeted confiscation of cultural objects owned by Jewish collectors. JDCRP's transnational project, "Documentation of Persecuted Jewish Collectors," highlights the significant cultural contribution of pre-war Jewish collectors to European cultural heritage.

Each entry includes details on the collector's life, family and business connections, type of collection owned (e.g., fine arts, books, Judaica or musical instruments), its theft and loss, the persecution history of the owner, and post-war attempts by survivors and descendants to recover what was stolen.

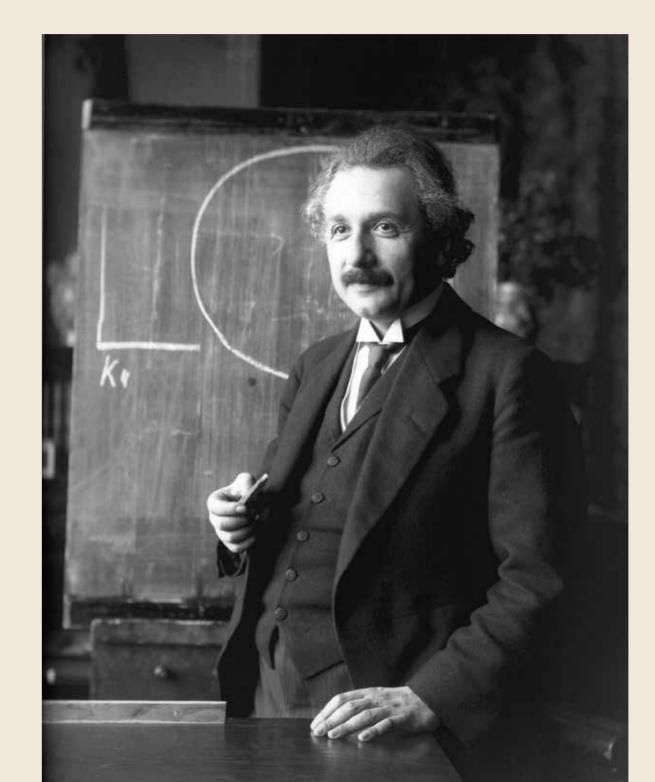
JDCRP's current research has so far identified more than 5,000 persecuted Jewish collectors from 18 countries. More detailed information has been uncovered on about 3,500 of the collectors. Of that number, there is to date a concentration of collectors in Austria, Belgium, France, Germany, Hungary, the Netherlands, and Poland. The collectors researched thus far are likely only a small percentage of the estimated overall numbers. More research is needed to document additional collectors, particularly those in countries where there is little previous research.

The research findings help piece together often forgotten stories of victims of the Nazi regime's relentless campaign to seize all Jewish cultural and religious property. Looted collections included larger, well-known collections of valuable paintings as well as smaller, more modest collections of less monetary value but of significant personal value.

Case Study 1:

THE LOOTING OF ALBERT EINSTEIN'S CULTURAL PROPERTY, GERMANY

Albert Einstein (1879-1955), Nobel Prize laureate and renowned physicist, peace activist, and music lover, left Germany in 1932 for the California Institute of Technology in Pasadena, never to return to Germany. After his departure, Nazi officials looted paintings and carpets from his Berlin apartment and summer house in Caputh. It is not known whether his book collection was also looted by the Nazis.







Case Study 2:

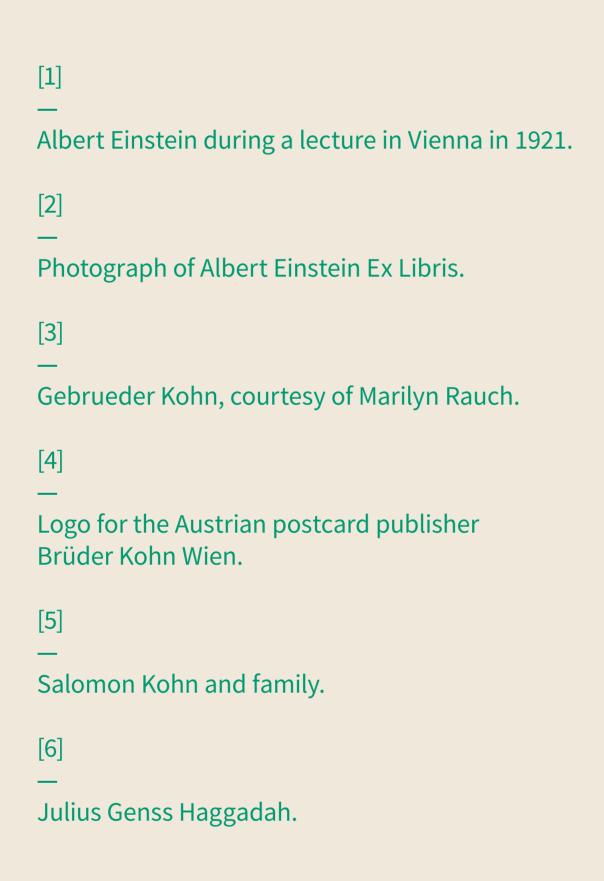
THE LOOTING OF THE SALOMON KOHN COLLECTION, AUSTRIA

In 1898, together with his two brothers, Salomon Kohn (1873-1944) became the co-founder and co-owner of the postcard publishing house Brüder Kohn in Vienna, as well as the creator of the Viennese art postcard. In 1889, Kohn began to publish popular art postcards with motifs of the city, celebrities of the day, and caricatures by important graphic artists. In 1938, the publishing house and his apartment were "aryanized," including the confiscation of his collection of original paintings and drawings, some of which were commissioned by him for his art postcards, as well as photographs and rare postcards. Kohn was removed from his managerial position but remained an unpaid employee in his own business for another two years. Kohn and his wife were ultimately arrested and murdered in Auschwitz. His son, Walter Kohn, a 1998 Nobel Prize laureate, and daughter, Minna Pixner (Kohn), were able to escape and survived the war.











Case Study 3:

THE LOOTING OF THE JULIUS GENSS COLLECTION, ESTONIA

Julius Idel Genss (1887-1957) was an Estonian art collector, lawyer, bibliophile, and author who amassed as many as 20,000 books and 5,000 artworks. A large portion of his collection was stolen by the Einsatzstab Reichsleiter Rosenberg (ERR), as documented by surviving archival records preserved in Ukraine's State Archive in Kyiv. Large parts of his collection are still missing today. Genss was an engaged member of Estonia's Jewish Community. He managed the office of the Jewish cultural administration and served as a member of the council of the YIVO Institute for Jewish Research. Between 1934 and 1939, Genss organized three exhibitions that focused on Jewish-themed art, culture, and heritage, including works by artists such as Marc Chagall, Max Liebermann and Lyonel Feininger.



