

PROVENANCE 101

TRACEY BERG-FULTON

# WHO AM I?

- > PROVENANCE RESEARCHER FOR TWO YEARS.
- > WORKING ON TURNING PROVENANCE INTO LINKED OPEN DATA.
- > WEB CHAIR. RC-AAM.
- > PITTSBURGHER.



# HOUSEKEEPING

› QUESTIONS ALWAYS WELCOME.

› EXTRA RESOURCES IN REPO:

[github.com/bergfulton/provenance101](https://github.com/bergfulton/provenance101)

› COVER WHAT/WHY/HOW OF PROVENANCE.

› WHAT I HOPE TO LEAVE YOU WITH:

UNDERSTANDING OF HOW TO READ PROVENANCE.

UNDERSTANDING OF HOW TO WRITE PROVENANCE.

BASIC RESEARCH SKILLS.

HAVE  
YOU SEEN  
THIS MAN?

PIETRO PERUGINO. ST. AUGUSTINE WITH MEMBERS OF THE CONFRATERNITY OF PERUGIA. C. 1500. CARNEGIE MUSEUM  
OF ART. ACQUIRED THROUGH THE GENEROSITY OF MRS. ALAN M. SCAIFE.





AUGUSTUS WIJNANTZ. INTERIEUR VAN DE GOTISCHE ZAAL. PALEIS KNEUTERDIJK. DEN HAAG. MET DE Schilderijencollectie van WILLEM II. 1846. RIJKSMUSEUM. ACQUIRED 1895.



# PROVENANCE

Durand-Ruel, Paris, August 23, 1872 [1];  
Catholina Lambert, New Jersey;  
(American Art Association, Plaza Hotel, New York, NY,  
February 21, 1916 until February 24, 1916, no. 67);  
(Durand-Ruel, Paris, until at least 1930);  
purchased by Simon Bauer, Paris, by June 1936 [2];  
(sold at Parke-Bernet Galleries, Inc., February 25, 1970, no. 19)[3];  
(Sam Salz, Inc., New York, NY);  
purchased by Museum, May 1971.

## NOTES:

[1] bought from the artist.

[2] Listed and illustrated in "List of Property Removed from France  
during the War 1939-1945" (no. 7114, as belonging to Simon Bauer).

[3] "Highly Important Impressionist, Post-Impressionist &  
Modern Paintings and Drawings", illustrated.

# PROVENANCE STANDARDS

## AAM SUGGESTED STANDARD

...THE PROVENANCE IS LISTED IN CHRONOLOGICAL ORDER, BEGINNING WITH THE EARLIEST KNOWN OWNER.  
LIFE DATES OF OWNERS, IF KNOWN, ARE ENCLOSED IN BRACKETS.

UNCERTAIN INFORMATION IS INDICATED BY THE TERMS "POSSIBLY" OR "PROBABLY" AND EXPLAINED IN FOOTNOTES.  
DEALERS, AUCTION HOUSES, OR AGENTS ARE ENCLOSED IN PARENTHESES TO DISTINGUISH THEM FROM PRIVATE OWNERS.

RELATIONSHIPS BETWEEN OWNERS AND METHODS OF TRANSACTIONS ARE INDICATED BY PUNCTUATION:

A SEMICOLON IS USED TO INDICATE THAT THE WORK PASSED DIRECTLY BETWEEN TWO OWNERS  
(INCLUDING DEALERS, AUCTION HOUSES, OR AGENTS).

AND A PERIOD IS USED TO SEPERATE TWO OWNERS (INCLUDING DEALERS, AUCTION HOUSES, OR AGENTS)  
IF A DIRECT TRANSFER DID NOT OCCUR OR IS NOT KNOWN TO HAVE OCCURED.

FOOTNOTES ARE USED TO DOCUMENT OR CLARIFY INFORMATION.<sup>1</sup>

<sup>1</sup> NANCY H. YEIDE, KONSTANTIN AKINSHA, AND AMY L. WALSH. THE AAM GUIDE TO PROVENANCE RESEARCH. AMERICAN ASSOCIATION OF MUSEUMS. WASHINGTON DC. 2001. PP. 33-34.

GOT THAT?

GOOD. NEITHER DID I.

# THE SHORT VERSION

ACQUISITION METHOD FIRSTNAME LASTNAME [BIRTH YEAR-DEATH YEAR]. CITY.  
STATE. DATE ACQUIRED. (OR ;)

Unknown American, Canton, OH. Purchased by David S. Cumming, Jr. [1920-2015], Pittsburgh, PA, 1956; by descent to Tracey Berg-Fulton [1985], Pittsburgh, PA, September 7, 2015 [1]; gift to Smithsonian Institution, December 2015.

[1] Tracey Berg-Fulton was also known as Tracey Berg. She is the granddaughter of David S. Cumming, Jr.

# THE SHORT VERSION CON'T

## 1) USE . OR ; ?

Use period if it is uncertain or unknown if the transfer between two parties was direct.

Use semicolon if the transfer was known to be direct.

If the record is unclear, assume the transfer was NOT direct.

## 2) TO CAPITALIZE OR NOT?

Use capital letters on the following entry if the transfer was NOT direct. Otherwise, use lower case.

Purchased by Tracey Berg-Fulton [1985], December 1999. Acquired by David J. Berg, 2016.

Purchased by Tracey Berg-Fulton [1985], December 1999; gift to David J. Berg, 2016.

## 3) DEALERS- WRAPPED IN PARENS

(Gallerie Durand-Ruel, Paris, 1930)

# LET'S LOOK AGAIN

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(American Art Association, Plaza Hotel, New York, NY,  
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# DEALING WITH UNCERTAINTY

- > ERR ON THE SIDE OF INCLUDING INFORMATION.
- > WHEN AN ENTIRE RECORD IS UNCERTAIN, BEGIN WITH Possibly.  
Possibly purchased by Walter Mungo Fulton [2009],  
2014.
- > IF PART OF A RECORD IS UNCERTAIN, USE ? FOLLOWING THE UNCERTAIN  
DATA.  
Purchased by Walter Fulton? [2009], January 2014.  
Purchased by Walter Fulton [2009?], January  
2014?.

# FOOTNOTES ARE YOUR FRIEND

- PROVIDE CONTEXT FOR A PROVENANCE ENTRY.
- CAN HELP EXPLAIN CONCERNS ABOUT DATA UNCERTAINTY.
  - ENABLE OTHERS TO RECONSTRUCT YOUR RESEARCH.
- CITE BOOKS, ARCHIVES, FILES, AND OTHER DOCUMENTATION.
- PROVIDE CITATIONS IN ORIGINAL LANGUAGE, WHERE POSSIBLE.

W A Y H I Y ?

# PROVENANCE IS USEFUL

- > PROOF OF AUTHENTICITY.
- > PROVIDES HISTORICAL CONTEXT FOR THE WORK.
  - > PROVES LEGAL OWNERSHIP.
- > ISSUES OF UNLAWFUL APPROPRIATION (NAZI ERA PROVENANCE).

# UNLAWFUL APPROPRIATION

- CREATED BEFORE 1946.
- ACQUIRED AFTER 1932.
- UNDERWENT A CHANGE OF OWNERSHIP BETWEEN 1932 AND 1946.
- WERE, OR COULD REASONABLY BE THOUGHT TO HAVE BEEN IN CONTINENTAL EUROPE BETWEEN 1932 AND 1946.
- EMPHASIS ON EUROPEAN PAINTINGS AND JUDAICA.
- <http://aam-us.org/resources/ethics-standards-and-best-practices/collections-stewardship/objects-during-the-nazi-era>

# UNLAWFUL APPROPRIATION

- > IDENTIFY & DISTINGUISH WORKS WITH POSSIBLE NAZI PROVENANCE.
- > PUBLISH LIST OF ITEMS ON NEPIP.ORG AND/OR OWN SITE.
  - > NEGOTIATE IN GOOD FAITH.
  - > RESTITUTE.

HOWA?

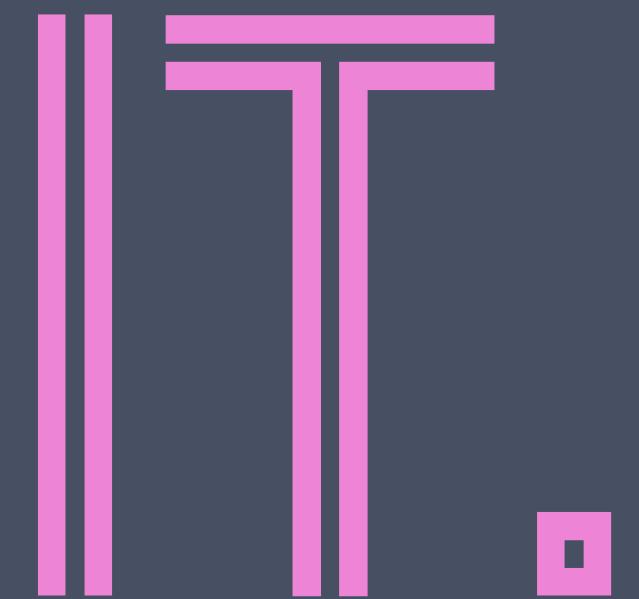
# START WITH THE OBJECT

- > DOES IT HAVE DISTINGUISHING MARKS/FEATURES?
- > ARE THERE LABELS- CHECK THE BACK!
- > MEASURE IT

# START WITH WHAT YOU KNOW.

- > YOU LIKELY HAVE YOUR FIRST RECORD- YOUR OWN PURCHASE!
  - > OBJECT (CURATORIAL) FILE
  - > PURCHASE REPORT
  - > DONOR FILE
- > MEETING MINUTES
- > CORRESPONDENCE

GOOGLE



NO. REALLY.

# SEARCH STRATEGIES

- > EVERYTHING LEAVES A PAPER TRAIL.
  - > KNOWN ASSOCIATES.
  - > KNOWN EVENTS.
  - > PUBLICATIONS.
- > PUBLIC RECORDS (WILLS. ESTATES. DIVORCE DECREES).
  - > SWITCH LANGUAGES!

# HELP, I'M STUCK!

- > HOW WOULD YOU APPROACH A 'DEAD END'?
- > IS IT OK TO LEAVE PROVENANCE UNFINISHED?
- > WHAT STRATEGIES CAN WE USE TO FIND RESEARCH AVENUES?
  - > PROVENANCE WORKSHEET

# RESOURCES

- > INTERNET ARCHIVE [archive.org](http://archive.org)
- > HATHitrust [hathitrust.org](http://hathitrust.org)
- > GALlica (BIBLIOTHÈQUE NATIONAL DE FRANCE) [gallica.bnf.fr](http://gallica.bnf.fr)
- > GOOGLE BOOKS [books.google.com](http://books.google.com)
- > FRICK ART REFERENCE LIBRARY [frick.org/research/library](http://frick.org/research/library)

# RESOURCES

- › GETTY PROVENANCE INDEX [getty.edu/research/tools/provenance/search.html](http://getty.edu/research/tools/provenance/search.html)
- › GETTY LIBRARY [getty.edu/research/library/](http://getty.edu/research/library/)
  - › MET MUSEUM WATSON LIBRARY [library.metmuseum.org/](http://library.metmuseum.org/)

# QUESTIONS/COMMENTS

LET'S TALK

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