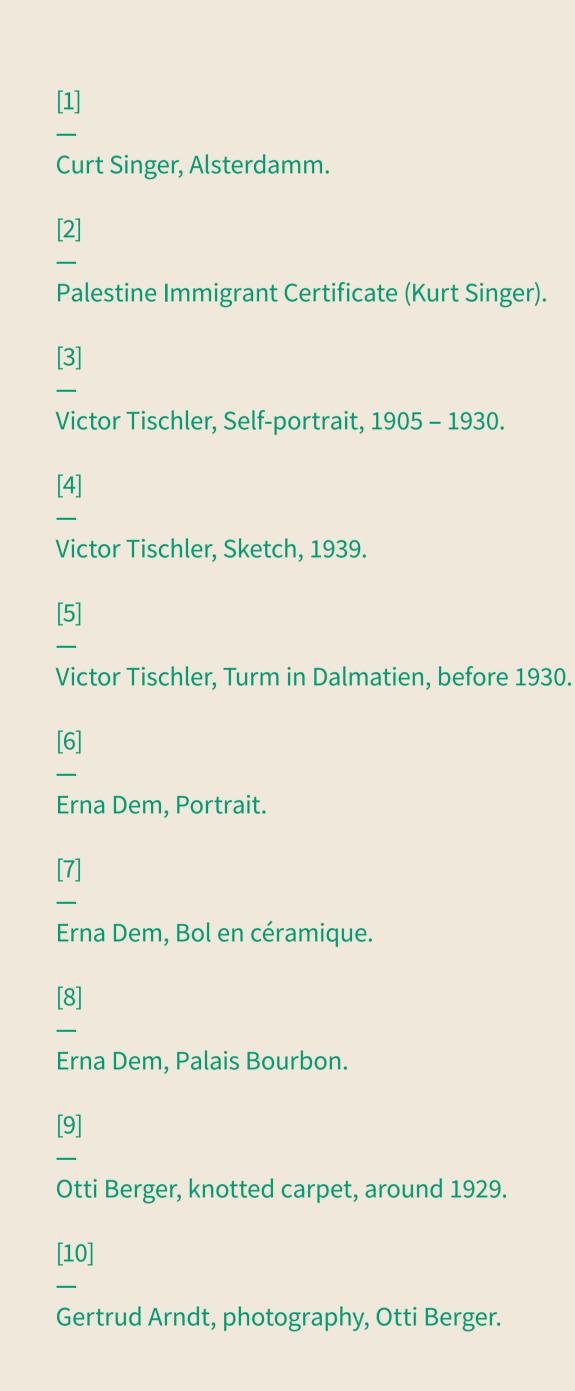


The Artists:

Rediscovering Jewish Influences on Modern Art

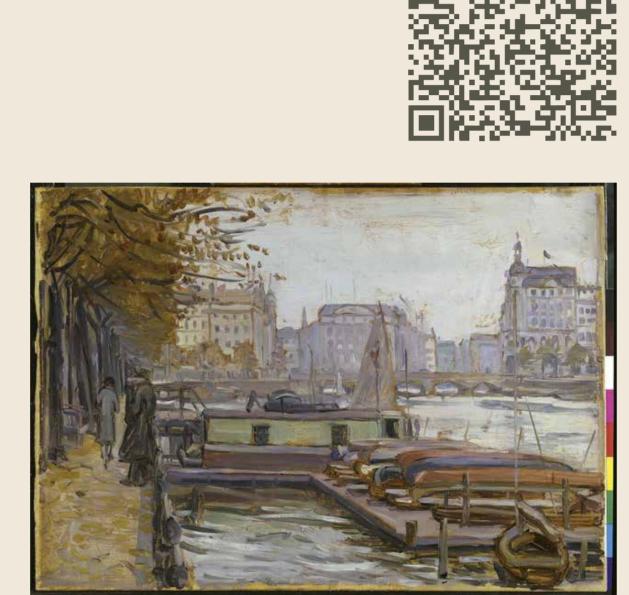
The ongoing research project "Initial List Documenting Persecuted" Jewish Artists" aims to create a comprehensive registry of European Jewish visual artists who were persecuted by the Nazis, their allies and their collaborators between 1933 and 1945. This is the first comprehensive transnational compilation, combining existing local and regional research and archival documentation with additional material and links to sources for further research. This documentation shows the significance of contributions made by Jewish artists persecuted during the Nazi era to European visual arts in the 19th and early 20th centuries.

The project documents the names of the artists and offers additional biographical details, providing greater insights into their lives and artistic careers. The registry lends them renewed visibility and creates new research opportunities on these largely forgotten artists. The project focuses on visual artists, including painters, sculptors, graphic artists, illustrators, printmakers, ceramicists, and photographers who were persecuted because of their actual or assumed Jewish origin. The current online registry has information on 1,000 persecuted artists who lived and worked in Germany, Poland or France. Ongoing work is contributing further details, with new entries being added to the list in successive phases.



Case Study 1:

THE ARTISTIC DISPLACEMENT OF CURT SINGER, CZECH REPUBLIC/GERMANY/ISRAEL

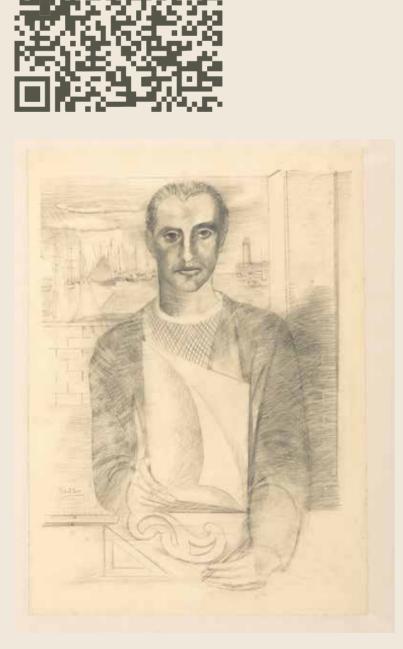




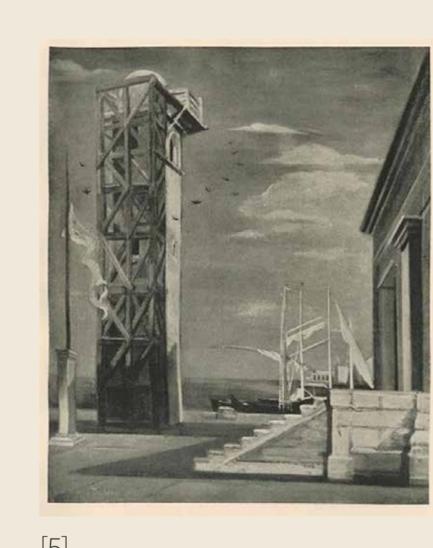
Curt Singer (1905, Karlsbad - 1989, Kibbutz Nir Oz), began his artistic career in Hamburg, exhibiting with the Hamburger Sezession and other local institutions. Shortly after Hitler's rise to power, Singer, along with other Jewish artists, was expelled from his professional art association, the Hamburgischer Künstlerschaft, as early as April 25, 1933. He fled to Palestine in 1935. There he first worked in agriculture before becoming known for his Jerusalem and Ein Kerem landscapes. His escape from Nazi Germany and integration into the Israeli art world distanced him from the European canon. Persecuted and exiled, Singer's legacy was overshadowed by the Holocaust and displacement, leaving his contributions to European and Western art marginalized. His name resurfaced recently upon the release January 30, 2025, of his granddaughter Arbel Yehoud, who was held captive for 482 days by the terrorist group Hamas.

Case Study 2:

THE DESTROYED CAREER OF VIKTOR TISCHLER, AUSTRIA/FRANCE/U.S.A./FRANCE







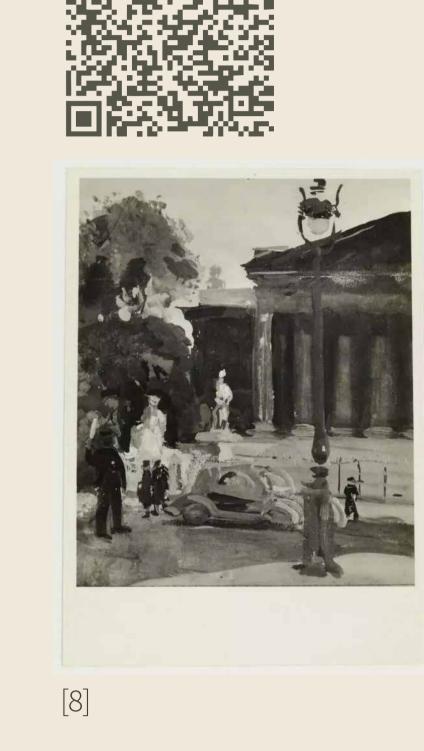
Viktor Tischler (1890, Vienna – 1951, Beaulieu-sur-Mer) studied at the Academy of Fine Arts in Vienna (ABK) and co-founded the Jewish artists' association there. He was a well-known artist who, at the peak of his career, moved to Paris in 1928. There, he became a member of the "Freier Künstlerbund/Union des Artistes Libres," which publicly criticized the art policies of the National Socialists. Following the German occupation of Paris, Tischler was sent to the Les Milles internment camp in 1940. In May 1941, with the support of the Emergency Rescue Committee, he fled to the U.S., forced to leave behind all possessions, including his paintings, joining his daughter in California. He worked as a farmer while continuing to paint in his spare time. Despite modest recognition, his artistic work was overshadowed by Nazi persecution, making him part of the "lost generation" of artists affected by National Socialist policies.

Case Study 3:

THE LOST ARTISTIC OEUVRE OF ERNA WOLFSON (DEM), UKRAINE/FRANCE







Erna Wolfson born Ernestine Davidoff (1889, Kiev – 1942, Auschwitz), was a painter and ceramist known by the artistic name Dem. She studied in St. Petersburg and in Paris at the Beaux-Arts and in Ateliers de la Rive-Gauche. Her work was shown at prominent Parisian salons and collected by leading museums such as the Hermitage and Musée d'Orsay. Her artistic career ended abruptly when she and her husband were arrested, deported and murdered in Auschwitz in 1942. Before their deportation, they were forced to sell their belongings, including valuable paintings, some of which were later identified in the Musées Nationaux Récupération (MNR) collection of looted art. Few of Dem's works have survived, and her artistic legacy has been largely forgotten.

Case Study 4:

THE BANNED CAREER OF OTTI BERGER, HUNGARY/YUGOSLAVIA/GERMANY/CROATIA





Otti Berger, born Otilija Ester Berger (1898, Zmajevac, Kingdom of Hungary – 1944, Auschwitz), was one of the most innovative and successful textile designers of modernism. She initially studied art at the Royal Academy of Arts and Crafts in Zagreb before continuing her education at the Bauhaus in Dessau. From 1931 to 1932, she was the head of the Bauhaus weaving workshop and set up her own business in Berlin. In 1936, she was expelled from the Reichskulturkammer and banned from practicing her profession as an artist. In 1937, Berger fled to London and returned to Yugoslavia due to her mother's poor health. After an unsuccessful attempt to emigrate to the USA, she was interned in Yugoslavia in 1944 and later deported and murdered in Auschwitz.





Holocaust Education:

New Learning Pathways

A recent JDCRP survey of Holocaust education materials found few programs that address the looting campaign of Jewish-owned cultural property by the Nazis, their allies and collaborators.

To address this critical gap, JDCRP has launched educational initiatives on looted cultural property, together with partner institutions, to provide new pathways into Holocaust education. Key goals include:

- Awareness of the integral role of cultural property expropriation in the genocide of the Jewish people.
- An interactive digital entry point to trace the journey of looted cultural objects and their owners.
- Usage of archival records to recover forgotten Jewish contributions to European culture and history.
- Exposure for new audiences to Nazi-era cultural plunder.

Two projects were developed that show helpful paths expanding awareness, knowledge, and interest in research on Nazi-looted art.

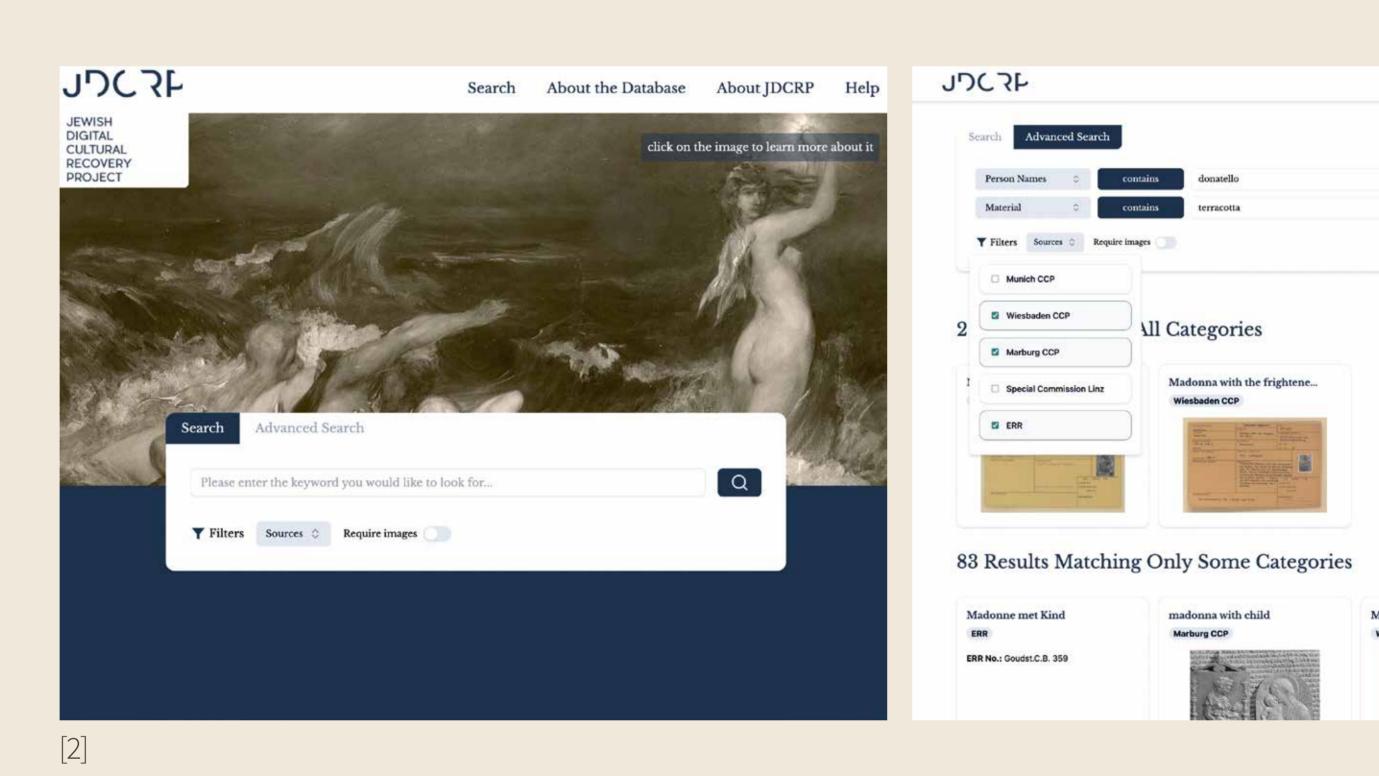
EDUCATIONAL PROJECT 1:

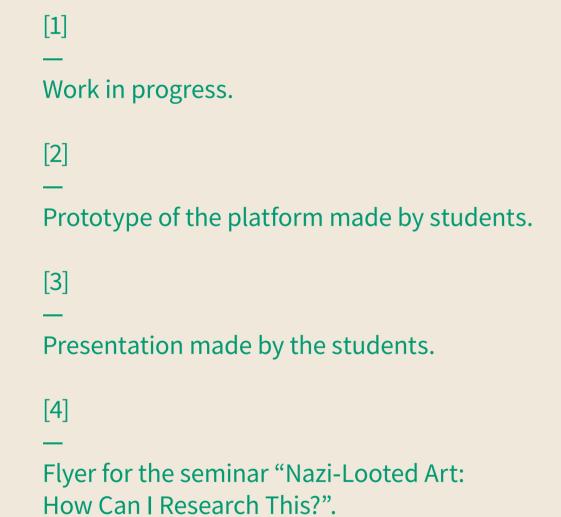
ReCLAIM data platform, Digital Engineering Faculty, Hasso Plattner Institute, University of Potsdam, 2023-2024

JDCRP and the Hasso Plattner Institute (HPI) at the University of Potsdam launched a special senior year project to test the use of artifical intelligence (AI) programs for archival data storage. Eight bachelor students developed a prototype for JDCRP of an AI-powered research platform to search for relevant archival documents on Nazi-era cultural plunder. The project was supervised by HPI Professor Felix Naumann, in close cooperation with JDCRP experts Jonathan Blok and Anne Uhrlandt.

HPI Hasso Plattner Institut

IT Systems Engineering | Universität Potsdam





Online seminar "Nazi-Looted Art: How Can I Research This?".

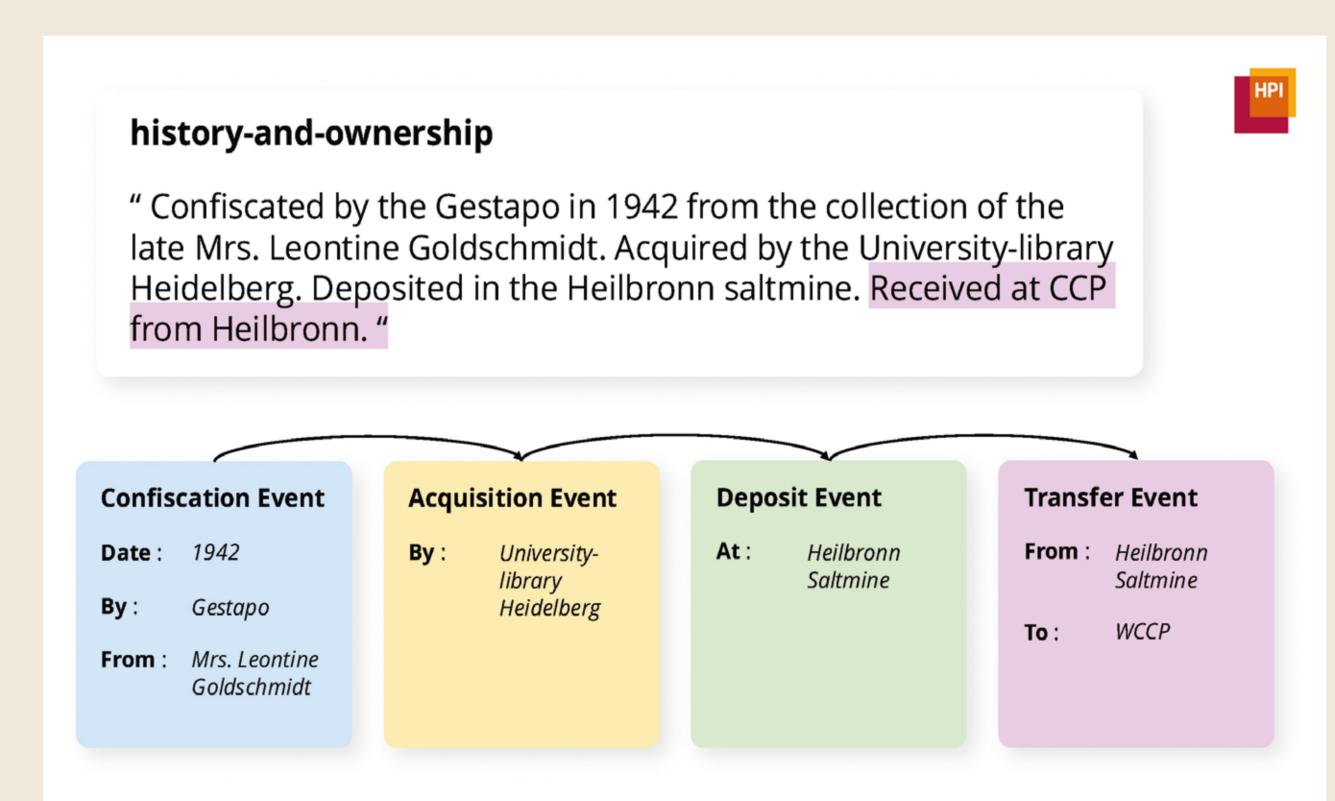
STEP 1: UNDERSTANDING THE HISTORY

The students learned about the Holocaust-era dispossession and expropriation of Jewish-owned cultural property.

"We watched plays and movies, visited several museums, and met with provenance researchers and art historians. We did not know the lengths to which the Nazis used art lootings to oppress the Jewish people." HPI Student

STEP 2: BUILDING A PROTOTYPE

The students met regularly as a team, creating work packages, using collaborative tools, and evaluating their approaches collectively.



Months later, they created ReCLAIM, the prototype of a functional research platform.

STEP 3: REFLECTING

Each student wrote a thesis on different aspects of the project. In July 2024, they presented their work at a public event.

"By making data on Nazi cultural looting accessible, a central platform promotes research and public awareness of the systematic erasure of Jewish identities. As an educational database, it has the potential to reveal patterns of antisemitism and counter distortion and trivialization of the Holocaust." HPI Student



EDUCATIONAL PROJECT 2: Nazi-Looted Art: How Can I Research This? A Three-Part Online Introduction

In February 2025, JDCRP partnered with the Zentralinstitut für Kunstgeschichte (ZI) and Technische Universität-Berlin (TU) to offer a 3-part online seminar: "Nazi-Looted Art: How Can I Research This?". The online series was created chiefly to train younger generations in archival research methodology, also to expand knowledge of archival sources on stolen cultural property for more advanced provenance researchers.

This free program introduced an average of 130 participants at each session to key archival resources needed to reconstruct the journey of looted objects from the time of looting to the last-known locations of the stolen property. The seminars also provided general historical context to underline the broad European scope of the looting. Trainers were JDCRP's Anne Uhrlandt, ZI Professor Christian Führmeister and TU Professor Meike Hopp.



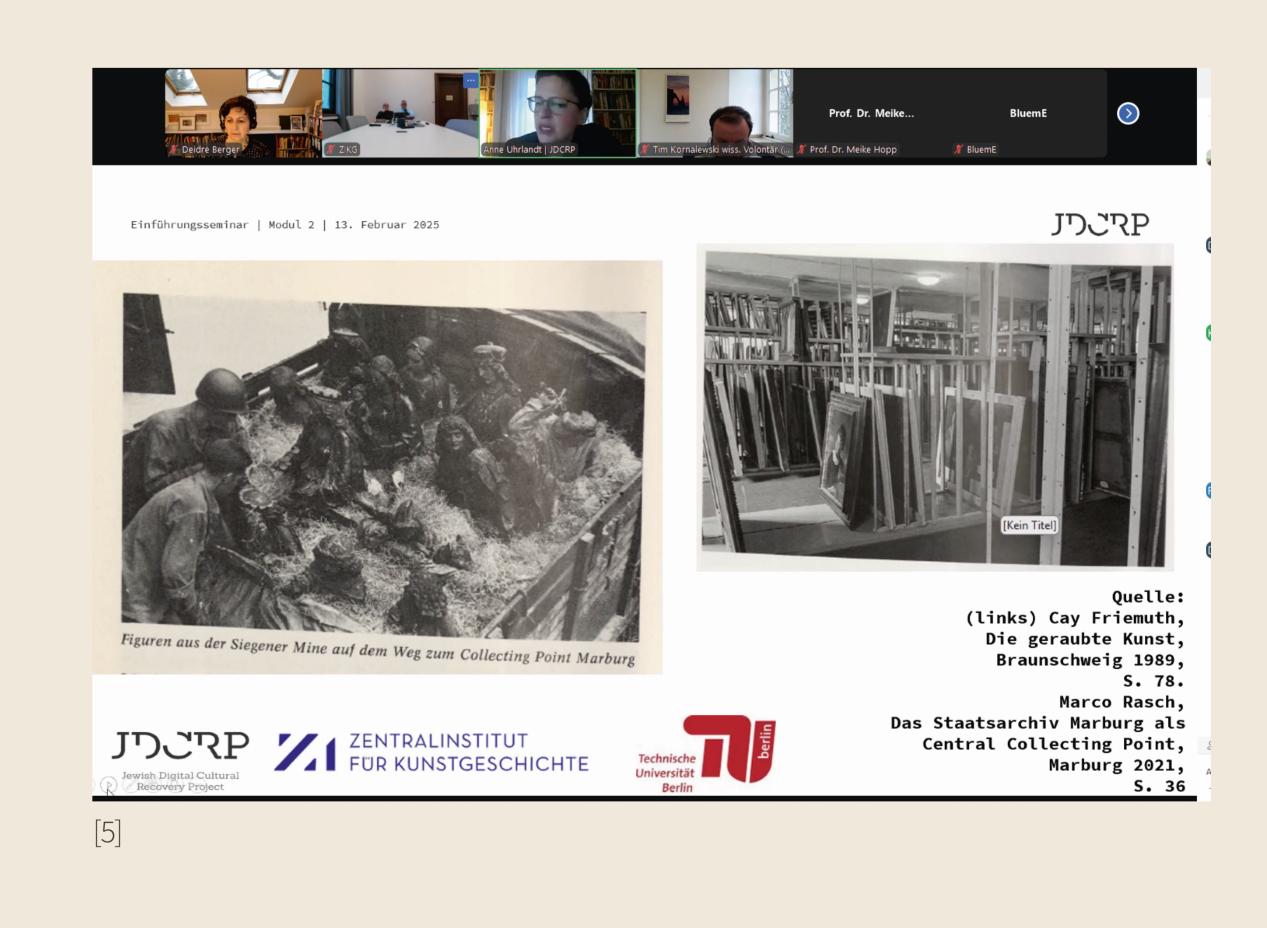


One of the participants shared:

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"As a student taking her first steps toward the art market, I needed not only theoretical knowledge but also concrete research methods. The seminar's practical approach was very valuable for me."







The Audience:

Enlarging the Community of Users

With the help of advanced computer technology, JDCRP is creating a central digital archival platform on Nazi cultural plunder that assembles documents from dispersed archival sources. The user-friendly interface will facilitate use by experts and nonexperts alike, activating various user communities to assemble forgotten pieces of Jewish lives and the legacies they left behind. There are growing numbers of diverse audiences and online users interested in archival research on Nazi cultural plunder. A JDCRP exhibition in November 2024 on the fate of persecuted Brussels

collectors Hugo and Elisabeth Andriesse brought together numerous

DESCENDANTS AND HEIRS:

interested communities.

Seven family descendants from the U.S. and Belgium and a New York-based representative of the legal heirs attended the presentation of the Andriesse exhibition in Brussels at the Jewish Museum of Belgium. After 85 years of near oblivion, it was deeply gratifying for the descendants to experience how the JDCRP exhibition once again brought not only the theft to public attention, but also the lives and cultural legacies of their philanthropic ancestors.

The exhibition prompted New York lawyer Elisabeth Andriesse, with a family name similarity to the relative she met as a young girl, to donate a family photograph of Hugo Daniel Andriesse to the Kazerne Dossin in Mechelen, the central Belgium Holocaust Memorial Museum. [1]

HOLOCAUST SURVIVORS:

Belgium child Holocaust survivor Baroness Regina Suchowolski-Sluszny attended the exhibition, which she said was meaningful for all survivors, not only direct family descendants. [2]

"As long as you speak about the Holocaust victims, they are still alive."

Baroness Regina Suchowolski-Sluszny

Elisabeth (Ella) Andriesse, family descendant, with the family photograph of Hugo Daniel Andriesse. Baroness Regina Suchowolski-Sluzny delivering her speech on the occasion of the exhibition opening at the Jewish Museum of Belgium. Cover of the book by Ina Boudier-Bakker, Armoede. First pages of the book with a handwritten inscription on the upper right by Elisabeth Andriesse. Students of the Free University of Brussels, Janaína Marson and Simon-Louis Leboeuf during the exhibition installation at the Jewish Museum of Belgium in Brussels. Geert Sels delivering his speech during the exhibition opening at the Jewish Museum of Belgium. Ingrid Vander Veken delivering her speech during the exhibition opening at the Jewish Museum of Belgium.

GOVERNMENT OFFICIALS:

The Federal Public Service Economy (Economy Ministry of Belgium) located a book in its archives from the personal library of Elisabeth Andriesse that it loaned for exhibition display. [3] [4]

STUDENTS:

University of Brussels cultural studies students Janaina Marson and Simon-Louis Leboeuf assisted with the installation of the exhibition. They discovered how archival research can recreate forgotten lives, learning as well about the widespread confiscation of Jewish-owned cultural property by Nazi occupation officials in Belgium. They summarized their experiences to share with other students. [5]

"Participating in the Andriesse exhibition was an enriching experience that deepened our understanding of the lasting impact of Nazi-era cultural spoliation. Exploring the history of the Andriesse Collection made us realize not only the personal tragedies behind looted art but also the ongoing efforts to restore historical justice. This exhibition highlighted for us the essential role of provenance research in preserving memory and ensuring that museums and cultural institutions take responsibility for the past."

Students Janaina Marson and Simon-Louis Leboeuf

MUSEUM CURATORS AND ART HISTORIANS:

The exhibition was shown at both the Jewish Museum of Belgium in Brussels and the Kazerne Dossin Holocaust Memorial Museum in Mechelen, with the directors and curatorial staff of both institutions reaching out to bring the Andriesse story to their audiences. Concurrent to the exhibition in Mechelen, the Musée Royaux d'Art et d'Histoire in Brussels displayed a wall tapestry that was donated to the museum after the war by Elisabeth Andriesse.

HOLOCAUST EXPERTS AND HISTORIANS:

Geert Sels and Ingrid Vander Veken, both of whom wrote highly acclaimed books on Nazi looting in Belgium, contributed to the exhibition research and spoke at the exhibition opening at Kazerne Dossin. [6] [7]

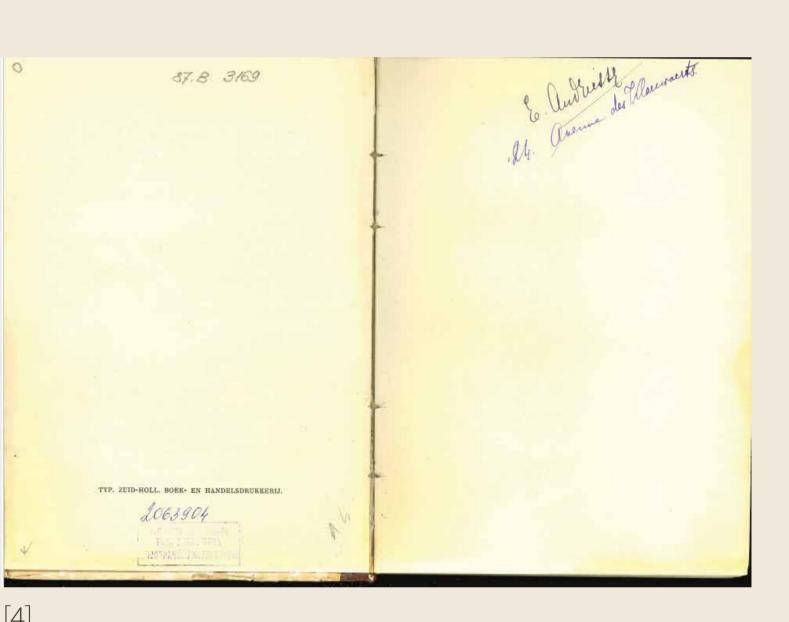
GENERAL PUBLIC:

The well-attended openings of the Andriesse exhibition drew highly diverse audiences, including family descendants, diplomats, and government officials interested in learning more about the relatively unknown chapter of the theft and persecution of Belgian Jews during the Holocaust. [8] [9]

MEDIA:

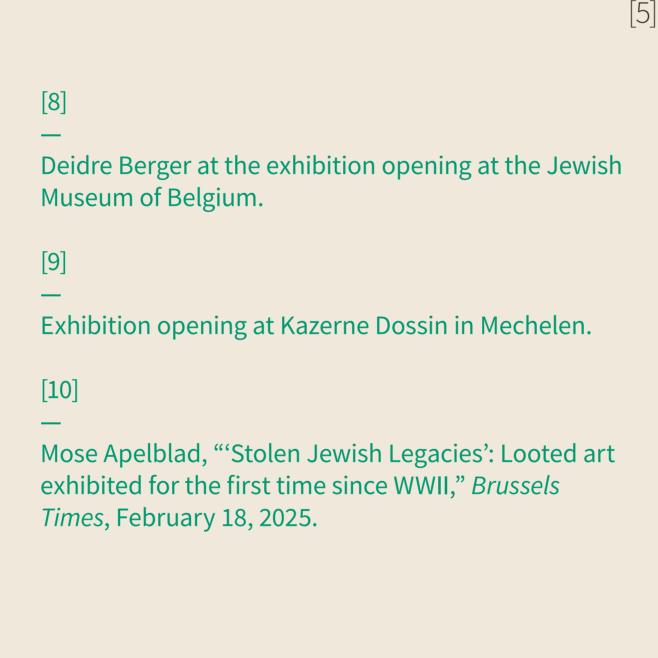
As the first post-Holocaust exhibition in Belgium on the cultural plunder of Belgian Jews, the exhibition attracted considerable media attention. [10]

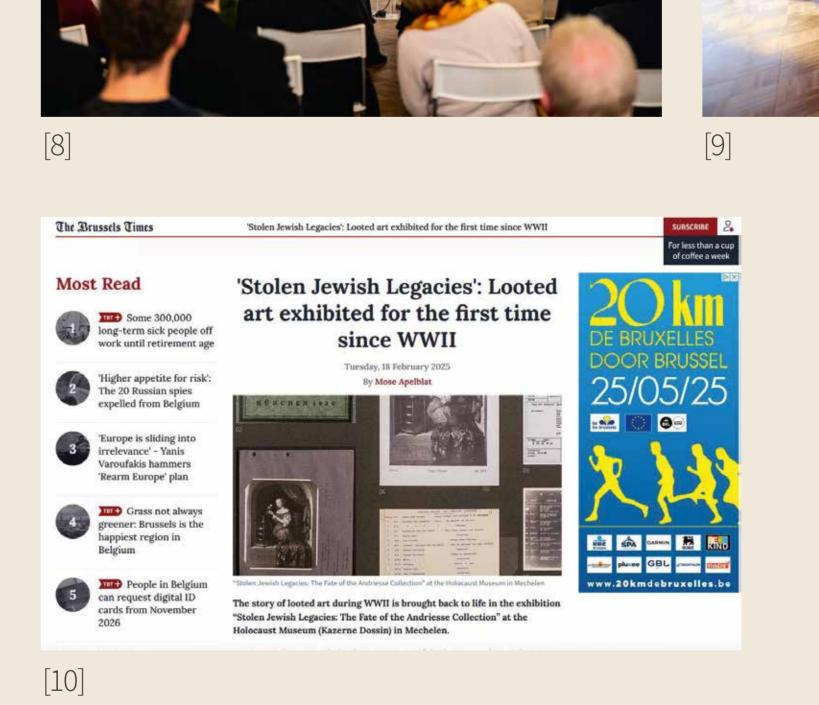












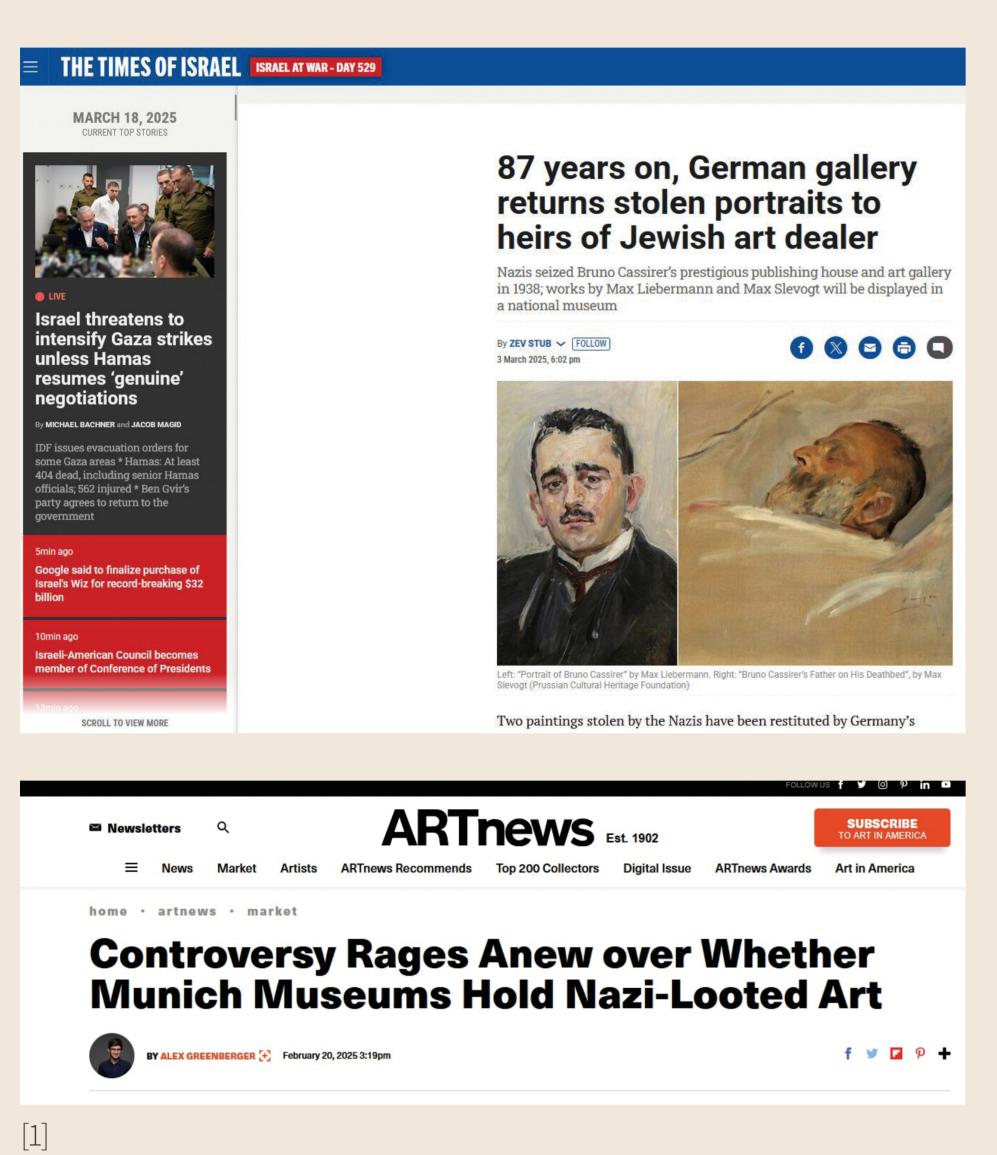
The Andriesse exhibition reconstructed the forgotten lives of the once socially prominent Belgian Jewish Andriesse family and mobilized national attention on Nazi looted art and its victims. The exhibition demonstrated how archival research can rescue the stories of forgotten victims of Nazi cultural plunder while exposing the meticulously orchestrated campaign to obliterate all traces of Jewish culture in Europe. The emerging JDCRP archival platform will help researchers fill in gaps in our knowledge of Nazi cultural plunder and offer educators and students new approaches to Holocaust education.

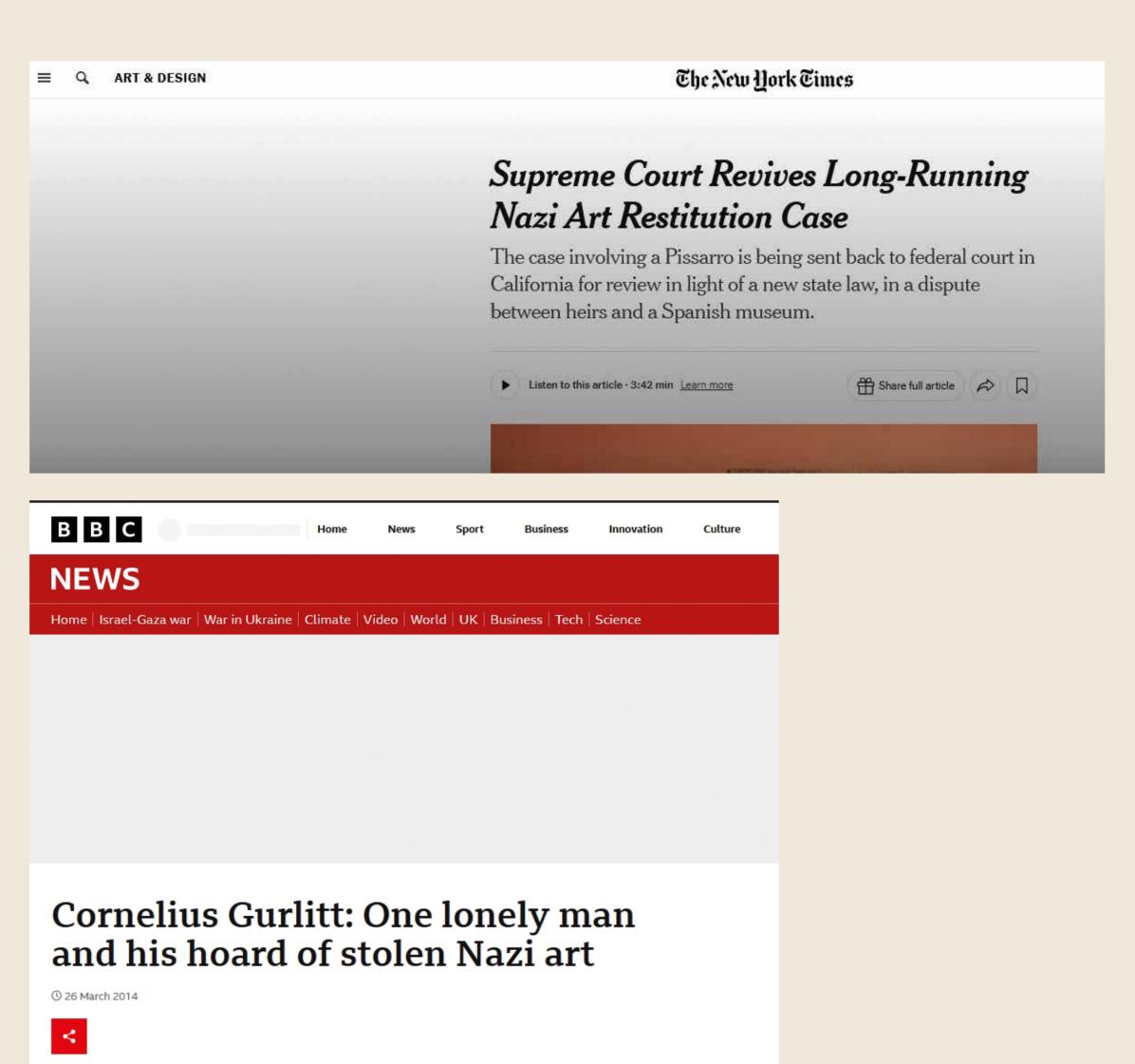




The Gamechanger:

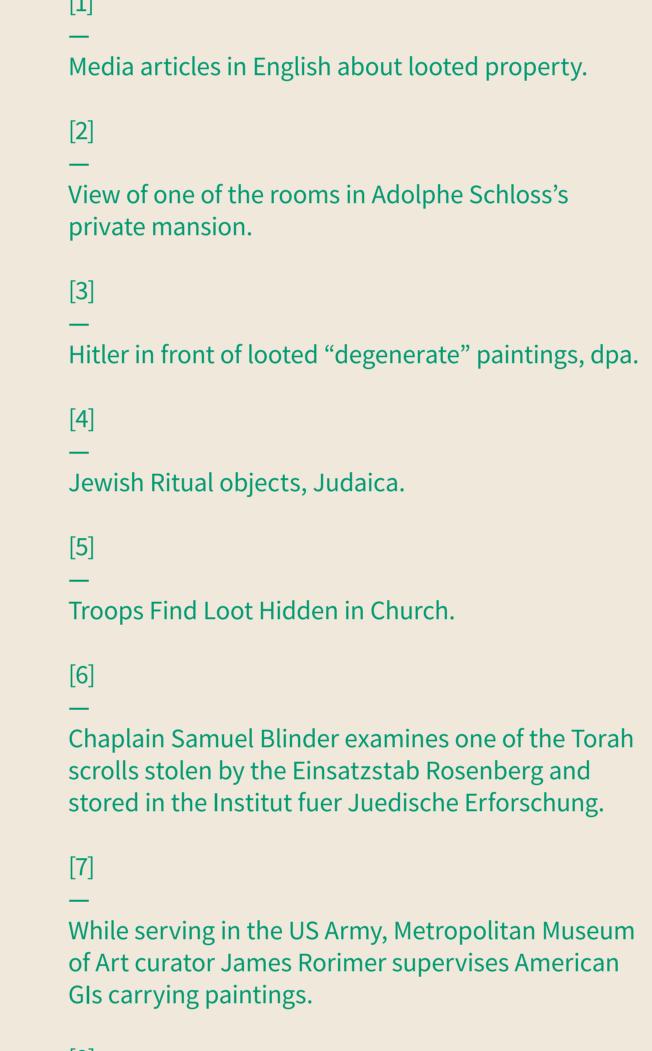
Impact of a Global Archival Platform











Sgt. Harold Maus of Scranton, PA examines an album

of engravings by Albrecht Dürer that was looted by

the Nazi regime.











The theft of Jewish cultural property and identity by the Nazis, their allies and collaborators has been a long-disregarded chapter of the Holocaust. Most countries lack comprehensive restitution legislation, with legal obstacles for victims' claims. Only recently has Nazi-era looted art attracted wider public attention, nearly a century after the Nazi government began the systematic plunder of European Jewish cultural property.

The widescale Nazi-era looting of Jewish cultural property is rarely included in Holocaust education programs. Even at this late date, it has become increasingly apparent that more comprehensive documentation, research and education on the looting is urgently needed to fill the vacuum of knowledge. While some archival documentation has survived, records are often in deteriorating condition, difficult to access, and located worldwide in hundreds, perhaps thousands of archives.

Fortunately, artificial intelligence is helping with the transcription of records, proving to be an essential tool in exposing untold historical truths about the Nazi looting campaign. By revealing more details of the vast scope of the crime, the records can provide incontrovertible evidence of the Shoah and help combat Holocaust distortion.

As intergenerational trauma of the Holocaust continues into third and fourth generations, the JDCRP archival platform can help survivors and descendants reconstruct some of the missing information on the fate of family members and their stolen property.

Knowledge about the circumstances of the theft and the fate of family heirlooms reconnects stolen property to family heritage, offering a measure of moral justice.

Greater examination of the archival documentation can also change our understanding of Jewish contributions to European cultural heritage. By tracing the lives of collectors, artists, and others active in the cultural sphere, it can fill gaping holes in our understanding of the prewar Jewish presence in arts and culture.

The more we learn about this largely untold Jewish legacy, the more urgent it becomes to acknowledge the role of cultural plunder as an integral part of the Shoah.

The Nazi-era plunder of culture and identity was part of the dehumanization, discrimination and marginalization of Jews that enabled acceptance of genocide. The JDCRP's international digital archival platform will link and make accessible archival documentation of the crime, which can be a gamechanger in our understanding of the Holocaust: By revealing the vast scope of the crime, the platform can rectify the undeserved lack of attention given to the theft.

Once the physically scattered documents are assembled in a central online platform, the weight of evidence they provide can act as an important counterweight to Holocaust revisionism.

By acknowledging the crime at a societal level, we can reclaim European cultural heritage and help survivors and descendants reconnect to vanished property and to their family cultural legacies, contributing greatly to the restitution of history.





Next Steps:

The Journey Continues

JDCRP is launching its archival platform with four sets of documents from international archives. The platform will link, match and make the records searchable online, including previously unavailable datasets of documents and photographs originating at U.S. Allied Forces Central Collecting Points.

JDCRP will continue to actively expand its collection of Allied Forces records on looted art, as well as adding documents that move backwards and forwards in history. The platform will later encompass large numbers of diverse records, with datasets ranging from perpetrator documents to post-war recovery and restitution claims.

To better understand the scope of available archival material, JDCRP is mapping information on the quantity, quality, and diversity of relevant datasets. Initial research indicates a large future scope of the platform, given the dispersal of hundreds of thousands of records in archives and family holdings worldwide. The larger the number of records on the platform, the greater the

possibilities will be of using the platform for in-depth research projects. It can also provide an easily accessible entry point for students to learn about the Holocaust.

As more records are added, the platform will:

- Facilitate cross-archival research, revealing previously undiscovered patterns and connections in the cultural plunder campaign.
- Help trace the journey of objects through time and space, from the moment of theft to postwar recovery efforts.
- Enable more comprehensive historical research, to determine the who, what, when, where, and why of the theft.
- Serve as an entry point for Holocaust education, offering a user-friendly online access point to learn more about the role of cultural plunder in genocide.
- Make provenance research faster and more reliable, supporting restitution efforts and recovering Jewish cultural legacies in Europe.

The exhibition is co-funded by the European Union and the Conference on Jewish Material Claims Against Germany (Claims Conference), sponsored by the Foundation "Remembrance Responsibility and Future" (EVZ) and supported by the German Federal Ministry of Finance (BMF). We extend additional thanks to the Federal Government Commissioner for Culture and the Media for their ongoing support of our projects.

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Our collaboration with software companies
Spinque (Utrecht) and Norday (Amsterdam)
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concept into a user-friendly and online
minimum viable product. Consultant Idan
Tobias and AI experts Alexandra Cosma
and Johannes Woehler have provided vital
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technology to help decode archival records.

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This exhibition would not have been possible without the highly dedicated engagement of the JDCRP team and associated researchers: Deidre Berger, Jonathan Blok, Ariela Braunschweig, Andrea Dunai, Dr. Doerte Eriskat, Dr. Wesley Fisher, Greg Irwin, Dr. Sigalit Meidler-Waks, Malgorzata Quinkenstein, Dr. Ingo Techmeier, Anne Uhrlandt, Dr. Ruth Weinberger, and Dr. Christina Winkler, with a special thanks to our student assistants Joaquin Dollar, Ruby Hartung, and Juline Schnerch.

We are grateful as well for the encouragement and support of our Board of Trustees, chaired by Rüdiger Mahlo, with Monika Dugot, Dr. Zsuzsanna Toronyi, and Dr. Herbert Winter.

And last but not least, we thank the dozens of partners, advisors, and supporters who generously donate their time to help the JDCRP turn our long-held vision of an online registry of archival documentation on Nazi cultural plunder into a reality. You are too numerous to name, but be assured of our gratitude.

Together, our digital journey to reveal the dimensions of the largest cultural robbery in history has only begun.



